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JUL 29 1937

GIFT OF PUBLISHER



# MOTION PICTURE HERALD

Independents Join Circuits  
In Dropping Chance Games

Exhibitors Win Additional  
Trade Practice Grants

Producers Build for '37 - '38;  
Buy 68 Stories in Month

Illinois Exhibitors Face  
New Tax, State Censorship

Transatlantic Air Race  
For Coronation Newsreels

British Minister Ridicules  
Talk of Film Control by U. S.

In "Better Theatres":  
Economy in Carpeting



VOL. 126, NO. 10

In Two Sections — Section One

MARCH 6, 1937

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BURN THE CANDLE  
AT BOTH ENDS TO  
PROMOTE IT!

TN 1993  
-M44

*m.g.m.*



JEANETTE MacDONALD  
NELSON EDDY in  
MAYTIME  
with JOHN BARRYMORE  
Herman BING • Tom BROWN  
A Robert Z. Leonard Production  
Produced by Hunt Stromberg  
A Metro-Goldwyn-Mayer Picture



# Naughtime

Starring Those Sweethearts of Song  
**JEANETTE MacDONALD, NELSON EDDY**

# means Extended Playtime!



PUT THEM BOTH TOGETHER THEY SPELL  
**MONEY!**

(More Money Than "Rose Marie" and  
"Naughty Marietta" combined!)

**WE ASK YOU! TAKE A LOOK  
INSIDE THIS BOOK! SEE  
PAGE 23**



# First Sign



Wasn't that a tasty dish to set before the king?



Warner Bros. PRESENT

## The KING CHORUS

Introducing **Ferna**

with **JOAN BLONDELL**  
**ALAN MOWBRAY** · **MARY NASH**

Music and Lyrics

Starting the Biggest 24-Sheet Drive Know

EXTRA! EXTRA!  
Arrangements  
can be made for  
playdate snipes,  
at your exchange!



# 56 Spring



## G and the GIRL

nd Gravet

EDWARD EVERETT HORTON  
ANE WYMAN · KENNY BAKER · LUIS ALBERNI

WERNER R. HAYMANN and TED KOEHLER · Story by GROUCHO MARX and NORMAN KRASNA  
a MERVYN LEROY  
P R O D U C T I O N

The King can do no wrong—so he ain't gonna reign no more!



h to the Industry, in 1200 Cities Next Week!



Another phase of the gigantic 8-week advance build-up for the Easter Week release of this "certain box-office champion"\* from **WARNER BROS.**

\*M  
Pi



**They're in "Seventh Heaven"!**

*The "Diane" the men will dream about!  
The "Chico" the women will cheer!*

**20<sup>th</sup>**  
CENTURY  
**FOX**

THE KEYSTONE  
OF YOUR FUTURE



# MOTION PICTURE HERALD

Vol. 126, No. 10



March 6, 1937

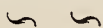
## "IN COURT"

WHEN we have to read in the daily press across the land of court fines and processes of law against exhibitors and their theatres for the operation of lotteries, we are reminded of reportorial days of years ago watching the parade of drunks, derelicts, harlots and pickpockets passing and pausing before the police court bench.

Some way it is not pleasant to think of the art and industry of the motion picture finding a place in that flowing tableau of petty, tawdry misconduct against society.

One cannot but be mindful the while that the motion picture exhibitor and his theatre every so often have occasion to call upon the leaders of his community, Chambers of Commerce, Rotary Clubs, educators, women's clubs, all the organizations of respectability, for some degree of cooperation, to ask of them respect for his industry and his wares.

The aroma of the police court is not very much help.



Arising in the metropolitan area of New York and spreading thereabouts through both "affiliated" and "independent" theatre organizations there now begins to be what may be a swing away from the chance game mania in behalf of a return to motion pictures as entertainments—all duly recorded in the news columns.

It seems to be inevitable that what happens in the motion picture industry all the way from Hollywood to the screen has to happen in waves, trends and cycles.

This fact is no evidence to the vaunted quality of staunch "American individualism", and no tribute to alleged leadership, but it does carry ever the encouragement that no matter what goes wrong it will not stay that way forever.

The lottery mania swept up through the theatres of the land on the common excuse that they were forced into this unshowmanly practice by "competition". That was also the excuse for the era of willful smut in pictures. The remedy and reform came with demonstration of loss in indecency and of profit in decency. It is coming again with the gradual discovery that box office lotteries are not stimulants, but opiates. Every experienced showman knew that in the beginning, but the fever had to run its scope.

Nothing can be done about that. In this, the screen world partakes of the quality of the human race with its manias, epidemics, depressions. The screen is ruled by the people who pay for it.

## HISTORICITY, AGAIN

SOME of our metropolitan critics are pecking at "The Plainsman" because of a high sheen of enamel laid over some figures in western history by the producer, Mr. Cecil B. DeMille. It all seems dreadfully irrelevant, because their touchstones of authenticity are also fiction-polished derivatives of the fact, too.

There was, for instance, a man known to the show world by the name of Buffalo Bill, largely evolved for the purposes of showmanship out of a modestly capable meat hunter for the troops at Ft. Leavenworth by the name of William F. Cody, by the creative genius of "Doc" Carver, a partner, and Major Lille, his first press agent. There was an unlovely Wild Bill Hickok, who had a bad disposition, and there was a most unromantic and unlovely "Calamity Jane" who in person wouldn't have been worth a dime at anybody's box office. She needed a bath and some inhibitions.

Speaking of historicity, in this sequence it is entertaining to remember how the Boy Scout movement smacked down on Mr. James Cruze, a very considerable authority on the real west, because of that director's one daring touch of alleged verity in depicting the late Mr. Jim Bridger in "The Covered Wagon." They wanted Jim for a lily, when the truth would have been good enough for any he plainsman.

General Custer needed a haircut, George Washington did not cut down the cherry tree, and Abraham Lincoln was no great shakes at running his own family—but try to make movies out of that!

Exact historic fact is very highproof stuff, which few can obtain and fewer can handle. The euphemisms of tradition sell better.



THE publicity passion of the show business finding its most detailed expression in the theatre program and thence infecting the motion picture with its endless credit titles extends itself indefinitely. Just now it breaks out in newspaperdom in evidence in the Mineral Wells *Index* and allied lesser Texas dailies, where the masthead on the editorial page lists, in ten point capitals, all hands from Mr. Walter Murray, the publisher, to Mr. Jack Rochelle, the mailer. "It keeps the little fellow from feeling forgotten," explains Mr. Murray. Probably it would be a good idea for all publications to present the names of the proofreaders in a prominent spot.



A Hollywood bulletin announces: "RKO budgets \$1,250,000 for Wall Street story." That would appear to be a sure way to make Wall Street conscious of the project.

## MOTION PICTURE HERALD

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## MARTIN QUIGLEY, Editor-in-Chief and Publisher



# This Week

## Discontinue Chance Games

The Skouras and Century theatre circuits in the New York area have followed the example set last week by the Loew and RKO groups in discontinuing the use of chance games as box office stimuli. Other independent exhibition interests signify disposition to do likewise.

*See story on page 13.*

## Loew's Relaxes Terms

Loew's has granted additional concessions sought by exhibitors in the MPTOA trade practice program and other major distributors have given indication of readiness to institute similar modifications.

*The development is covered on page 15.*

## To Fly Coronation Films

Plans of Sir Gordon Craig, British executive of Fox Movietone News, to bring newsreel shots of the Coronation to these shores by trans-Atlantic plane have inspired competitors with various emulative ideas and brought early into the open customarily guarded details of preparations for coverage. Clear it seems that American exhibitors are to have ample and sundry pictures of the proceedings to show their customers.

*How the ceremonies are to be covered by the newsreel camera is told on page 14.*

## Seek Illinois Censorship

Downstate Illinois exhibitors jurisdictionally exempted from official pressures applied by municipal forces in Chicago have taken shoulder-to-shoulder stand with their harried brethren against bills presented to the state legislature seeking (1) establishment of a state board to censor motion pictures and advertising matter and (2) a 2 per cent tax on gross receipts of all amusements.

*The Illinois predicament is defined on page 83.*

## Hays Gives Trade Views

President Will H. Hays of the Motion Picture Producers and Distributors of America told reporters attending a press conference that delays in adopting a trade practice program are due solely to the complexity of the problems involved, that there neither is nor can be a "control" of interests agreed upon by the motion picture and radio industries, and that Mickey Mouse epitomizes the universality of appeal which should be the objective of all film production.

*The interview with Mr. Hays is reported on page 38.*

## Parries Quota Extremists

Advocates of an extreme quota in favor of British producers campaigning by means of a series of questions catapulted at Dr. Leslie Burgin, Parliamentary Secretary of the Board of Trade, are finding the Ministers formally unresponsive. To a warning that all large producing companies might pass into American hands unless suggested steps were taken he replied characteristically, "It is not in accordance with my information."

*Problems confronting the British industry at this time are discussed on page 66.*

## "Another Dawn" Analyzed

Warner Brothers' "Another Dawn," produced in the tradition of the desert spectacle and on the battle fields of "Under Two Flags" and "The Garden of Allah," is talked about in Hollywood as fit unit in a sequence of notable productions in kind dating from "The Sheik," a 1921 production which made Paramount \$1,500,000 and Rudolph Valentino immortal.

*"Another Dawn" is previewed in advance stills by Gus McCarthy on page 16.*

## Orpheum Hearing March 9

A petition by the Irving Trust Company, as trustee of RKO in bankruptcy, to place in effect a new agreement under which Stadium Theatres corporation would acquire complete ownership of the Orpheum Circuit through transfer of \$486,030 of Orpheum notes now held by Keith-Albee-Orpheum, has been scheduled for hearing March 9th by Federal Judge William Bondy in New York. A report of RKO earnings for 1936 was filed on Wednesday.

*Ramifications are dealt with on page 72.*

## Films Sustain Navy Morale

Lieutenant Commander C. D. Kirk told a House committee pondering the annual navy appropriations bill containing an item of \$85,000 for motion picture service that films are a chief factor in sustaining navy morale and actually cost about \$310,000 a year, the additional funds being obtained from profits of ship's stores on vessels and at naval stations. A general program under way contemplates replacement of \$650,000 worth of projectors and other equipment.

## Exhibitors Win and Lose

Exhibitors bringing anti-trust actions against distributors in widely separated parts of the country won their case in one court decision but lost ground in two other situations.

*News aspects of the topic are treated in a resume on page 48.*

## Berne Adherence Opposed

American adherence to the Berne Copyright Convention is opposed by the motion picture industry, according to Chairman Edwin P. Kilroe of the copyright committee of the Motion Picture Producers and Distributors of America, which will recommend at Senate hearings that action be delayed pending outcome of a conference to be held by present adherents to Berne rules.

*Current status of the matter is reported on page 70.*

## Ostrers Gain Advantage

Completion of arrangements with General Film Distributors under which Gaumont British will make drastic reduction in production and the voting of a preferred stock dividend by GB are regarded as advantageous to the affairs of the Ostrer brothers and unfavorable to John Maxwell in his struggle for control of the company.

*A survey of the unpredictable Gaumont British situation is offered on page 18.*

## Obituary

Death came during the week to Sir Guy Standing and Dewitt C. Jennings, actors; Harry M. Crandall, former exhibitor; Humphrey Pearson, scenarist; Edward Irwin, playwright and actor; Rosita Diaz, actress, and Felix McManus, theatre manager.

*Obituaries appear on page 62.*

## Paramount Pays Dividends

With net income for the fourth quarter of 1936 estimated at \$3,700,000, the Paramount board of directors took action to clear up all back dividends, voted the regular quarterly dividend of \$1.50 on the first preferred stock, declared a 60-cent dividend and a 15-cent dividend on the second preferred.

*The Paramount report is presented on page 76.*

## "Appeal Still Optical"

Astounding as coming from a thorough musician is Composer Kurt Weill's pronouncement, "The ideal picture is still optical in its main appeal and the spoken word and music must blend into it."

*What Mr. Weill purposes to do about it is told on page 53.*

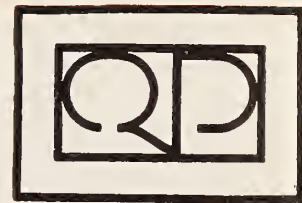
## French Ask Adjustment

The motion picture industry in France is asking adjustment of the law, called oppressive, dictating observance of a five-day week of eight-hour days.

*Pierre Autre reports the matter on page 82.*



*"The 'Boy Meets Girl' formula has taken its share of kidding and belittling, but until something better comes along it is bound to endure as the cornerstone of the theatre."*—JESSE L. LASKY.



## 7 States Weigh Tax Bills

Seven state legislatures had their attention called to the motion picture industry as a likely subject for taxation during a week that also witnessed renewal of efforts in various quarters to get new support for old proposals in kind.

*Current agitation for tax legislation is summarized on page 82.*

## Hoyt-Union Peace Seen

Mending of the breach between Hoyt's and Greater Union Theatres by negotiation of an agreement whereby they would continue the existing harmonious system of operation is foreseen as a probable outcome of conferences to be held in Australia on arrival there of American executives concerned.

*Reasons are given on page 48.*

## NRA Analysis Submitted

Possibly prefatory to expected proposals for revival of NRA-type legislation, President Roosevelt transmitted to Congress on Tuesday a report of the Committee of Industrial Analysis on its study of results, favorable and unfavorable, of industrial regulation by the invalidated National Recovery Administration. The President submitted the committee's findings without recommendation.

*The nature of the report is divulged on page 22.*

## MPTOA Invites Hoover

J. Edgar Hoover, Charles Edison and Sidney R. Kent, among others, have been invited to attend the Motion Picture Theatres Owners of America convention in Miami on March 16-18 and address the exhibitor delegates.

*Steadily enhanced plans for the convention are brought up to date on page 72.*

## Test Suit on Giveaways

Refusal of a number of Australian exhibitors to cooperate with the Film Board of Trade in its outlawing of the giveaway policy has prompted a decision of the Motion Picture Distributors' Association to bring a friendly prosecution against an exhibitor for the purpose of clarifying the position for the whole of Australia. The trade is wondering what the Association will do next if the court finds for the defendant.

*Further details of the situation in Australia, with a classification of the types of giveaways, are on page 81.*

Producers build for 1937-38, buying 68 stories in a month Page 21

Editorial Page 7

The Hollywood Scene Page 53

The Cutting Room Page 49

Film adaptors "call" George Bernard Shaw for calling them "office boys" Page 71

Showman's Reviews Page 39

Asides and Interludes Page 57

Short Subjects on Broadway Page 83

Securities and Exchange Commission reports on subsidiaries and holders of 10 per cent of stock in Universal and Warner companies Page 70

This Week in Pictures Page 10

Book Reviews Page 84

In the Newsreels Page 107

Productions in Work Page 80

Theatre Receipts Page 73

What the Picture Did for Me Page 77

Legion of Decency is launched in Holland Page 52

Managers' Round Table Page 87

The Release Chart Page 97

New agreement defines film imports for Italy and France Page 56

J. C. Jenkins' Colyum Page 107

Technological Page 96

## 42 Features in Making

Forty-two feature productions were in the shooting stage on Monday, a figure regarded in Hollywood as normal for the season. Twelve were finished and seven started last week.

*Personnel of pictures sent to stages and cutting rooms is recorded on page 53.*

## Will Pre-Show 'Maytime'

"Maytime," the Metro-Goldwyn-Mayer musical comedy starring Jeanette MacDonald and Nelson Eddy, will be pre-shown in 50 cities prior to general release.

*Places and dates are listed in the story on page 83.*

## Tel & Tel, RCA, Report

The annual report of the American Telephone and Telegraph Company reveals a profit of \$174,826,414, which is equal to a dividend of \$9.35 on each of the 18,865,093 shares of common stock outstanding. A profit of \$6,155,937 is shown in the annual report of the Radio Corporation of America.

*The reports are treated fully on page 76.*

## Music Men Seek Code

Representatives of the music publishing trade met with Federal Trade Commission officials in Washington to develop a basis for trade practice rules to govern operation of their industry.

*Ends sought are indicated on page 48.*

## Japan 1,679; Others 780

Manchuria imported 1,679 Japanese educational films in 1936 and 780 other foreign historical subjects. Additional Japanese product imported included 714 films of historical character and 44 cartoons.

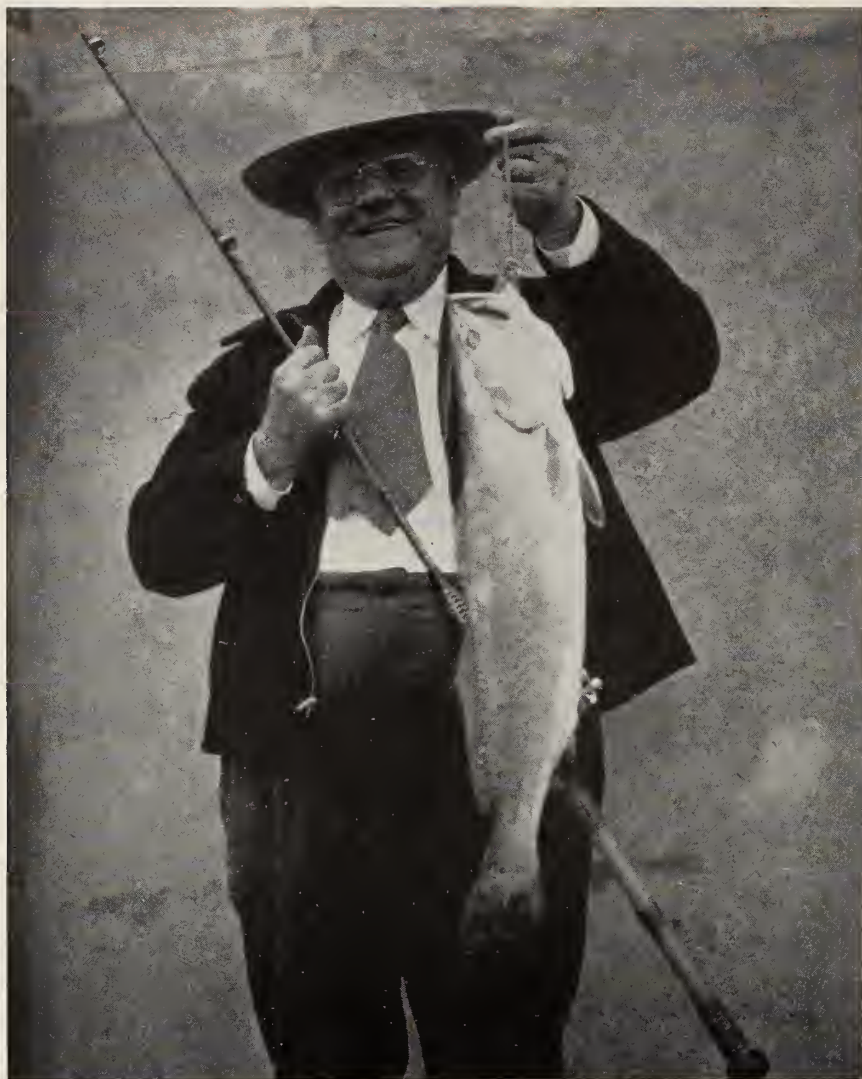
*Other data on the industry in Manchuria is published on page 48.*

## Belgium Asks Tax Relief

The Belgian motion picture industry, through its official organization, the Union Nationale Cinematographique Belge, has registered a strong protest with the Prime Minister against excessive taxation. The levies on the industry were recently reduced, but not enough, according to the organization, which further warns that it stands ready to cease activities if a satisfactory arrangement.

*The story is on page 18.*





# This Week in Pictures

***T**HE properly pleased person on your left is J. C. Fanning, Brownsville, Texas, exhibitor, and the pictorial proof of his piscatorial prowess is provided by this publication's vagabond columnist, J. C. Jenkins, who reports the finny specimen "a sea trout weighing nine pounds" and adds, "J.C. might, but the camera doesn't lie." Colonel Jenkins has more to say about Fisherman Fanning, Brownsville, Texas, and related subjects on page 107.*

*Lord Beaverbrook, distinguished British newspaper publisher, and his son-in-law, Lord Montague, are seen below at a luncheon tendered them in Hollywood by Jack L. Warner, vice-president in charge of production at the Warner Brothers - First National Burbank studios. Left to right at table are Lord Beaverbrook, Mr. Warner, Jack Warner, Jr., and Lord Montague. The visitors from legendary Sir Galahad's country were shown about the set where the possibly appropriate "Kid Galahad" is in production.*







**W**ILL H. HAYS, representing the motion picture industry, is shown above presenting the deed to the Will Rogers Memorial Hospital at Saranac Lake, N. Y., to Jesse H. Jones, treasurer of the Will Rogers Memorial Commission, in ceremonies at the Fox Movietone studios in New York last week. Seated, left to right, are Senator J. Henry Walters, RKO; W. S. Michel, Twentieth Century-Fox; Mr. Hays, Mr. Jones, H. M. Warner, Warner Brothers; and Charles C. Moskowitz, Loew's. Standing: Arthur S. Cherouny, Leopold Friedman, Loew's; Spyros Skouras, National Theatres; Jules Brulatour, Eastman Kodak; Y. Frank Freeman, Paramount; Amon G. Carter, publisher of the Fort Worth (Texas) Star-Telegram; Capt. E. V. Rickenbacker, Ed Kuykendall, MPTOA; Harold Rodner, Warner Brothers; George J. Schaefer, United Artists; and Major L. E. Thompson, RKO.

When a Viennese composer bred in the "Blue Danube" tradition crosses sea and continent to write music for a boy soprano — that's news. Oscar Straus and Mrs. Straus are seen at right arriving in America en route to Hollywood, where the revered maestro will write the score for Bobby Breen's next film to be released by RKO Radio.







UNTIL TELEVISION enables her to take off on an unfettered demonstration of her graphically uninhibited art—if then—the most that Gypsy Rose Lee, strip-tease artist(e) under contract to Twentieth Century-Fox, can show her radio public is her unquestioned willingness to broadcast. She's showing it, above, in repartee with Truman Bradley, Chicago radio announcer, himself screen-tested by two film companies last week.

Home from Culver Military Academy, where he won athletic honors, Hal Roach, Jr., sets out to take his parent's measure at tennis. The boy is the big fellow (in the picture at right above) and if he wins, which appears likely, he still has to master the art of building race tracks like Santa Anita and making them pay for themselves before he can begin pushing the little fellow around.

The laughing boy on your right is Joseph Collins, who didn't cry when his legs were shattered in a fall from a fifth-story window because, he told his mother, "Buck Jones doesn't cry when he's hurt and I'm going to be like him." Whereupon the riding star of Universal westerns sent him the radio shown in the picture and Mrs. Collins decided, "I don't believe the movies are bad for children after all."





# INDEPENDENTS CLAMP BAN ON CHANCE GAMES

## Skouras Neighborhood Circuit and Century Theatres Follow Action of Loew's and RKO; Association Action Awaited

Independent exhibitors are following the lead of the Loew's and RKO circuits in eliminating chance games. Loew's Theatre Circuit and RKO Theatre Circuit of Greater New York, the two largest exhibition organizations in the East, with a combined total of 103 theatres in the New York territory, last week delivered a blow to Bank Night, Screeno and other money prize games with announcement that they would be discontinued in Manhattan. RKO went further and eliminated the "box office stimulants" nationally.

The Skouras circuit of important neighborhood houses thereupon decided to drop the games, and on Monday of this week the Century Circuit voted to dispense with the giveaways in its Long Island theatres. Several members of the Independent Theatre Owners Association have expressed a willingness to do likewise. Were the ITOA itself to join the movement, the "games" would be virtually blanked out of the New York area.

In Hartford, Conn., a bill was before the legislature to legalize Bingo in the state, and in Denver Bank Night was reported spreading. In Granite City, Ill., the Tri-City Ministerial Alliance asked City Court Judge R. W. Griffith to order a grand jury investigation of the operation of Bank Night and slot machines. In Boston a bill to ban Bank Night in Massachusetts was killed in the legislative committee.

Louisiana's supreme court Monday denied an appeal from the decision of December 14, 1936, which held that Bank Night constituted a lottery and violated the criminal statutes of the state.

In Detroit, a writ to block Jacob Schreiber's Colonial theatre from using Screeno was quashed. Minnesota's legislature had before it a bill to outlaw Bank Night as two theatres, two corporations and five men were charged with the operation of a lottery in St. Paul.

An official opinion declaring Bank Night to be illegal in Nebraska was handed down and policemen were posted in Omaha theatres. Hearing started on a court test of the games in Philadelphia. As the House Judiciary Committee in Oklahoma City killed a bill to make chance games illegal in their state, the Franzkowiak bill to ban the games in Wisconsin was attacked at Madison, as discriminatory, by independent and circuit operators.

## Loew's and RKO Explain

Beginning this Monday, Loew's began actual abandonment of the games in its New York houses, expecting to complete the change by March 8th, when \$15,000 in accrued Bank Night awards and Screeno prizes will have been distributed. Charles C. Moskowitz, in charge of all Loew's theatres in Greater New York, said, "This will completely wind up the games as far as our theatres are concerned."

Mr. Moskowitz pointed out that Loew's theatres were among the last to adopt the games.

## THREE-HOUR "SIT-DOWN" IN DETROIT EXCHANGE

*The motion picture industry's first "sit-down" strike was staged in Detroit last weekend when film inspectresses, shippers and poster clerks at the Twentieth Century-Fox exchange stopped work with the declaration that they were paid less than similar employees in other Detroit exchanges.*

*The strike was shortlived, for branch manager Lester Sturm effected a settlement in about three hours by conferring with spokesmen for the "sit-downers".*

Declaring a desire to be among the first to drop them, he added, "All games will be eliminated from Loew theatres permanently or until such time as the public indicates without a shadow of doubt that they will not patronize our theatres unless we do have the games."

Nate Blumberg, general manager of the RKO circuit, declared that within the next two weeks the circuit will discontinue all cash giveaways and added, "We at RKO have never been in sympathy with Bank Night, Screeno or similar games of chance. We were the last theatre operators to resort to the use of these devices and did so only as a protective measure."

At Warner it was said that there were very few situations in the national Warner circuit using chance games, and in these cases the policy was adopted solely for competitive reasons.

Laurence S. Bolognino, head of Consolidated Amusement Enterprises, operating 20 theatres in Manhattan, declared he was "heartily in sympathy" with the movement to abandon all chance games. He said, however, that he could not see his way clear to eliminate them unless the theatres which follow his give evidence of willingness to do likewise.

## Await Circuits' Action

ITOA spokesmen have said that its member theatres will eliminate chance games only when the two large circuits have so raised their admission prices as to establish an adequate differential between prices of ITOA member theatres and those of the circuits.

An executive of one of the two affiliated large circuits said his advertising department had been unable to handle its regular duties the last few weeks because of the demands on its time made by the citywide operation of chance games. He added that he had spent three days a week the past months personally visiting the company's theatres to supervise the giveaway registrations and preparations for drawings.

"Our advertising suffered," he said. "No one in my department could afford to pay any attention to what was being presented on our screens; they were all busy working on the money that was to be given away from our stages. Those behind the executive desks upstairs took a close look at the receipts in comparison to the pictures presented. Then the fur flew and it was decided that the only solu-

## Circuit Executive Says Advertising Suffered Because of Drawings' Demands Upon Time of Staff and Himself

tion was to drop the games or put in a special staff."

The games were dropped.

Following early hearings, the state legislature's Judiciary Committee at Hartford, Conn., reported it would take under further advisement two bills which would affect the industry in the state, a measure to legalize Bingo for charitable purposes, and one to tighten the anti-marathon statutes.

In Denver exhibitors said that no agreement had been reached on discarding giveaways. Bank Night, it was said, will be in operation in full force within a month.

An order of Circuit Judge Henry G. Nicol, granting a temporary injunction against Jacob Schreiber's Colonial theatre, on petition of United Detroit Theatres to stop operation of Screeno as "unfair competition and a lottery," was dissolved by the court. From another court a counter injunction had been obtained by Mr. Schreiber restraining prosecutor and police officers from interfering with the game.

## Gang Racket Charged

As a result of charges that a gang in Minnesota mulcted theatres of \$3,000 with a duplicate Bank Night ticket racket, a bill was introduced Thursday in the Minnesota legislature by Senator J. V. Weber of Slayton to outlaw theatre Bank Nights. M. V. Kinkead, Ramsey county attorney, opened an investigation of all Bank Night activities.

An official opinion declaring Bank Night to be illegal in Nebraska was handed down by Attorney General Richard Hunter, who said that his office would take immediate steps to end the practice.

Harry Knudsen, finance commissioner of Omaha, acting mayor during the absence of Dan Butler, joined the City Council opposition to Bank Night by posting policemen at each of the 27 theatres cooperating in the free drawing.

## Suit Dismissed

Circuit Court Judge Oliphant in Jersey City dismissed a suit brought by Roy Decker of Linden to recover \$12,000 from the Temple theatre of Union City, N. J., under the state informers act. The dismissal was based on a technicality. The Temple suit was one of a score started by Mr. Decker to test the legality of chance games.

Disregarding the plea of Assistant City Solicitor Ryan for postponement, Judge Harry S. McDevitt in common pleas court at Philadelphia last Friday heard the first chance games case, and directed the filing of briefs by the plaintiff and by Mr. Ryan. The action was a bill of equity to restrain Mayor Wilson, Director of Public Safety Emanuel and Police Superintendent Hubbs from interfering.

Branding Bank Night insurance a "racket," Police Chief Albert Megale of Wheeling, W. Va., threatened heavy fines and jail terms.

The Franzkowiak bill to bar games of chance was attacked as discriminatory by independent and circuit exhibitors at a hearing before an Assembly committee at Madison, Wis., Saturday. The committee deferred action.



# TRANSATLANTIC AIR RACE PLANNED TO BRING CORONATION NEWSREELS

## Lindbergh, Mollison or Beryl Markham Considered to Fly Reels to New York, Says British Movietone News Executive

Impartial regulations by the British Government of the agencies by which its greatest show of the century will be mirrored to the world, and a secret that was too good to hold have combined to uncover the plans of newsreel men for coverage of the pomp and pageantry of a coronation.

Barred by unbending rules to eliminate competition for advantageous positions or exclusive shots, the newsreels must confine their rivalry largely to a race to reach the screen with the first prints. On this the companies could be expected to maintain their usual professional secrecy. The enthusiasm of a British nobleman, however, has revealed a plan of sufficient magnitude to fit harmoniously with pre-coronation publicity and newsworthy enough to gain an important place in the headlines.

Sir Gordon Craig, general manager of British Movietone News, announced in London that arrangements are contemplated with Colonel Charles A. Lindbergh, Captain James A. Mollison or Beryl Markham to fly from London to New York with the first prints for Fox Movietone News release. Sir Gordon indicated that he himself may make the flight as a passenger so as to step out of the plane at Floyd Bennett field with the cans under his arm.

Further news from London said the Royal Air Force may be called upon to deliver prints throughout the Empire and that star pilots will be engaged by the British companies to rush the reels to city and hamlet in the United Kingdom.

### Americans Join the Excitement

Abashed by such ambitious plans for what had seemed an event requiring not much more than routine coverage, American newsreel executives at first belittled the story and then became infected with the excitement. Paramount and Metrotone News, in addition to Movietone News, now are toying with the idea of an Atlantic flight, weather permitting, if a plane and pilot can be engaged for a sum within bounds.

The crowning of George VI in a storybook setting with trappings and ceremonies traditional for centuries is the third opportunity of its kind in motion picture history. When Edward VIII acceded to the throne in 1901 films were still in their infancy. Motion pictures of the coronation of the new monarch in 1902 were presented by Charles Urban. The exterior scenes of the procession were genuine but the actual ceremony in the Abbey was from a reconstruction of the event staged in Paris by George Melies.

George V's succession in 1911 found the industry better prepared technically. Newsreel pictures of the procession to and from the Abbey are still in existence in film libraries. Cameras were barred from the

## REPORTERS ORDERED TO BE "UNOBTRUSIVE"

*The coronation of King George VI will be news from now until May 12th. The story of the ceremony itself will crowd everything else from newspapers in Great Britain. But newspaper men have been instructed to "be as unobtrusive as possible" when they attend the ceremony in Westminster Abbey. They must be in their seats by 8:30 A.M. and will not be allowed to leave before 3 P.M. All must wear morning dress or dark lounge suits.*

Abbey, however, and no pictorial record of the actual crowning is in existence.

Except for distribution, details of which are only tentative, plans for coverage of the coronation of George VI are unusually complete for so early a date.

Five newsreel companies—Paramount, Pathe, Fox Movietone News, Metrotone News, and Universal—say they'll spend about £15,000 (\$75,000) on the story.

Present indications are that camera crews now in England and Europe will cover for their companies. American officials of at least two companies, however, will go to London to supervise the filming.

Exclusive rights to film the scene in Technicolor have been purchased by Fox Movietone News and extensive plans have been made for the color films.

The British Government will allocate key positions covering the route of the procession. If there is not sufficient room in certain of these positions for cameramen of all five companies, the footage obtained will be passed to all. In addition, the companies are arranging to purchase positions, prices for which range up to £300.

The actual ceremony in Westminster Abbey will be filmed by two cameramen but the negative will be used by all the companies. The Government is arranging for lighting in the historic structure to facilitate the filming. Permission has not yet been obtained by Movietone to place a color camera in the Abbey.

Home office executives of the companies agree that a trans-Atlantic flight to bring the prints to America depends on the weather, on obtaining a plane that can make the trip, and on the price asked by the pilot. Several pilots are reported to have offered to make the trip for as low as \$5,000, and \$20,000 is believed the top price which any company would consider reasonable. Executives concede that the plan will not be considered unless conditions are such as to minimize the hazard.

The Movietone News plan for a flight was reported to have been discussed by Sir

## American Companies Contemplate Engaging Planes When British Government Grants Equal Coverage for All

Gordon and Truman Tally, American head of the company, some months ago. Captain Mollison and Mrs. Markham are known to be available for the project, but it is considered that the price asked, said to be \$35,000, is too high.

A plan to delay the airship *Hindenburg* until after the ceremony has failed, German officials having refused to change the sailing date, May 10th.

Unless a trans-Atlantic airplane flight is undertaken, the first negatives will arrive in America on May 17th on board the *Normandie*. One or two companies may attempt to send a plane to meet the ship at sea, thus saving about 12 hours on delivery, but it was pointed out that since the liner usually docks early in the morning such a plan would not give sufficient advantage to warrant its use. Negatives received in the evening could not be printed in time to reach even the late Broadway shows that night and would not be shown until the next afternoon.

Equally extensive plans are being made for distribution in England and the Empire. Runners will carry each reel from the cameras to the laboratories, and prints will be rushed through immediately for showing in London not more than three hours after the ceremony. All companies will release rush prints covering the march to the Abbey, but pictures of the crowning ceremony and the return drive will not be shown until the next day. Every theatre in the United Kingdom is expected to rent the first films at extra cost, and newsreel houses are booking the story for an entire month and possibly longer. Many managers in and near London are planning to be open all night.

### Using Oversea Staffs

The companies for the most part will handle the story with their regular British and European staffs. Jack S. Connolly, general manager for Pathe News, and Mr. Tally for Movietone will go to England this month to take charge of arrangements. Both men have made recent trips to London on preliminary details. It is not planned at present to send American cameramen. Lowell Thomas, commentator for Movietone, will accompany Mr. Tally.

The Government has assigned 25 places along the line of march for the newsreel cameramen and each company has purchased 10 to 15 additional positions. Seats in the best locations are on sale at about £50 each and since the space occupied by at least six seats is needed for a camera and crew the cost to the companies of these additional locations averages about £300.

At least one and possibly two cameras will be allowed in Westminster Abbey and the negative will be distributed among all five companies. Although newsreel pictures

(Continued on page 22, column 3)



# COMPANIES HINT NEW CONCESSIONS TO MPTOA TRADE PRACTICE PROGRAM

## Distributors Already Operating Under Program to Test Workings; Loew's To Combine Charges and Rentals

Revision of the MPTOA's "ten-point" trade practice program by distributors, giving further concessions to exhibitors, is practically certain before the new 1937-38 selling season begins in May.

Official distribution circles said informally this week that the distributors, who have been operating under the program quietly for a month, are studying such operations carefully with the idea of re-adapting the program based on information gleaned during this "trial" experience.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, will get the exhibitors' viewpoints at the MPTOA convention at Miami, starting March 16th, and from them determine what new concessions should be asked for and which parts of the program should be altered in order to enlarge the concessions already granted. Authorized by his board of directors and the convention delegates, Mr. Kuykendall likely will return to the distributors with a new draft and seek its adoption.

Distributors are "open" to consideration of a new series of discussions with the MPTOA on any additional "trade practice" matters. They told the MPTOA that their acceptances of the present program did not close the door to further conferences.

Already Loew's, Inc., is paving the way for liberalization of the MPTOA's program, acting this week to combine its score charges with rentals. The MPTOA asked for elimination of score charges. In official circles of distribution there immediately was talk of the likelihood of further attention to elimination of the separate score charge and to specifically defined policies on the designation of preferred playing time.

### Lichtman Replies

The following letter has been received from Al Lichtman, vice-president of Metro-Goldwyn-Mayer Pictures, in reply to the MPTOA's letter of January 11th in which the theatre owners asked for reconsideration and clarification of certain points in the announcement made by M-G-M on January 4th of its qualified acceptance of the MPTOA trade practice proposals: "This is to acknowledge the receipt of your letter dated January 11th, which arrived during my absence from the city. I have read it very carefully and am delighted that you find our attitude represents a definite step toward a practical solution of the problem involved in motion picture trade practices.

"You asked for further information in regard to some of our answers. I am very glad to give it to you.

"1. Our commitment in respect to 10 per cent cancellation was in answer to your request which involved only features and applied solely to features.

"2. In reference to score charges, your comment is a little bit involved, but I take it from what you write and what you say that you appreciate that the score charges have been and are today considered part of the film rental.

"You seem to feel that we could eliminate needless bookkeeping and irritation by joining the score charge with the film rental and

## EXHIBITOR CLAIMS PERFORMANCE RECORD

*H. Y. Clarke, manager of the Cozy theatre at Hazen, Ark., opens a new house this week with the belief that he holds the state record, if not a national one, for continuous exhibition in the same town. Mr. Clarke opened his first theatre in June, 1915, and the only time that he missed a show during that period was during the influenza epidemic in 1918 when health authorities closed meeting places for one month.*

*When sound appeared and thousands of small houses closed, Mr. Clarke built his own equipment with the aid of a mechanic and it worked in spite of many predictions that it would not. In 1930 Mr. Clarke installed standard equipment.*

making one film charge on flat rental contracts. This we will endeavor to inaugurate.

"3. We have adopted a sales policy which eliminates a great deal of the discussion regarding the designation of play dates. This offers to the small exhibitor operating subsequent run theatres in large cities and theatres in small towns the right to lease all but four of our plays on a flat rental basis and to permit him to play them on such days of the week as he may choose.

"We reserve to ourselves the right to designate preferred playing time for only four pictures which are released on a percentage basis. Having reduced our percentage interest to but four pictures, we deem it, of course, our obligation to our highest quality product to designate the day of the week that they would be played. I am sure you will agree with me that with but four pictures to set playing time and with the character of our pictures so widely and favorably known, no exhibitor could complain that we are putting on him any great burden with that provision.

"4. Your understanding of our last paragraph in regard to Shorts is as we intended.

"This, I think, clears up all of the ten points, and I am sure will meet with the approval of you and your associates.

"The paragraph of our letter of January 11th concerning the forcing of shorts with features was as follows:

"I am not quite sure whether I understand your position with respect to forcing excess shorts with features. If you mean that your company, as a matter of policy, will not require an exhibitor to license more short subjects than would reasonably be required to fill out the program at his theatre with the feature pictures licensed from Metro, then your statement is perfectly satisfactory."

### Appeals to Distributors

Mr. Kuykendall has asked the other six distributors who responded to the trade practice program to clarify some of their answers and to reconsider other points. Distributor acknowledgements of these are expected to include new liberalized commitments, comparable to those made by Loew's. It is also felt that the present 10 per cent cancellation privilege may be increased later when distributors have observed

## Distributors Tell MPTOA They Are Open to Further Conferences on Additional Issues Concerning Exhibitors

the manner and extent to which it is utilized by their accounts.

Loew's is the fourth large distributor to agree to work for the elimination of the separate score charge, Universal, Columbia and United Artists having committed themselves affirmatively on this point earlier. This leaves only RKO, Paramount and 20th Century-Fox continuing the separate charge among the companies which acknowledged the MPTOA's program.

Efforts to define the procedure of the local conciliation boards are being made currently, it was learned, and a definite position may be reached within the next few weeks. Several distribution companies were not inclined to participate in the establishment of the boards unless such a definition was made.

### Deprecates Concessions

Concessions granted by producers to exhibitors, at MPTOA instigation, were this week termed "practically nothing" by the Independent Exhibitors, Inc., New England affiliate of Allied. "It was intended, we assume," the organization said in a printed message to members, "that the MPTOA should be able to wave before the exhibitors and public-spirited organizations supporting the Neely-Pettengill Bill, the concessions and allowances graciously granted by its paternal producers—which concessions were to make unnecessary further action or enactment of the anti-block booking legislation. Modest as the shadow's requests were, the producers have granted practically nothing."

## Hollywood Players Are Banned in Spain

The Insurgent government at Salamanca, Spain, according to the Associated Press, this week announced a ban on all films written, acted or directed by a prescribed list of Hollywood personalities. Included in the ban were Paul Muni and Luise Rainer; directors Lewis Milestone and Frank Tuttle; Upton Sinclair, Clifford Odets, Liam O'Flaherty and Dudley Nichols and Kenneth Macgowan.

## Eastman Kodak Gives General Wage Raise

The Eastman Kodak Company at Rochester, N. Y., this week announced an increase in wages which will add \$1,500,000 to its payroll annually. The company will also distribute to 23,987 employees \$2,112,555 in wage dividends for the year. The wage increase will be effective March 15.

## "Dead End" Suit Dismissed

Federal Judge John M. Woolsey in New York has dismissed the complaint of Edna Buckler after trial of her \$2,000,000 plagiarism suit against Sidney Kingsley, Norman Bel Geddes and Randon House. She charged plagiarism of her play, "Money," in the play "Dead End."



*A Herald Preview  
in Advance Stills  
by Gus McCarthy*

# 'ANOTHER DAWN' IS



**O**NE bleak November day in 1921 Cinema Critic Robert E. Sherwood of the then critical *Life* played "The Sheik" as "an average Western with the cowboys wearing kimono," after which the film went on to make Paramount \$1,500,000 and Rudolf Valentino immortal. From that moment producers have displayed a singularly unanimous respect for sand and sky as camera material. It is to be noted that they couch no "B" product in the desert tradition.

Notable, too, is the box office average sustained adown the years by the not-at-all attenuated caravan of pictures shot, theoretically, from camel back. Alardyce Nicoll or another student of filmic profundities may one day probe this circumstance with printable profit. It is cited here merely as commercially pertinent to the release in late May or early June of Warner Brothers' "Another Dawn."

Stills reproduced herewith convey an impression of the scale on which production of the picture has gone forward. The British outpost in the desert (shown at left, was constructed under supervision of Robert M. Hass, art director, upon a 12-acre plot. The desert site of battles between British soldiers and Arab warriors is that used in the filming of "Under Two Flags" and "The Garden of Allah." Director William Dieterle's proficiency in the handling of mass was manifested in "The White Angel," his command of more finely shaded values in "The Story of Louis Pasteur."

**K**AY FRANCIS came to the feminine lead of "Another Dawn" from "The White Angel," "Give Me Your Heart" and "Stolen Holiday," Errol Flynn to the opposite assignment from "Captain Blood," "The Charge of the





# ROMANCE OF THE DESERT



Light Brigade" and "Green Light." Principal roles cuosely juxtaposed to theirs in story importance are played by Ian Hunter, seen in "I Found Stella Parrish," "The White Angel" and "Stolen Holiday," and by Frieda Inescort, featured in "Mary of Scotland" and "Give Me Your Heart." Prominent in a large supporting cast are George Regas, as the Arab chieftain, Herbert Mundin, Clyde Cook and Billy Bevan.

The story of "Another Dawn" involves both martial and amorous conflict. Against the weighted menace of native raid is balanced the complex romantic alignment of the four principal characters in such fashion as to fuse the two elements in a series of successive crises building toward an actionful climax wherein heroism and sacrifice are displayed. Emotional interest, armed conflict and the impact of circumstance upon personality are principal plot ingredients.

Studio spokesmen are enthusiastic in ref-

erence to the dramatic power of the story and the spectacular proportions of the production. Setting something of a precedent in these matters, they predict that great responses they expect for "The King and the Chorus Girl" and "The Prince and the Pauper," pictures as yet untested by box office, will be eclipsed by results turned in by "Another Dawn."

**I**MPARTIAL opinion in the production center is favorable on the basis of facts available and, of course, the record of desert drama as box office material of consistent yield. Of marquee names, it is generally agreed, the picture has a full and well balanced quota. That the season has embraced a number of offerings in general kind is dismissed as irrelevant in view of demonstrated audience capacity for this type of entertainment. How the public will agree or disagree with these prognostications only the public, naturally, can tell.





# BATTLE STILL RAGES FOR CONTROL OF GB

## Arrangement with Woolf Considered in England a Temporary Defeat for Maxwell

by BRUCE ALLAN

in London

The arrangement between Gaumont British and C. M. Woolf's General Film Distributors which includes the closing of the Shepherd's Bush studios by GB and the transfer of GB distribution to General, is generally regarded as a temporary defeat for John Maxwell in the matter of company policies and has served to bring the differences between Mr. Maxwell and the Ostrers into the open.

Mr. Maxwell and other directors who support him voted against the agreement as they did against the dividend payment to preferred stockholders. Financial and motion picture circles believe that all the events of the moment in the board split are part of the Maxwell fight with the Ostrer brothers for control of the company. The dividend payment is considered a setback to Mr. Maxwell's plans to obtain control of GB through the votes of the preference shareholders which they would have acquired if the dividend had been passed.

Mr. Maxwell, in an interview published in the *Financial News*, made a virtual declaration of war on the Ostrer policies. Referring to the scrapping of production, he said:

"There has been nothing quite like it since the Chinaman burned down his house to roast the pig."

### Called Salvage Operation

The producer termed the General agreement a salvage operation and said that production could have been continued. "The present administration failed," he added, "but that does not mean that there are no brains in Britain. Also skilled people could be obtained from the United States."

With reference to the GB-General Film Distributors announcement of their intention to send pictures to America, Mr. Maxwell said,

"There are no contractual obligations, but merely a pious expression of the intention to send pictures for distribution. Most British production companies, including General, gave such assurances voluntarily months ago."

The agreement with General is subject to the approval of the Law Debenture Corporation which is acting as trustee for the debenture holders of GB. A factor in the company's decision is likely to be the opposition to the deal which has been expressed by Mr. Maxwell, Dixon Boardman, O. H. C. Balfour and Sidney R. Kent, president of Twentieth Century-Fox. The four opposing directors contend that the decision was rushed to a vote within 24 hours of the tendering of the offer by Mr. Woolf and entails the scrapping of £1,500,000 of the assets of the company in GB Distributors shares and studio debentures partly secured by these assets.

The finances obtained from Mr. Woolf will enable the company to meet its obligations under production contracts, for which the company's current resources are inadequate. Under the terms of the contract it is believed that there is practically no chance for GB to realize a profit. Mr. Maxwell is understood to have

declined to make a counter offer to relieve the company in its financial impasse by transferring all production to the BIP studio at Elstree.

Mr. Boardman is known to have reconsidered his intention to resign from the GB directorate but he has registered publicly his emphatic opposition to the virtual abandonment of production and distribution. He said:

"I believe there is some hope of procuring certain British and American assistance which may make it possible for GB to reenter production and distribution on a satisfactory basis."

In a 90-minute interview with the press following announcement of the agreement with General, Isidore Ostrer said that it was GB's intention to continue its own distribution in America. GB is playing currently in 5,000 American theatres, he explained. The company is viewed by Mr. Ostrer as having pioneered in substantially breaking British product into that market. While the gross income has been large, expenses have been heavy with the result that the American net does not warrant continuance in that market, he added.

The deal with General Film Distributors, Ltd., contains no specific arrangement about America but Mr. Ostrer explained that it definitely was his intention to carry on there on the basis of sufficient British product from General and other producers to make the American operation a "very profitable" one.

His statement was qualified, however, when he said, "If a sufficient number of pictures cannot be lined up we may have to reconsider maintaining the organization. But, at the moment, we anticipate we shall carry on."

### Official Statement

The official GB statement on the deal said in part:

"The agreement between GB and General Film Distributors, provides that GB will produce four pictures at Pinewood and four at the Gainsborough studio. General will be responsible for half of the cost.

"GB Sound News will be produced by GB, but also distributed by General. GB instructional films and distribution to theatres likewise go to General. The laboratories at Shepherd's Bush will be extended to meet the printing needs of General. The present one unit at Lime Grove will be transferred to Pinewood for the GB pictures, including the Matthews pictures to be made there. The agreement provides substantial revenues to GB over a period of years on what has hitherto been the more speculative side of the company's business and places it in an exceptionally strong position to develop its prosperous theatre interests."

In his press interview, Mr. Ostrer emphasized that the deal means a substantial financial gain to GB. To conserve income and profits on newsreels and laboratory, he viewed it as essential to have a regular supply of high quality pictures. Instead, therefore, of GB investing \$5,000,000 annually in production, the company, according to Mr. Ostrer, now gets General's output for its laboratory. From this he drew the conclusion GB has been removed from the ranks of speculative business and assured a profit for "many years ahead" based on the newsreel and laboratory deals. The distribution deal with General, he said, was practically on a cost basis, thereby increasing the former's cash position "enormously." This, in turn, he added, "almost immediately places us in a position to extend our theatre chain rapidly."

GB Film Distributors, Ltd. will close down at once, with General taking part of its staff. Four of the pictures to be made jointly with General will cost \$325,000 each and total cost of the eight planned is computed at \$2,100,000.

## Belgian Industry Fights Taxation

The Belgian motion picture industry, through the Union Nationale Cinematographique Belge, has registered a strong protest with the Belgian Prime Minister against the "excessive taxes which are claimed to be a heavy burden on the industry in that country. The protest was sent despite the recent action of the government in granting a reduction of taxes on admissions. The industry organization contends that the reduction was not sufficient to relieve the industry of its burden, since it amounted only to about two or three per cent less than the previous scale.

The organization, which includes practically all Belgian companies and exhibitors, has declared that the industry has been subject to burdensome taxation since 1920. It was pointed out that the industry is taxed by the various municipalities in addition to the federal government, and that special taxes on the screen have been maintained, despite the elimination of taxes on the legitimate theatre and variety shows.

The union also warned that the industry stands ready to cease activities if necessary if a satisfactory answer is not forthcoming.

## Units Answering Argentine Decree

Representatives of Argentine producers and distributors and of Paramount, Universal and Metro-Goldwyn-Mayer branches in that country, have agreed to send the Argentine Film Institute memoranda in which they will outline their views relative to the government's proposals for regulation of local production and the distribution of imported pictures.

The regulations, which are expected to be made effective shortly, provide that all productions which refer in any fashion to matters related to national history, institutions or defense will be subject to approval by a commission, composed of the president of the National Culture Commission and the technical director of the Argentine Film Institute. In cases where the subject matter is approved, the proposed decree provides that the Government may lend its support to the production. The regulations further provide for confiscation of the production in the event of violation of the terms of the decree.

### Midwest Gets Control

Fox Midwest in Kansas City has acquired the M. W. Reinke interest in the first run Tower and the subsequent run Downtown there, giving the circuit complete ownership of the two houses. The circuit now has a total of 121 houses located in Missouri, Kansas, Iowa, Nebraska and Illinois.

### New Haven Office for RKO

Representatives of motion picture company branches in Connecticut attended a party held by Barney Pitkin, manager, at the opening of the new RKO offices in New Haven last week.



# Death of J. J. McCarthy Takes 'Discoverer' of Colleen Moore

*Exploited \$100,000 "The Birth of a Nation" into Gross of Ten Millions*

by TERRY RAMSAYE

Late last autumn when the cold winds came down the Sound, Joseph Jefferson McCarthy, the famous "J. J.", foremost among the roadshowmen of the motion picture, closed his home in Mamaroneck, cleared his desk in the Hays office in New York and with growing anxieties and premonitions about his health, removed to Beverly Hills, overlooking the Hollywood he had served so long. His once conspicuous vigour waned, faded, vanished. And last week he died, in his fifty-eighth year.

Mr. McCarthy's services to the motion picture were many and varied. His last official connection, the post held at his death, was in supervision of advertising and publicity expressions of the organized industry for the Motion Picture Producers and Distributors of America, Inc. But he will be more widely remembered and recorded in motion picture annals for his exploitations of David Wark Griffith's "The Birth of a Nation," beginning in 1915.

The significances and far reaching influences of the career of that picture need no repetition here. "The Birth of a Nation" cost about \$100,000 and its gross income from roadshow exploitation was in the vicinity of ten millions of dollars. Of larger importance, however, was the encouragement that it gave to the rise of the motion picture from the limitations of the nickelodeon. There had been other notable roadshow exploitations before, conspicuously "Quo Vadis," a tremendous success but not so definitely integrated with the stream of motion picture development as the showmanship brought to bear by Mr. McCarthy and his associate, Theodore Mitchell, on the American made "The Birth of a Nation."

The story of "Jeff" McCarthy is rich with anecdote and the lore of personalities. One, here recorded for the first time, threads back into the "Birth of a Nation" period. Mr. McCarthy was in Chicago, where the picture had been in most complex and discouraging difficulties with "the city hall" and the Chicago censorship. Somewhat coincidentally "The Birth of a Nation" and its promoter, Mr. McCarthy, found a powerful ally in the Chicago **Tribune**, through the acute and aggressive interest in motion pictures of Walter Howey, then city editor, and Joseph Medill Patterson, among the editor-owners. The **Tribune** and Mr. Howey went to the aid of Griffith's picture and made its Chicago opening possible. The fate of the picture in other great territories was in-



involved. The victory in Chicago was of large influence.

At the Howey apartment "Jeff" met Kathleen Morrison, a niece of the Howeys. She had motion picture ambitions. By this

time she may have had a bit of experience before the Selig cameras in Chicago.

Mr. McCarthy took up the telephone in the Howey apartment and called D. W.

[Continued on following page, column 1]



## J. J. McCarthy Championed a Free Stage for Ibsen Against Censors

(Continued from preceding page)

Griffith at his offices in California. "This," he said to Griffith, "is not a case for discussion. The young lady will be starting for California tomorrow."

And that is how "Colleen Moore" started up the ladder of fame.

Mr. McCarthy was born in New Orleans, and there made his first contact with the show business as a billposter for the old St. Charles Theatre and the Academy of Music. At 21 he was advance man for George Brennon, who produced the Thomas Dixon plays, including "The Clansman," which, retitled, became the script for "The Birth of a Nation." His first adventures in defense of the dramatic medium came in clashes with censors and agitators as the roadshow manager for Mary Shaw playing in Ibsen's "Ghosts." Ibsen, it is to be remembered, was in a sense the progenitor of a whole subsequent line of socially conscious playwrights. The belligerent McCarthy demanded and won a free stage for Ibsen's dramatic contentions. He also managed the national tours of Vernon and Irene Castle.

Other motion picture projects with

which his name has been connected include Paul Rainey's "African Hunt," Colonel Selig's "The Spoilers," presented by McCarthy & Mitchell at the Chestnut Street Opera House in Philadelphia, and later his list took in such titles as "Way Down East," "The Covered Wagon," "The Ten Commandments," "The Big Parade" and "Ben Hur."

In 1927 Mr. McCarthy was employed in an advisory capacity at the Fox studios in California by Winfield Sheehan. In 1933 Mr. McCarthy went to his last position in the Hays organization, where he extended the influences of the Production Code to the published expression of the industry in advertising and publicity.

Mr. McCarthy was buried at Mount Pleasant, New York, Thursday. Funeral services were held at the Church of the Good Shepherd at Beverly Hills by Father John J. Devlin, pastor of St. Victor's in Hollywood. Mr. McCarthy is survived by his widow, Mrs. Sadie L. McCarthy, a sister, Mrs. Mary Gilman of New Orleans, and a step-brother, Thomas Harlee, also of New Orleans.

## 60 Warner Features Coming Next Season

Warner Brothers Pictures will produce 60 features next season, Harry M. Warner, president, said in New York Wednesday, with the budget increased appreciably over the \$20,000 for this season. Production in England may be increased from 20 to 26 features, Mr. Warner said. He is sailing Saturday with Sam E. Morris, in charge of foreign affairs, to confer with Irving Asher in London. There is no intention to invade the English exhibition field despite offers made to the company, he added.

## Weeks' Contract Discussed

George W. Weeks' contract as general sales manager of Gaumont British pictures in America expires May 1 and preliminary discussions have been held in New York between Mr. Weeks and company executives concerning a renewal. Before joining Gaumont British, Mr. Weeks was general manager of Paramount in charge of distribution and later was a producer in Hollywood.

## 20th-Fox Dividends

The board of directors of Twentieth Century-Fox Film Corporation on Wednesday declared a cash dividend of 37½ cents a share for the first quarter of 1937 on the outstanding preferred stock, payable March 31 to stockholders of record March 19th. The board also declared a cash dividend of 50 cents a share on outstanding common, payable at the same time.

## F. L. Harley Honored By 20th-Fox Officials

F. L. Harley, managing director for Twentieth Century-Fox in London, was given a luncheon by Walter J. Hutchinson, head of the foreign department, and 20 members of the home office staff at the Hotel Plaza, New York, on Tuesday.

Present were: W. C. Michel, F. S. Irby, Charles E. McCarthy, Felix Jenkins, Leslie F. Whalen, William Sussman, E. S. Fraser, H. H. Buxbaum, Irving A. Maas, J. Carlo Bavetta, C. F. Minck, Sidney Towell, E. P. Kilroe, William Kupper, Truman Tally, Clarence V. Hake, W. J. Eadie, William J. Clark, O. W. Bolle, S. S. Horen, Alan Freedman and Roger Ferri.

Mr. Harley sailed for England with Russell Muth, European director of Movie-tone News, on the *Berengaria* Wednesday.

## Dismissal Order Modified by WPA

While representatives of WPA employees and unemployed organizations were protesting this week against the dismissals and pays cuts ordered by federal authorities for workers on WPA rolls, including actors, musicians, "arts" and others, Washington announced that a 10 per cent exemption from the dismissal order had been granted New York. This announcement was made by Ellen S. Woodward, assistant WPA administrator, after a conference with Mrs. Hallie Flanagan, representing the four arts divisions.

## Report on NRA Declares Codes Overshot Mark

by FRANCIS L. BURT  
in Washington

Attempting to cover too much territory and to operate with too much speed, the National Recovery Administration overshot its mark in its effort to eliminate unfair trade practices and, while it did result in improving the conditions of labor, left little by which to evaluate the results of the code effort, according to the President's Committee of Industrial Analysis, whose report on NRA was transmitted to Congress March 2 by President Roosevelt.

While no effort was made to analyze the hundreds of codes which were adopted, the committee made an exhaustive study of the activities of the boards and divisions of the NRA, the various changes of policy and the efforts made to secure enforcement of the codes.

The NRA did accomplish much to improve the condition of labor, the committee concluded, but "it is not possible to answer statistically the question whether NRA did or did not contribute to the industrial recovery, which did make evident progress during the NRA period."

"If industry should again be confronted with a similar program," the report predicted, "it would not attempt to get quite so much in the way of protection against competition, if only because some industries learned on their own account that some of these things did not work. And we think the same may be said as to some of the auxiliary labor provisions of the codes."

There is room for another effort to deal with hours, wages and labor conditions, the committee concluded, but if industry controls of the NRA type are to be tried again "the experience indicates that the attempt should be limited to a few important industries in order that proper standards of investigation and adequate supervision may be maintained, and should be guided from the start by more definite principles and policies such as NRA experience indicates as being likely to stand the test of application."

And if trade practice rules are again to be formulated, they should be drawn by the industries rather than by the Government—but should be carefully studied by the Government before approval, the report said.

## Howard Hughes Wins Harmon Air Trophy

Howard Hughes, motion picture producer and more recently on the newspapers' front pages as a speed flier, was declared the winner of the Harmon international air trophy in Paris this week by the International League of Aviators, which is headed by Colonel Clifford B. Harmon of New York. Mr. Hughes set a non-stop transcontinental record in January, 1936, and broke it exactly one year later when he flew from Los Angeles to Newark in seven hours, 28 minutes and 25 seconds.



# PRODUCERS START BUILDING 1937-38 SCHEDULES, 16 BUYING 68 STORIES

## Originals Retain Their Lead, 42 Being Acquired in Contrast to Nine Plays and 17 Books Including Novels

Acquisition of story material for next season's product is already well under way, 16 companies having bought 68 story properties in February as the nucleus. Originals continue to lead as the principal source of material for Hollywood. Forty-two originals were bought; the stage contributed only nine plays, while 17 books, including novels, were obtained.

### Radio Leads Buyers

Radio was the biggest buyer, with eight originals, four plays and one book. Universal was next with nine originals and two books, followed by Warner with six originals and two books. The other companies, in the order of the total number of purchases, were Paramount with five originals, one play; Columbia, three originals, one book; Gaumont British, three originals, one play; Metro-Goldwyn-Mayer, one original, three books; Monogram, one original, three books; Republic, one original, three books; Grand National, two originals and one book; Twentieth Century-Fox, two originals, one book; Walter Wanger, one original; Harry Sherman, one original; Blackstone Productions, one play, and Carl Laemmle, Jr., one play.

A complete list, by titles, of the story purchases in February by the companies, with all available production credits, follows:

### Original on Gold Shipments

**ARMORED CAR**, original story by William A. Pierce, dealing with the transportation of gold bullion, bought by Universal.

**BLIND DATE**, original story by Leona Dalrymple, bought by Monogram.

**BOOTS AND SADDLES**, story by Zane Grey, bought by Principal Pictures for release through Twentieth Century-Fox. Richard Arlen will be starred and Howard Bretherton will direct.

**BORROWED TIME**, original story by Martin Mooney and Arthur T. Horman, acquired by Universal.

**BRIDE FOR HENRY, A**, magazine story by Josephine Benthall, bought by Monogram.

**CAREER IN C MAJOR**, novel by James M. Cain, bought by Twentieth Century-Fox.

### For Marlene Dietrich

**CARELESS RAPTURE**, original story by Edwin Justus Mayer and Franz Shulz, acquired by Paramount as a possible vehicle for Marlene Dietrich.

**CERTIFIED**, original story by Willoughby Speyers, bought by Radio. Joan Fontaine will be starred.

**CHINA BANDIT**, original story by Crane Wilbur, bought by Warners to star Boris Karloff, Ricardo Cortez and Beverly Roberts.

**COINS FOR CANDLES**, original story by Josephine Tey, bought by Gaumont British. Alfred Hitchcock will direct and Nova Pilbeam will have the lead.

**COP, THE**, original story by Kubec Glasman, bought by Universal.

## YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
March .....	24	19(c)	2	45
April .....	107	48(d)	12	167
May .....	86	74(e)	10	170
June .....	25	21(f)	5	51
July .....	20	12(g)	0	32
August .....	43	25(h)	5	73
September ...	40	32(i)	2	74
October .....	38	22(j)	10	70
November ....	34	16(k)	9	59
December ....	31	12(l)	3	46
January, 1937.	55	23(m)	15	93
February ....	42	17(n)	9	68

## TOTALS FOR 12 MONTHS.. 545 321(o) 73 948

- (c) Including 6 published magazine stories.  
 (d) Including 13 published magazine stories.  
 (e) Including 19 published magazine stories.  
 (f) Including 21 published magazine stories.  
 (g) Including 63 published magazine stories.  
 (h) Including 5 published magazine stories.  
 (i) Including 7 published magazine stories.  
 (j) Including 7 published magazine stories.  
 (k) Including 5 published magazine stories.  
 (l) Including 5 published magazine stories.  
 (m) Including 7 published magazine stories.  
 (n) Including 5 published magazine stories.  
 (o) Including 163 published magazine stories.

**DEAD MAN'S ISLE**, novel by James Oliver Curwood, bought by Republic.

**DON'T FORGET TO REMEMBER**, original story by David Garth, bought by Radio for Gene Raymond. Al Lewis will produce.

**EASY LIVING**, story by Vera Casparry, bought by Paramount to star Jean Arthur. Ray Milland will play opposite her and Mitchell Leisen will direct.

### Enemies, Guns, Gangs

**ENEMY TERRITORY**, story by Margaret Culkin Banning, bought by Columbia.

**EMPTY HOISTERS**, original story by Ed Earl Repp, bought by Warners for Nick Foran.

**FEDERAL BULLETS**, novel by Major George Fielding Eliot, bought by Monogram.

**FIGHTING THE UNDERWORLD**, original story written by Philip S. Van Cize, Denver lawyer, bought by Universal.

**FIFTY-SECOND STREET**, original by Gene Towne and Graham Baker, bought by Walter Wanger for release through United Artists. The story will be written around New York 52nd Street and its night clubs.

**FIGHT FOR YOUR LADY**, original story by Jean Negulsko and Isabel Leighton, bought by Radio for Katharine Hepburn.

**FLIGHT FOR GLORY**, original story by Robert Andrews, bought by Radio.

### Comedy and Melodrama

**FLIRTING WITH FATE**, original story bought by David L. Loew as a vehicle for Joe E. Brown for Radio release.

**FLOOD, THE**, story by Leonard Lee, acquired by Columbia.

**GANG'S ALL HERE, THE**, magazine story by Maurice Hanline, bought by Republic.

## Radio Is Largest Buyer with Eight Originals, Four Plays And One Book; Universal Second, and Warner Third

**GANGWAY**, original by Lesser Samuels, bought by Gaumont British to star Jessie Matthews. Sonnie Hale will direct.

**GIRLHOOD OF A QUEEN**, play by Sil-Vara, bought by Gaumont British, to star Nova Pilbeam. The story centers around the first three years of the reign of Queen Victoria.

**GREAT GARRICK, THE**, original story acquired by Mervyn LeRoy for release through Warners.

**HEADLINE HUNTRESS**, original story by Lillian Worth and Edythe Zell, has been purchased by Twentieth Century-Fox. Michael Whalen and Katherine DeMille have been assigned to its cast.

**HELL'S SADDLE LEGION**, original by Ed Earl Repp, bought by Warners for Nick Foran.

**HOT OIL**, original story by Layne Britton and George D. Smart, bought by Grand National as the second James Cagney picture. Richard A. Rowland will produce.

### Starring Fred Stone

**HOUSE IN THE COUNTRY**, play by Melvin Levy, bought by Radio. Fred Stone will be starred.

**I COVER THE WAR**, original by Bernard McConville, bought by Trem Carr to star John Wayne. Release will be through Universal.

**IRENE**, musical comedy by Harry Tierney and Joseph McCarthy, produced by the late Florenz Ziegfeld on Broadway and as a silent film starring Coleen Moore, bought by Radio for Ginger Rogers.

**KANGAROS, THE**, play by Victor Mapes, bought by Radio for Wheeler and Woolsey.

**KATINKA**, operetta by Arthur Hammerstein, bought by Metro-Goldwyn-Mayer.

**LOSER'S END**, novel by Matt Taylor, bought by Metro-Goldwyn-Mayer.

**LOVE BELOW FREEZING**, original musical comedy by Dana Burnett, acquired by Radio.

**LOVE IN THE MUD**, novel by Richard Wormser, bought by Universal.

**LOVE IS SOMETHING FUNNY**, original story by Alfred Fuller and Earl S. Pearsall, bought by Universal.

**LUCK OF ROARING CAMP, THE**, novel by Bret Harte, acquired by Monogram.

**MAN IN EVENING CLOTHES**, play by Andre Picard and Yves Mirande, bought by Emanuel Cohen. Release through Paramount.

**MASTER SKYLARK**, novel by John Bennett, bought by Radio to star Bobby Breen.

**MIDNIGHT**, original story bought by Paramount for Marlene Dietrich.

### New Musical Comedy

**MISS HOLLYWOOD, JR.**, musical acquired by Harry Sherman.

**MOON OVER MULBERRY STREET**, play, bought by Blackstone Productions.

**MUDDLED DEAL, THE**, play by Laszlo, bought by Radio for Gene Raymond and Ann Sothern.

**NINE OFFICERS**, play, bought by Carl Laemmle, Jr., for release through United Artists.

**NON-STOP NEW YORK**, original story by Derek Twist and Kurt Siodmak, bought by Gaumont British.

**RETURN ENGAGEMENT**, unproduced musical comedy, bought by Mervyn LeRoy for re-

(Continued on page 22, column 1)



## 16 Producers Buy 68 More Stories

(Continued from preceding page)

lease through Warners. Nancy Hamilton, James Shute and Rosemary Casey are the authors.

ROBIN HALE, novel by James Oliver Curwood, bought by Republic.

ROMANCE BY REQUEST, original by Jerry Wald and Phillip and Julius Epstein, bought by Republic.

SCOOP, original by Vee Terrys Perlman and Joseph Fulling Fishman, newspaper story bought by Universal.

SHADOW, THE, character from the magazine stories by Maxwell Grant, acquired by Alexander Brothers for release through Grand National. Four stories were bought by the brothers to be used as material for a like number of features.

SHOESTRING, magazine story by George Bradshaw, published in the *Saturday Evening Post*, bought by Universal.

SISTERS, THE, novel by Myron Brinig, bought by Warners.

SMILING CORPSE, THE, anonymous novel bought by Warners.

### Next for Opera Star

SOUND OF YOUR VOICE, original musical by Stephen Morehouse Avery, acquired by Columbia as the next Grace Moore picture.

SPANISH OMELET, magazine story by Edward Hope Coffey, published by *Cosmopolitan*, has been purchased by Metro-Goldwyn-Mayer.

SPUR OF PRIDE, THE, novel by Percival C. Wren, bought by Metro-Goldwyn-Mayer.

TAKE THE HEIR, original story by Thomas Ahearn and Lawrence Pohle, bought by Radio.

THIEF OF TAOS, original by Allen Vaughn Elston, bought by Grand National. Richard A. Rowland will produce in color.

TOM AND JERRY, original story by Stanley Garvey, bought by Radio.

'T WAS THE NIGHT BEFORE CHRISTMAS, magazine story by Paul Gallico, published in the *Saturday Evening Post*, acquired by Columbia.

UNTITLED ORIGINAL, by Henry Ducoin, acquired by Universal for Danielle Darrieux.

UNTITLED ORIGINAL, by Dick Rogers and Larry Hart, musical comedy writers, acquired by Warners to star Ethel Merman.

UNTITLED ORIGINAL, by Henry Myers, for Universal. Bert Lahr and Mischa Auer will be starred.

WELLS FARGO, original story by Frank Lloyd and Howard Estabrook, acquired by Paramount. Fred MacMurray, Frances Farmer and Randolph Scott are scheduled for the cast.

WHAT HO, original by Richard Cornell, acquired by Emanuel Cohen for release through Paramount. Gary Cooper will be starred.

## Million Radio Sets Registered in Canada

More than 1,000,000 receiving sets have been registered during the present fiscal year under the Canadian government's license system, according to departmental sources. This is the first time that the total of licensed sets has exceeded the million mark. The total for last year was 862,109.

The Royal Northwest Canadian Mounted police have been scouring the dominion towns rounding up delinquent radio license buyers at \$2 per receiver, this being the annual license fee. The mounties have been making a house-to-house call in a wide checkup and they don't take "No" for an answer because they take a look around for unlicensed sets.

## NEW TRADE GROUP FORMED IN LONDON

A new motion picture trade organization for the British industry was approved at a meeting of more than 100 production executives on Tuesday at the offices of the Federated British Industries in London. The new group, to be called the Film Producers' Association, will include five sections: producers, studio owners, short subject producers, newsreels and laboratories. A committee was appointed to draft a constitution.

It is considered probable that the F. B. I. Film Group, consisting of producers only, will disappear and that the new group will affiliate with the F. B. I. Michael N. Kearney, present head of the Film Group, is expected to be named secretary of the new organization.

## Two New Union Contracts Are Signed in New York

The 12 theatres of the independent New York Bell Circuit, headed by Ben Sherman, signed a new two and one-half year projectionists' union contract this week with Local No. 306 of the IATSE, and, at the same time the Springer and Cocalis Circuit of 38 independent houses signed a ten-year agreement with the Empire State Motion Pictures Operators Union.

The new Bell contract followed a 12-hour sit-down strike of 54 operators which kept the theatres dark until Mr. Sherman and Joseph D. Basson, president of Local 306, signed the new contract that night. Demands of the workers for higher wages and shorter hours will be arbitrated by a committee consisting of Ben Golden, representing Mayor Fiorello LaGuardia, and one delegate each from the union and the circuit. Theatres involved, all located in Harlem, east midtown and the lower east side, include the Ruby, Bijou, New Delancey, Florence, Star, Palestine, Orpheum, Harlem Grand, Palace, Cosmo, Regun and Jewel.

The Springer and Cocalis contract with Empire covers the circuit's properties throughout Manhattan and the Bronx.

## Eight Theatres "Bombed"

Eight Springer and Cocalis theatres were "bombed" last Saturday night with time-clocked stench and tear-gas chemicals, throwing some 5,000 persons in the audience into panic and causing injuries to 36. The vandals escaped, and the police immediately posted a patrolman in every one of the circuit's 38 houses.

## Denies Fox Claim Plea

Federal Judge Martin T. Manton in New York has denied a motion made by the United States Fidelity and Guarantee Company for permission to file its claim for \$11,802 in the Fox Theatre receivership. The plaintiff claims it obtained a judgment in December, 1935, against William Fox for that amount. The court, in denying the motion, ruled that the plaintiff delayed too long in filing its claim, since the first steps in the litigation had already been completed.

## Ocean Race for Coronation Films

(Continued from page 14)

were taken of the coronation procession of the late King George V, no motion picture or still cameras were allowed in the Abbey at that time and it is expected that the pictures of the actual crowning ceremony, in all its medieval glory, will be the high point of the reels.

The strict Government rule that no company will be allowed to take exclusive shots is an obstacle in the way of Movietone's elaborate color plans. No provision has been made for color cameras along the line of march and the company must depend on purchasing advantageous locations. Permission to place a color camera inside the Abbey has not yet been granted, but Movietone officials will petition for such permission on the ground that the color pictures would be a perfect historical record of the scene. The ceremony is a perfect subject for color filming because of the rich costumes to be worn by the principals.

The color reels will be arranged in chronological order and sold as two or three separate short features of about 20 minutes each.

The companies are counting upon good weather for the day of the ceremony, since rain or a heavy London fog will spoil any pictures of the procession. Special lighting in the Abbey, however, will insure good shots of the ceremony. No rain insurance has been purchased by any company.

## Television Plans Dropped

Plans to televise the scene, announced some months ago by Baird Television Company and the Marconi-E. M. I. system, have been abandoned as too costly. Television apparatus, to obtain good results, would have to be placed too close to the principals in the ceremony and special lighting would be impracticable.

King George VI is known as an enthusiastic cinematographer and his interest is believed to have been a factor in the co-operation being given the newsreel companies by the Government. Before his accession to the throne he owned and operated a 35mm. camera. He has since sold it, although he has kept up his interest.

A committee of newsreel men who are conferring with Government officials on further details of the coronation story includes W. J. Gell, Pathe; J. J. Jeapes, Universal; Sir Gordon Craig, Fox Movietone; Jeffrey Berner, Gaumont British; and Thomas Cummins, Paramount. March of Time has not announced any plans for participation in the filming.

## Bronx Circuits All Increasing Prices

All theatres of the Loew, RKO and Skouras circuits in the Bronx section of Manhattan increased their scales five cents during the past week and 10 cents on Sundays and the houses of Consolidated Amusements will institute an increase of five cents throughout the week within a few days.

Concurrent with the price raise, it was indicated that the theatres would drop Bank Night and Screeno.



**"ME AND MY  
SHADOW SAY  
MERRY M-G-M  
SPRINGTIME  
TO YOU!"**



*Metro Goldwyn Mayer*

## **MR. GROUND-HOG CASTS HIS SHADOW!**

The wise little fellow is right again this year! Sing Tra-la-la and DOUGH-Re-Mi for the Biggest M-G-M Hits of Histor-ee! Whee! Start on next page!





**10,000 M-G-M  
SHOWMEN ARE  
SAYING TODAY:**

“There’s only one  
thing that matters—  
PICTURES!”



**AND WHEREVER  
FILM MEN MEET  
THEY AGREE:**

“There’s only one com-  
pany can be depended  
on to make them!”



**“DON’T LOOK NOW, LEO, BUT  
THERE’S SOMEBODY WANTS TO  
TALK TO YOU ABOUT ‘MAYTIME’!”**





Sing the glad news from every roof-top! M.G.M.'s "Maytime" is Great!





THE SINGING  
SWEETHEARTS  
OF "ROSE MARIE"



Jeanette MacDonald & Nelson Eddy

IN  
*MAYTIME*

with JOHN BARRYMORE

To make a greater picture than either of their previous hits—"Naughty Marietta" or "Rose Marie" was the task of Metro-Goldwyn-Mayer. It was no easy matter to repeat such memorable triumphs but the completed picture, a sensation at its Coast preview, is the answer. To the romantic stars, Miss MacDonald and Mr. Eddy; to the unfailing producer Mr. Hunt Stromberg of "San Francisco" and "Great Ziegfeld" fame (to mention just two of his many hits); to Director Robert Z. Leonard (Z. for his "Ziegfeld" direction); to Mr. John Barrymore, Mr. Herman Bing, and the great Cast; to all whose efforts for so many months contributed to the making of the picture Metro-Goldwyn-Mayer offers its sincerest salute of admiration and gratitude, echoed by thousands of showmen the world over. In appreciation of the importance of "MAYTIME" M-G-M has taken full page ads in national magazines and newspapers to launch what is destined to be one of the greatest box-office attractions of our time. And the parade of M-G-M hits marches merrily on and on and on!





On the next page is news about the picture that Director W. S. Van Dyke was busy making while you were cleaning up with his last hit—  
"After The Thin Man."  
He never misses! You'll see that we're right!

(next page)



**Whether your  
patrons live  
here**



**or  
here**



**They'll  
get the  
same  
thrill  
here**



**because M-G-M  
has co-starred  
two flaming  
stars**





This selling ad appears in all fan magazines



*Preview of their first picture together!*

How Bob loves — and how Jean loves it!...It's a merry mad farce in the M-G-M "Libeled Lady" manner — which means high-powered romance mixed in with the laughs!...Here's the merriest of Springtime pictures!



Bob is assigned by the sheriff to guard Jean's personal property...that's when the fun begins!

He masquerades as her butler, so her high-toned society friends won't suspect she's flat broke...



Who should Jean's honor-guest be but Bob's fortune-hunting brother, who thinks Jean is an heiress!



Bob's the boy to clear up complications — so he becomes Jean's personal property, Item No. 1

JEAN  
**HARLOW · TAYLOR**  
in  
*"Personal Property"*

with Reginald Owen

A Metro-Goldwyn-Mayer Picture

Produced by John W. Considine, Jr.

Directed by **W.S. VAN DYKE**  
The Hit-Director of "After the Thin Man"  
"San Francisco" and others



**AND NOW!**  
Get ready! Get set! Go!



# AS GREAT AS

## Rudyard Kipling's

# CAPTAINS COURAGEOUS



**Dust off the Hall of  
Fame for another  
M-G-M masterpiece!**



**This is the first award  
given to "Captains  
Courageous." There  
will be many more be-  
fore the year is over!**

### MODERN SCREEN

Leo Townsend, our Hollywood editor, presents the plaque of Modern Screen's Award of Merit to the all-male cast of "Captains Courageous." Here you see him in the act of giving it to one of its stars, Spencer Tracy. This monthly award is considered a signal honor.



*We Salute...*  
**"CAPTAINS COURAGEOUS"**

To all those who worked so successfully to make "Captains Courageous" a brilliant picture, we tender our sincere congratulations. Again Modern Screen singles out the outstanding picture of the month for its distinguished Award of Merit. Only those pictures rate the medal which we think offer you the best in entertainment value. These about-to-be-released pictures are the tops in acting, scenario, direction and photography—productions worthy of leading your screen fare for the year. By watching for our monthly award, you will never spend a dull evening in the theatre. It's certified entertainment for you!

Great credit is due the robust direction of Victor Fleming together with John Lee Mahin's excellent script. You who enjoyed the original Rudyard Kipling tale will not be disappointed, for all the tang and flavor has been retained in the screen version. It's a faithful transcription of a much beloved story.



Modern Screen's Medal Award Picture, "Captains Courageous," an M-G-M production.



**MUTINY ON THE BOUNTY"!**

# **MAINS RAGEOUS**

**VICTOR  
FLEMING'S  
PRODUCTION**

**THE CAST:**

*Freddie*

**BARTHOLOMEW**

*Spencer*

**TRACY**

*Lionel*

**BARRYMORE**

*Melvyn*

**DOUGLAS**

*Produced by* **LOUIS D. LIGHTON**

This picture which has been two years in production and costs a fortune to make could stand alone in an entire season and bring fame to any company. It is but one of M-G-M's amazing group of springtime attractions! Carry on!









**"A DAY AT THE RACES"**  
(just you wait!)

And another **BIG ONE!** But **BIG!**  
(Turn please)





**CLARK GABLE**  
and  
**MYRNA LOY**  
in **"PARNELL"**

with  
Edna May Oliver • Edmund Gwenn  
Alan Marshall • Donald Crisp  
Billie Burke  
Based on the Broadway Stage Success  
A John M. Stahl Production  
A Metro-Goldwyn-Mayer Picture  
Directed by John M. Stahl

Unquestionably Clark Gable's greatest role, more dramatic than Blackie Norton in "San Francisco," more powerful than his Fletcher Christian in "Mutiny on the Bounty." And Myrna Loy is perfect for the celebrated co-starring role, the girl for whom he surrendered the destiny of a nation!





*His Mightiest ROAR  
Since "San Francisco"*

**CLARK GABLE  
MYRNA LOY**

*Parnell*

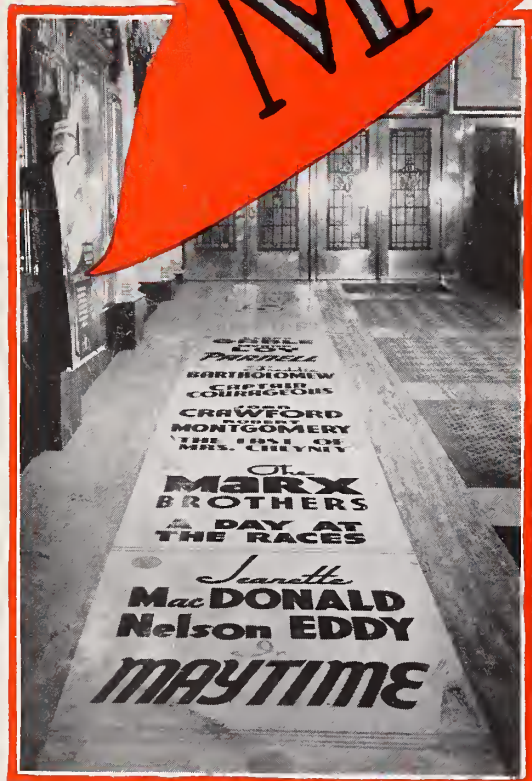
You thought "San Francisco" was exciting —but wait! This picture which has been months in the making and nears completion in the skilled hands of John M. Stahl will thrill you to the finger-tips. So great it is being advertised in leading national magazines in addition to all fan magazines. Something to watch for indeed!

*(The next page is last, but not least!)*





While the mobs are packing in to see "Maytime" keep your screen and lobby alive with M-G-M's springtime hits! It's great to be an M-G-M Showman!



Welcome on the mat at Poli Theatre, Worcester. They can't miss the coming hits pasted on the lobby floor.

Lobby display sells Shea's Buffalo as the home of hits.





# SHOWMEN! USE THESE FLASH REVIEWS IN ALL ADVERTISING!

**Lobbies! Programs! Newspapers! Everywhere!**

## "LAST OF MRS. CHEYNEY"

### HAILED BY CRITICS!

**N.Y. TELEGRAPH**—Slick, handsome and clever, glittering with polished dialogue and clever turns, sparkling with wit.

**N.Y. AMERICAN**—Another See-It-By-All-Means picture. The cinema at its best...Wise and witty story with a happy ending.

**N.Y. POST**—A bright and attractive screen vehicle, definitely a super-special in acting and production value...Miss Crawford wears stunning clothes and gives a right good performance...You'll enjoy "The Last of Mrs. Cheyney."

**N.Y. WORLD-TELEGRAM**—Highly diverting entertainment...Peopled with Hollywood's most charming and competent players and directed with a skilled touch...Solves the problem of how to have a perfectly swell time at the cinema...Joan Crawford superb. Fine work by Robert Montgomery, William Powell, Frank Morgan, as well as the others in the cast. In short, here is a film that one can recommend.

**N.Y. DAILY MIRROR**—Sensationally smart and amusing comedy-drama. An admirable vehicle for Joan Crawford, Robert Montgomery and William Powell. Glamorous and exciting role for lovely Miss Crawford and it affords her companionship of a most accomplished supporting cast.

**N.Y. DAILY NEWS**—Fast-moving, smartly-acted comedy. Entertainment for multitudinous fans.

**N.Y. HERALD TRIBUNE**—Witty and amusing...Infused with human interest, pace rapid and the suspense high, while retaining all the humor in the author's dialogue and situations...Staged handsomely, the climax is gay, and the lines glitter.

**BUFFALO TIMES**—I advise you to go to see "The Last of Mrs. Cheyney"...It is a handsome setting for the new Joan Crawford...A clever, witty and amusing comedy. 20 times more events, surprises, twists and paradoxes!

**KANSAS CITY STAR**—Bright and smart comedy. Miss Crawford attractive, Mr. Powell, his competent suave self, Mr. Montgomery has one of his best parts in recent months. Frank Morgan is well nigh perfect.

**LOS ANGELES HERALD**—Cast reads like the who's who of moviedom.

**LOS ANGELES EVENING NEWS**—Played with verve and finesse by a top-notch company...Rapid-fire dialogue kept the customers alternating between chuckles and real laughs...Joan Crawford very fetching.

**LOS ANGELES DAILY NEWS**—A lavish production with exquisite settings. Agreeably and suavely told...Joan Crawford is handsomely and stunningly gowned.

**LOS ANGELES EXAMINER**—The magic names of Joan Crawford, Robert Montgomery and William Powell...Production, direction and cast are excellent.

**M. P. DAILY**—Clever situations, smart dialogue, gay amusement.

**FILM CURB**—Rates high as film fare.

**DAILY VARIETY**—Swell dialogue, bright with laughs and satirical shafts...Joan Crawford plays with vitality and charm. William Powell renders a most ingratiating performance. Robert Montgomery's love scenes are delightful...Entertainment for all classes, with gorgeous production.

"THE LAST OF MRS. CHEYNEY"  
starring JOAN CRAWFORD • WILLIAM POWELL  
ROBERT MONTGOMERY with FRANK MORGAN  
Jessie Ralph • Nigel Bruce • From the play  
by Frederick Lonsdale • Directed by Richard  
Boleslawski • Produced by Lawrence Weingarten  
A Metro-Goldwyn Mayer Picture



**HELD OVER 2nd BIG WEEK  
AT NEW YORK'S CAPITOL**

**And delighting audiences in hold-overs everywhere**





## HAYS DISCUSSES TRADE PROBLEMS, PRACTICES

### Lays Trade Practice Delay to Complexity of Problem; Denies Radio Appearance Control

Spring is on the march up from the southland. Will Hays is back from his annual winter's sojourn in Hollywood and there's a big new "open door" publicity policy at the headquarters of the Motion Picture Producers and Distributors of America, Inc., with untrammelled discussion of the issues of problems of the screen.

It was all announced at the first press audience that Mr. Hays has held in some years, in the board room of the MPPDA, last week, with Mr. Hays at the head of the long mahogany table, at the offices in New York's 44th Street.

"Say it with pictures," was Mr. Hays' favorite phrase of the day, offered as his answer to most of the issues.

Mr. Hays, interrogated by a roomful of reporters, declared in substance:

**Delays by distributors with reference to the trade practice program result from complexity, not a lack of cooperative intent.**

**He feels that no differences exist between radio and the screen and that no arrangement for "control" is contemplated or necessary.**

**Foreign trade problems for American producers are indeed problems, but he expects good pictures to prevail.**

**The MPPDA has no set labor plans or policies, and it will see what is to be done as occasion may arise, including a possible recrudescence of the NRA.**

Just before Mr. Hays appeared at the press audience he sat, in his private offices, for some new pictures, the first formal portraiture to which he has exposed himself for a number of years. He has, meanwhile, been abundantly flash-lighted at innumerable public functions.

The "open door" press audience of 1937 comes after a succession of changes in publicity procedures of the Hays office in the last two years, beginning with a public relations tenure and functioning by which John Boettiger was for a time to have been the office spokesman. Mr. Boettiger recently joined the Hearst editorial forces. More recently Kenneth Clarke, formerly of the Washington Bureau of Universal News Service, came into the official publicity post of the Hays office in New York, when Tom Petty, somewhat associate and subsequent successor to Mr. Boettiger, was assigned to the Hollywood office.

Mr. Hays was queried on the attitude of distributing companies toward the trade practice program of the Motion Picture Producers and Distributors of America, in view of a recent statement by Edward Kuykendall, president of the MPTOA, that he was dissatisfied with the response.

"Intelligent suggestions from responsible sources will always receive sympathetic consideration from the MPPDA members," Mr. Hays said. He praised the exhibitor organization for what he termed its constructive approach to the problem of exhibitor-distributor relations, and said that tangible benefits should result from the consideration given the trade practice program by the distributing companies and from the thought expended by them on the matter.

"Immediate changes are not possible be-

cause of the immeasurable complexity of the distribution machinery," Mr. Hays continued. "Progress is slow but hopeful and the whole distribution enterprise is greatly impressed by the constructive suggestions made. It is not the length of the step but the direction that is important, and the direction of the steps taken thus far is right."

### Denies Radio Control Agreement

Denying that any agreement has been made for the control of appearances of film stars on radio programs Mr. Hays said that there were no competitive aspects that would warrant such arrangements. Questioned about the protests made by exhibitors that radio appearances were competition for theatres, he said that those protests indicated "worries" over possible competition rather than actual competition.

"There is less worry now because there is more intelligent and more constructive use of the values of both mediums," he pointed out. A recognition of the mutual problems of the two industries and realization that "accommodations" must be made by both is the nearest approach to an "agreement" that has been or can be made, Mr. Hays said.

Speaking of foreign trade problems, with particular reference to monetary restrictions and quota provisions, the MPPDA executive described them as subjects of continuing concern.

"The reasons for national barriers are realized," he said. "Yet we are hopeful that they may not become prohibitive and shall continue to do what we can to prevent that by arbitration and negotiation as was done in Italy. Our nearest approach to the answer to our foreign problems, as it is to almost every other problem, is in good pictures."

### Points Mickey Mouse as Example

Amplifying this point Mr. Hays was enthusiastic about current production activities on the Coast, which, he said, should satisfy the growing demand at home and abroad for quality product. This demand is virtually without limitation, he said.

That universal appeal for which the screen is continually striving, and for which it must continue to strive in order to be successful, is best expressed by an analysis of the appeal of Mickey Mouse, Mr. Hays said. That appeal, he continued, is the fundamental ingredient which must be included in a picture to make it entertainment.

### "Unwise to Prejudge"

The MPPDA has no specific plans on labor matters, Mr. Hays said, and it is impossible to say at present what will be the organization's attitude on a revival of the NRA or similar federal control of industry. "Although this question is very important," he pointed out, "no plans can be made until a specific proposal is made. It is unwise to prejudge."

This week marked the 15th anniversary of Mr. Hays' association with the industry as head of the MPPDA. He quoted from the preamble to the organization's by-laws which dedicates the association to the service and welfare of every individual and group in the industry.

"We would not have lasted 15 minutes if anyone had his fingers crossed when that was signed," he said.

The interview was Mr. Hays' first planned conference with the press in three years.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Murder Goes to College

(Paramount)

Comedy-Melodrama

There isn't very much romance in this picture. The lack of that supposedly necessary factor is made up for, however, by comedy and light, but none the less effective mystery melodrama. Situations and dialogue support the novelty of the film with its appeal not only to mystery addicts, but to general audiences. It is not a big picture, but it is one that wraps itself up pretty tightly.

Though the title spots the locale, collegiate atmosphere is practically nil after the introductory sequences. "Professor Barry," who dabbles in the numbers racket to the point that several of his colleagues are indebted to him, is mysteriously murdered. Drama is tempered by comedy as "Perkins," vacationing reporter, played by Roscoe Karns, and "Dyer" out of work detective, with Lynne Overman in the role, get mixed up with each other and the case. "Dyer's" objective is to fleece the multiple suspects by promising to unearth the actual culprit if they will finance him. The scheme meets with "Perkins'" approval and the following action and situations are productive of much fun. Eventually, by use of up-to-date methods of crime detection, "Dyer" makes good on his pledge.

Besides the merit of the motivation, the characterization are uniformly good. The idea of contrasting drama and menace with hilarious comedy gives the film elements of appeal for general audiences.

*Previewed in studio projection room.—GUS MCCARTHY.*

Produced and distributed by Paramount. Directed by Charles Riesner. Assistant director, Johnny Burch. Screen play, Brian Marlow, Robert Wyler and Eddie Welch. Based on a novel by Kurt Steel. Sound, Philip Wisdom and John Cope. Film editor, Edward Dmytryk. Musical direction, Boris Morros. Art direction by Hans Orieir and Earl Hedrick. Interior decorations by A. E. Freudeman. Photographed by Henry Sharp. P. C. A. Certificate No. 3030. Running time, when seen in Hollywood, 68 minutes. Release date, March 5, 1937. General audience classification.

### CAST

Sim Perkins.....	Roscoe Karns
Nora Barry.....	Marsha Hunt
Hank Dyer.....	Lynne Overman
Strike Belno.....	Larry Crabbe
Greta Barry.....	Astrid Allwyn
Paul Broderick.....	Harvey Stephens
President McSheen.....	Purnell Pratt
Dean Olney.....	Barlow Borland
Tom Barry.....	Earle Foxe
Howard Sayforth.....	Anthony Nace
Lil.....	Terry Ray
Drunk.....	Nick Lukats

## Marked Woman

(Warner)

Drama

Of subject matter grim and sordid, this film undoubtedly will find its best reception in the minds of sensation seekers. Dealing with an unpleasant theme and with unpleasant persons it is bitter drama. The picture apparently was suggested by the recent newspaper reports of the exposure of a New York vice ring. The heroine and her feminine companions are scarlet women. The villain is a ruthless trafficker

in women's bodies. The victim of the unholy social condition is an innocent girl.

Concentrating on unsavory drama, the picture is devoid of love interest and, but for one episode of sympathetic comedy, it contains no tension-slackening contrast. As is generally the case when such meaty subjects are treated, opportunities for strong characterizations are abundant. Thus, though the characters played by Bette Davis, Lola Lane, Isabel Jewell, Rosalind Marquis, Mayo Methot and Eduardo Cinnelli are reprehensible, the players have presented them in forceful, convincing spirit.

Sinister "Johnny Vanning," played by Cinnelli, takes over control of the "clip joints." The frightened girls do his bidding. There is no alternative. "Mary," with Miss Davis in the role, lures a roistering guest into spending more than he has. When he can't pay off he is killed, and "Mary" double crosses the prosecutor, played by Humphrey Bogart, when he thinks he has an open and shut case against "Vanning." Eventually "Mary's" moral school girl sister is lured into "Vanning's" web and is killed while resisting lustful advances. "Mary," who threatens retaliation, is horribly beaten. The action is not seen, but the physical and mental effect is made evident. Finally the girls, led by "Mary," tell their story to the district attorney. "Vanning" is convicted of murder and a long list of other atrocious crimes and his ring broken up. No one learns the fate of the girls, whether it is better or worse, as they wander off into a fog. They are forgotten as the district attorney is acclaimed as a crusader.

It is difficult to foresee public reaction to this picture. Trying to gauge preview audience opinion did not take the writer any place. If it is at all possible this picture should be seen before presentation. Only a specialized knowledge of local preferences will put the individual exhibitor on the right track as to what to do about it.

*Previewed in Warner Hollywood Theatre.—G. M.*

Produced and distributed by Warner-First National. Executive producer, Hal B. Wallis. Associate producer, Lou Edelmann. Directed by Lloyd Bacon. Assistant director, Dick Mayberry. Original screen play by Robert Rossen and Abem Finkel. Photographed by George Barnes. Film editor, Jack Killier. Art director, Max Parker. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Music and lyrics by Harry Warren and Al Dubin. P. C. A. Certificate No. 2936. Running time, when seen in Hollywood, 95 minutes. Release date, April 10, 1937. Adult audience classification.

### CAST

Mary.....	Bette Davis
David Graham.....	Humphrey Bogart
Gabby.....	Lola Lane
Emmy Lou.....	Isabel Jewell
Johnny Vanning.....	Eduardo Cinnelli
Betty.....	Jane Bryan
Florrie.....	Rosalind Marquis
Estelle.....	Mayo Methot
Louie.....	Allen Jenkins
Gordon.....	John Litel
Charlie.....	Ben Welden
Ralph Krawford.....	Damian O'Flynn
Sheldon.....	Henry O'Neill
Head Waiter.....	Raymond Hatton
Crandall.....	Carlos San Martin
Eddie.....	William B. Davidson
George Beler.....	Kenneth Harlan
Bell Captain.....	Robert Strange
Mr. Trumble.....	James Robbins
Vincent.....	Arthur Aylesworth
Mac.....	John Sheehan
Ferguson.....	San Wren
Henchman.....	Edwin Stanley
Henchman.....	Alan Davis
Detective.....	Allen Matthews
	Guy Usher

## Dead Yesterday

(20th Century - Fox)

Comedy-Melodrama

Mixing mystery melodrama with comedy of dialogue, character and situation, setting all against a hospital background, "Dead Yesterday" emerges as average entertainment. Taking many surprising twists that may appear confusing to some until considered from the standpoint of the piece as a whole, and introducing a matronly head nurse as a super-sleuth, the film has both entertainment and commercial value.

The smashup of a bandit car brings "Allen Tracy," innocent accomplice, played by George Walcott, to the hospital. Knowing that "Tracy" is aware of their identity, the mobsters endeavor to kill him. "Tom Kirby," interne, played by Howard Phillips, is suspicious. He enlists the aid of "Miss Keats," "Tracy's" sister and a nurse, and "Dr. McKerry" (Thomas Beck), fellow interne, to shield the patient. Meanwhile, as detective Mattoon, played by Wade Boteler, is endeavoring to solve the case, "Tracy" is found dead, and all associated in the endeavor to protect him come under suspicion. Then the wise old head nurse succeeds in laying a trap that reveals "Beatty," posing as a patient, played by William Demarest, as the number one public enemy and killer of "Tracy."

Majoring in drama, but with plenty of comedy and love interest, the film moves speedily. The element of mystery is exceptionally well handled for this class of picture, and advance solution is almost impossible.

*Previewed in the Uptown Theatre, Los Angeles. A typical neighborhood audience evidenced real interest in the film, but indicated that close attention must be paid to the development in order to get the full sense.—G. M.*

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by James Tinling. Screen play by Bess Meredyth, William Conselman and Jerry Cady. Based on a story by Mignon Eberhart. Photographed by Harry Jackson. Art direction, Albert Hogsett. Assistant director, Samuel Schneider. Film editor, Nick De Maggio. Costumes by Herschel. Sound, G. P. Costello, Harry M. Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 3086. Running time, when seen in Hollywood, 60 minutes. Release date, May 14, 1937. General audience classification.

### CAST

Miss Keats.....	Jane Darwell
Dr. Triggert.....	Sig Rumann
Ann Smith.....	Sally Blane
Dr. David McKerry.....	Thomas Beck
Flossie Duffy.....	Joan Davis
Mortimer Beatty.....	William Demarest
Allen Tracy.....	George Walcott
Detective Lieut. Mattoon.....	Wade Boteler
Tom Kirby.....	Howard Phillips

## Espionage

(MGM)

Comedy-Romance

The element of surprise is the dominant factor in this picture, with its values as entertainment and as merchandise. Rather than a dyed-in-the-wool melodrama of spies, the show actually is a gay comedy romance, exceptionally worthy in story content, in acting and technique of direction. Taken all together, "Espion-

(Continued on page 42)



# "NANCY STEELE IS MY

McLaglen smashes through with another Academy Award performance that rains blows of passion and emotion upon the heart!

20th again strikes forth with a daring, gripping theme! A man pursued by hate . . . a woman avenged by love...and the blasting drama behind the granite walls of the Big House! Supercharged with audience sock to stir up a tidal wave of word-of-mouth acclaim!



# REVENGE!"

**"Yes! I know what happened!**

**But you can cut my heart and tongue out**

**.... and still you'll never find her!"**



VICTOR                      WALTER  
**McLAGLEN • CONNOLLY**  
PETER   **LORRE**

*in*

## 'NANCY STEELE IS MISSING!'

*with*

**JUNE LANG • ROBERT KENT**

SHIRLEY DEANE • JOHN CARRADINE  
JANE DARWELL • FRANK CONROY

Directed by George Marshall

Associate Producer Nunnally Johnson. Screen play by Gene  
Fowler and Hal Long. Based on a story by Charles Francis Coe

Darryl F. Zanuck in Charge of Production



THE KEYSTONE  
OF YOUR FUTURE



(Continued from page 39)

age" looks to be an asset for large and small theatres.

"Espionage" pokes fun at the spy melodramas, in a smartly amusing way. Starting as a legitimate melodrama, with the real spot concealed until the climax, the film quickly resolves into a comedy romance.

In Paris, "Kronsky," munitions maker, played by Paul Lukas, is a man to be watched. The fate of nations depends upon his movements. "Kenneth," Edmund Lowe, and "Patricia," Made Evans, rival newspaper reporters, are assigned to follow him and his alluring companion, "Sonia," played by Ketti Gallian. Aboard a trans-European train, the American correspondents are forced to occupy the same compartment and because of passport difficulties they travel as husband and wife. Though intimate, the situations are well handled. The comedy content of the situation amplified by the antics of the Turk and bolshevik "Burgos." "Kenneth" and "Patricia" strike up an acquaintance with "Kronsky" and "Sonia." Everything goes well until an attempt is made on "Kronsky's" life and the reporters are suspected of being accomplices of the plotters. The train moves into Switzerland and there the denouement takes place. "Kronsky" and "Sonia" are only eloping.

*Previewed in the Uptown theatre, Los Angeles. A typical neighborhood audience, which came out on a rainy night to see the show, indicated that it was well pleased with the attraction.*—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Harry Rapf. Directed by Kurt Neumann. Based on play by Walter Hackett. Screen play by Manuel Seff, Leonard Lee and Ainsworth Morgan. Photographed by Ray June. P. C. A. Certificate No. 3095. Running time, when seen in Hollywood, 65 minutes. Release date, February 26, 1937. General audience classification.

## CAST

Patricia.....	Madge Evans
Kenneth.....	Edmund Lowe
Kronsky.....	Paul Lukas
Sonia.....	Ketti Gallian
Brown.....	Skeets Gallagher
Von Cram.....	Frank Reicher
Turk.....	William Gilbert
Duval.....	Robert Graves
Burgos.....	Leonid Kinsky
Sondheim.....	Mitchell Lewis
Doyle.....	Charles Trowbridge
Cordell.....	Barnett Parker
Hendrix.....	Russell Hicks

## Her Husband's Secretary

(Warner)

Drama

Offering nothing new in story idea or manner of treatment, this production, as the title indicates, is another exposition of the eternal triangle. The principal characters are the trusting wife, the husband with honest intentions but romantically weak, and the other woman who can't help letting her heart run away with her head. Of course, there is the shrewdly suspicious aunt of the husband, wise to the ways of men and women and cast in the mold of those "I told you so" persons.

Though "Agatha Kingdom," played by Clara Blandick, preaches watchfulness and warns against what may happen when husband's are placed in close association with attractive secretaries, "Carol," played by Jean Muir, marries "Bart," steel worker turned business executive, with Warren Hull in the role. Because "Diane," played by Beverly Roberts, is his secretary and also her chum, "Carole," believes she has nothing to fear. Everything, morally, is according to Hoyle until "Bart" takes his secretary to a mountain lodge, ostensibly on a business mission. Persuaded by "Agatha," "Carol" follows the pair to find them in an apparently compromising situation. Disillusioned, she leaves. A forest fire breaks out, the call of love conquers her disappointment, and she fights her way through the flames to save him. As an interlude there is one of those woman-to-woman situations in which virtue triumphs over worldly desire.

Essentially a woman's attraction, with only

the thrill of the finely staged forest fire scenes giving it a character appealing to men, the show should be sold to women, with particular attention to making it a matinee attraction.

*Previewed in the Warner Beverly theatre. The audience, while obviously favorable to the work of the players, indicated that it was not seeing anything it had not seen many times before and that it was able to anticipate all that happened.*—G. M.

Produced and distributed by Warner-First National. Associate producer, Bryan Foy. Directed by Frank McDonald. Assistant director, Carroll Sax. Screen play by Lillie Hayward. Dialogue director, Reginald R. Hammerstein. Photographed by Arthur Todd. Film editor, Clarence Kolster. Art director, Esdras Hartley. Gowns by Howard Shoup. Story by Crane Wilbur. P. C. A. Certificate No. 2931. Running time, when seen in Hollywood, 60 minutes. Release date, March 20, 1937. Adult audience classification.

## CAST

Carol.....	Jean Muir
Diane.....	Beverly Roberts
Bart.....	Warren Hull
Stevenson.....	Joseph Crehan
Agatha Kingdom.....	Clara Blandick
Steven Garron.....	Addison Richards
Dan Kingdom.....	Harry Davenport
Mr. Blake.....	Gordon Hart
Miss Baldwin.....	Minerva Urecal
Louise.....	Pauline Garon
Stanton.....	Stuart Holmes

## Orphan of the Wilderness

(Cinesound, Australia)

Drama

In dealing with Australian productions it is impossible to resist the temptation to compare them first with other Australian films and then to discuss them in relation to imported product. Cinesound's most recent contribution compares well with other locally made pictures and in some respects completely overshadows them. Camera work and general production technique always have been an impressive feature of Cinesound's work, but in "Orphan of the Wilderness" there is very definite evidence that under the direction of Ken G. Hall the technical staff has made even further advances and very few American or English films would surpass it in this respect. Historically the Cinesound film does not attain the same high standard that it does technically, and local players still do not seem to have acquired the art of appearing natural in front of the camera. There is a disconcerting unreality about their work that robs the story of much of its conviction.

In "Orphan of the Wilderness," however, the players have roles subsidiary to that of a kangaroo, "Chut," who has the title part. The plot was adapted by Edmund Seward from Dorothy Cottrell's story in *Cosmopolitan Magazine*, and is a biography of "Chut's" adventures from the time his mother is shot down by bushmen. Becoming a station pet, he is trained to box with his paws, and the prowess he develops makes him a circus star.

There is no player in the picture whom one could name as a potential star. Indeed, they are all completely overshadowed by the kangaroo, who occupies the screen almost exclusively for the first reel, and for most of the time from then onward.

As an animal picture "Orphan of the Wilderness" is brilliant. As a drama it has sufficient merit to show that Australian studios are slowly but surely making headway.

*Reviewed at the Majestic theatre, Melbourne, first release in the Commonwealth. The audience reception was enthusiastic.*—JACK HOLT, Melbourne.

Distributed in Australasia by British Empire Films. Produced by Cinesound Productions Ltd. Directed by Ken G. Hall. Story by Dorothy Cottrell. Screen play by Edmund Seward. Photography by George Heath. Sound, Clive Cross. Running time, 85 minutes. Release date, January 29.

## CAST

Margot.....	Gwen Munro
Tom Henton.....	Brian Abbott
Mrs. Henton.....	Ethel Saker
"Shorty" McGee.....	Harry Abdy
Andrew McMeeker, J.P.....	Joe Valli
Mell.....	Ron Whelan
Nell.....	Sylvia Kellaway
June.....	June Munro
Jill.....	Edna Montgomery

## Find the Witness

(Columbia)

Modern Melodrama

The novelty distinguishing this murder mystery derives from an oxygen-creating chemical used by the murderer in establishing an alibi, by making it appear that he was submerged in a metal coffin on public display at the time the crime was committed. There is little attempt to keep the audience in the dark as to who the guilty party is; the picture relies for suspense upon imperilment of a newspaper man who seeks to duplicate the murderer's deception by way of proving the case against him.

The scene is Los Angeles and adjacent areas. The characters are press and theatre folk.

"Larry McGill," reporter, played by Charles Quigley, meets and falls in love with "Linda Mason" (Rosalind Keith), press representative of "Rita Calmette," with Rita La Roy as the concert star, at domestic war with "Rudolph Mordini," her husband and a vaudeville magician, played by Henry Mollison. The magician summons reporters to witness his three-hour public immersion in a sealed casket. During this period the concert star is murdered. "Linda Mason" is suspected of the crime and the reporter works out a theory that "Mordini," who has explained to police that he survived the immersion by use of an oxygen-creating chemical, must have absented himself from the coffin and committed the crime. When he permits himself to be submerged in similar fashion for the purpose of proving his theory, "Mordini" cripples a diver employed to assist in the demonstration and kidnaps "Linda Mason" when she discovers what he has done. She is rescued in time to save the reporter and "Mordini" is convicted of the murder.

*Reviewed at Loew's Ziegfeld theatre, New York, where the film was doubled with "The Plainsman" and quietly received.*—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Story by Richard Sale. Screen play by Grace Neville and Fred Niblo, Jr. Directed by David Selman. Assistant director, Milton Carter. Film editor, William Lyon. Photography, Virgil Miller. P. C. A. certificate No. 2823. Release date, January 8. Running time, 57 minutes. General audience classification.

## CAST

Larry McGill.....	Charles Quigley
Linda Mason.....	Rosalind Keith
Rudolph Mordini.....	Henry Mollison
Rita Calmette.....	Rita La Roy
Swift Mullins.....	James Conlin
Inspector Collins.....	Wade Boteler
Mr. Quinn.....	Edward Earle

## Dreaming Lips

Tragedy

(Trafalgar-United Artists)

Here is an interesting experiment in production, the almost exact transcription of a great picture, originally made in German, into English, with the lead duplicating almost every gesture of her first performance in settings of the greatest possible similarity. There is an entirely new supporting cast, however. Mechanical technique is considerably better in the new picture, the few crowd scenes are larger in scale and it appears that the musical background is better, or better recorded, but essentially it is a literal translation of the picture which made Elisabeth Bergner famous, and this is one of its greatest virtues.

The picture represents a considerable commercial experiment. The original "Dreaming Lips" was a very big success in foreign language and "Art" cinemas. It stood up successfully in some regular houses, but it essentially appealed to a specialized public. The present version therefore gives the exhibitor the opportunity of offering the general public an attraction previously seen and acclaimed by the few.

The story, which gives a very faint idea of the intense human interest imparted by Bergner's artistry, tells of "Gaby," the girl-wife of an orchestra leader. She falls in love at sight with a famous violinist, a friend of her husband. They become lovers and decide to tell the truth, but



# "LOVE IS NEWS" IS holdover NEWS IN WASHINGTON

Typical of the business you can expect is the way "Love Is News" is clicking in Washington. Typical, too, these capital reviews:

"'Love Is News' is movie news! Perfectly swell comedy. Tyrone Power is young, attractive and, what's better yet, an actor!"  
—Daily News

"An endless stream of gags. Giggling in the orchestra went along at a great rate. Loretta Young the most luscious heroine on the screen!"  
—Evening Star

"Deserving of headlines! Soars on a constant gale of fun. Laurels to Don Ameche for an exciting gingershy performance!"  
—Post

TYRONE POWER • LORETTA YOUNG • DON AMECHE

## "LOVE IS NEWS"

with  
SLIM SUMMERVILLE • DUDLEY DIGGES  
WALTER CATLETT • GEORGE SANDERS  
JANE DARWELL • STEPIN FETCHIT  
PAULINE MOORE

Directed by Tay Garnett

Associate Producers Earl Carroll and Harold Wilson • Screen play by Harry Tugend and Jack Yellen • Story by William R. Lippman and Frederick Stephani  
Darryl F. Zanuck in Charge of Production



THE KEYSTONE  
OF YOUR FUTURE





the husband falls seriously ill; The girl keeps silent and nurses him devotedly. The violinist is on an American tour. He is unable to keep away from the girl and his return, when she is exhausted by the sick room and by her mental conflict, is too much for her. She throws herself in the river.

Miss Bergner is the whole picture. It is a wonderful study of a whimsical, lovable and tragic personality, fascinating in facial expression, voice and gesture. The support of Raymond Massey as the lover and Romney Brent as the husband is excellent.

A woman's picture, a piece of artistry which should find audiences in big cities but presents a problem in the ordinary run theatre, it is so different from the run of films that the best advice to the exhibitor is that he should see it himself.

*At a press show at the London Pavilion it was before an audience too specialized to give any reaction likely to be of use for general guidance.*

BRUCE ALLAN.

Produced by Max Schach for Trafalgar Film Productions. Released by United Artists. Directed by Paul Czinner. Technical supervision and co-direction, Lee Garmes. From Carl Mayer's adaptation of Henri Bernstein's "Melo." Scenario and dialogue by Margaret Kennedy and Lady Cynthia Asquith. Photography, Roy Clark. Sound supervision, A. W. Watkins. Recordist, C. C. Stevens. London Symphony Orchestra conducted by Boyd Neel. Running time, 90 minutes. Adult audience classification.

#### CAST

Gaby.....Elisabeth Bergner  
Miguel de Vayo.....Raymond Massey  
Peter.....Romney Brent  
Christine.....Joyce Bland  
Mrs. Stanway.....Sydney Fairbrother  
Sir Robert Blaker.....Felix Aylmer  
Dr. Wilson.....Fisher White  
Butler.....Bruno Barnabe  
Impressario.....Charles Carson  
The Philosopher.....Donald Calthrop  
His Friend.....Ronald Shiner  
Policeman.....Cyril Raymond  
The Rescuer.....George Carney

## Dark Journey

Spy-Melodrama

(London-United Artists)

Spy melodrama, and an excellent example of its kind in the possession of strong suspense value, an intriguing love interest and a range of picturesque characterizations, this Victor Saville directed production from Denham has also a concluding episode of real originality to recommend it to the patron,—and to the exploiter. A battle between a German "U" boat and a British "Q" boat, a fighting ship camouflaged as a defenseless "tramp" steamer, is shown with all the verisimilitude which official cooperation and the use of War-time personnel can guarantee.

It is a really thrilling moment when the apparently helpless and deserted "tramp" drops its false sides and uncovers a six-inch gun. The fact that the crew, as happened in the World War, are dressed in battered Derby hats and other disreputable "civilian" attire adds comedy and realism to a scene which suggests its own methods of salesmanship.

In Stockholm, "Madeleine" is the beautiful owner of a fashionable dressmaker's establishment. She is also a member of the German secret service, and her periodic trips to Paris for new models are really to obtain information which is semaphored from a Stockholm window to German ships at sea.

Comes the "Baron Von Marwitz," nominally on leave but actually, as an open secret, a deserter. Madeleine falls in love with him while she still distrusts him.

The Germans become suspicious when "Madeleine's" secret information from Paris leads the German armies into disaster. "Von Marwitz" discovers that she is really a member of the French service, and she finds out that he is a high official of the German service, sent to capture her. Arrested by the friendly Swedish police, "Madeleine" escapes the German meshes and is sent, under escort, to the steamer for Paris. It is stopped by a submarine. "Von Marwitz" comes aboard and is rowing back to the "U" boat with his prisoner when the "Q" boat comes on the scene. "Von Marwitz" goes to an

Allied prison, while "Madeleine" promises to wait for him.

There is very good acting from Vivien Leigh, a recent British screen discovery, and from Conrad Veidt; all the character parts are well cast. Action is the keynote of the film and the English dialogue is no drawback.

*It held the audience at its London trade show, Piccadilly Theater.*—B. A.

Produced by London Film Productions. Distributed by United Artists. Directed by Victor Saville. Film play by Lajos Biro. Scenario and dialogue, Arthur Wimperis. Camera, Georges Perinal. Settings, Andre Andrieffe. Special effects by Ned Mann. Costumes, Rene Hubert. Sound, A. W. Watkins and Charles Tasto. Running time, 80 mins. General audience classification.

#### CAST

Von Marwitz.....Conrad Veidt  
Madeleine.....Vivien Leigh  
Lupita.....Joan Gardner  
Bob Carter.....Anthony Busbell  
Gertrude.....Ursula Jeans  
Colette.....Margery Pickard  
Anatole.....Eliot Makeham  
Dr. Muller.....Austin Trevor  
Schaeffer.....Sam Livesey  
Chief of German Intelligence.....Edmund Willard  
Head of Fifth Bureau.....Charles Carson  
Faber.....Phil Ray  
Swedish Magistrate.....Henry Oscar  
Cottin.....Lawrence Hanray  
Captain of Q Boat.....Cecil Parker  
Mate of Q Boat.....Reginald Tate  
Captain of Swedish Packet.....Percy Walsh  
O. cer of "U" Boat.....Robert Newton  
The Killer.....William Dewhurst  
Rugge.....Laidman Browne  
Bohlau.....M. Martin Harvey  
Dutchman.....Anthony Holles

## Once a Doctor

(F. N.-Warner)

Contemporary Drama

As implied with rare precision by the title, this is the story of a young man who, having been once a doctor, goes on being a doctor in spite of expulsion from the profession and other circumstances to the contrary. Four principal characters in the story are members of the medical profession, the girl in the case is a daughter of one of these, and a hospital and clinic are principal settings. The Hippocratic oath of profession taken by medical practitioners figures basically in the plot.

"Steven Brace" is an adopted son and "Jerry Brace" the natural son of an eminent member of the profession who brings about the expulsion of "Steven" when "Jerry" fastens upon his foster brother his responsibility for a death resulting from ethical dereliction. The boys are rivals for the love of "Paula Nordland," daughter of a specialist in brain surgery who has counted upon "Steven" to carry on his works. Twice "Steven" performs emergency operations without a license, the first time unsuccessfully, the second time successfully with his foster father the patient and restoration of his license the reward. "Jerry" confesses his original dereliction and "Steven" marries "Paula."

The drama attains its peak interest in a sequence showing the transfer of the young surgeon from one ship to another in a raging sea by means of a breeches buoy.

*Reviewed at the RKO 58th Street theatre, New York, the picture gave good account of itself as program companion of "Great Guy."*—W.R.W.

A First National production distributed by Warner Brothers. Directed by William Clemens. Story by Frank Daugherty and Paul Perez. Screen play by Robertson White and Ben Grauman Kohn. Dialogue director, Gus Shy. Film editor, Clarence Kolster. Photography, L. William O'Connell. P.C.A. Certificate No. 2687. Release date, January 23. Running time, 65 minutes. General audience classification.

#### CAST

Paula Nordland.....Jean Muir  
Steven Brace.....Donald Woods  
Jerry Brace.....Gordon Oliver  
Dr. Brace, Sr.....Joseph King  
Dr. Nordland.....Henry Kolker  
Dr. Lewis.....Gordon Hart  
Captain Andrews.....Joseph Crchan  
Ruby Horton.....Louise Stanley  
Dr. Burton.....David Carlyle  
Dr. Dearlon.....Cy Kendall  
Dr. Adams.....Ed Stanley  
Magistrate.....Housley Stevens, Sr.  
Prosecuting Attorney.....Harlan Tucker  
Warden.....Guy Usher  
Dr. Artemus Dade.....Thomas Pogue  
Captain Littleton.....Ed Keane

## The King and the Chorus Girl

(Warner)

Comedy

The elements exhibitors and patrons want in a picture are abundant here. Light, gay and airy, it is intimate romantic comedy, always wholesome and always recognizing that the function of this business is to provide amusement. It is for the de luxe theatre as well as the most humble. Teeming with material for business creating advertising, it also sparkles with that quality that provokes word-of-mouth recommendation.

Probably the most interesting feature is the introduction of Fernand Gravet. This French actor, unlike the usual widely ballyhooed newcomer, has looks, personality and ability. Judging by the manner in which Gravet went over with the preview audience, the company has uncovered a star who will be a brilliant addition to its contract list. As Gravet shines, so does Joan Blondell, alluring as a Folies Bergere chorine, while her acting ability steps up several notches.

The stage story is intriguing. Situations, dialogue, characterizations and action blend for laughter. There is an atmosphere of timeliness, though coincidental. In Paris "King Alfred" (Fernand Gravet), who has abdicated and now is ruler only of "Count Humbert," played by Edward Everett Horton, and "Duchess Anna," played by Mary Nash, is bored with life and seeks to drown ennui in brandy. Prevailed upon by the Count and Duchess, he visits the Folies, but is no more interested until "Dorothy," American chorus girl, played by Miss Blondell, meets his eye. From that moment the amusement is high caliber. Encouraged by the Count and Duchess, "Dorothy" actually falls in love with the attractive king and he with her. But the chorine from Brooklyn becomes afraid. To forestall "Alfred's" ardor, she pretends she is about to marry "Donald," played by Alan Mowbray. "Alfred" eventually learns that "Donald" is only a headwaiter hired to pose as a prospective bridegroom. Then "Alfred" becomes a real king of hearts. Aboard a liner bound for America, "Dorothy" discovers she and "Alfred" are the only passengers. Panic stricken, she can do nothing but obey "Alfred's" command to marry him. The fadeout had the audience in wild laughter. Determined to satisfy his bride's dream of spending her honeymoon at Niagara Falls, "Alfred" orders the amazed Captain to sail his liner right under the spray of the cataract.

No one should encounter any difficulty in selling this attraction to the public. Its entertainment and commercial worth calls for enthusiastic exploitation.

*Previewed in the Warner Hollywood theatre. Audience response was spontaneously enthusiastic.*—G. M.

Produced and distributed by Warner Bros. A Mervyn LeRoy production. Directed by Mervyn LeRoy. Assistant director, Arthur Lucker. Original screen play by Norman Krasna and Groucho Marx. Music and lyrics by Werner R. Heymann and Ted Koehler. Photographed by Tony Gaudio. Film editor, Thomas Richards. Art director, Robert M. Haas. Gowns by Orry-Kelly. Musical direction by Leo F. Forbstein. Production numbers staged by Bobby Connolly. P.C.A. Certificate No. 2873. Running time, when seen in Hollywood, 95 minutes. Release date, March 27, 1937. General audience classification.

#### CAST

Alfred.....Fernand Gravet  
Dorothy.....Joan Blondell  
Count Humbert.....Edward Everett Horton  
Donald.....Alan Mowbray  
Duchess Anna.....Mary Nash  
Babbette.....Jane Wyman  
Gaston.....Luis Alberni  
Soloist.....Kenny Baker  
Folies Bergere Entertainers.....Shaw and Lee  
Professor Kornish.....Lionel Pape  
Footman.....Leonard Mudie  
Concierge.....Adrian Roseley



## That I May Live

(20th Century - Fox)

Melodrama

With the swing in production towards melodrama, this picture falls in line. Although the situation on which the photoplay is premised is not new, the theme has been carried out in intelligent fashion. Essentially serious in tone, the film nevertheless has love content to invoke human interest and there is some intelligently spotted comedy contrast and suspense. The picture's primary objective is to please the masses.

Dick Mannion, out of prison, aspires to go straight. Three erstwhile criminal buddies, Charlie, Pop and Abner, involve him innocently in a holdup which results in an officer's death. Immediately the law is again on Dick's trail.

Under an alias, he marries Irene Howard. She soon ascertains his identity, and convinced that he is the victim of a frameup, sets about to get him out of the scrape. With the law at their heels, but with Tex, an itinerant merchant, aiding them, Irene poses as a hardboiled mobster moll in order to lure the trio into a trap where they are forced to confess their guilt in the murder and establish Dick's innocence.

All characterizations are forceful and convincing. The motivating story is told in realistic manner. Dialogue, action and situations are intelligently blended to erect the proper dramatic atmosphere. Direction keeps the film going at a pace that generates interest quickly and holds it to the final episode.

Not a big picture, it nevertheless should hold the attention of average audiences.

*Previewed in the Ritz theatre, Los Angeles. The audience followed the action closely and indicated its satisfaction.*—G. M.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Ben Markson and William Conselman. Photographed by Robert Planck. Art director, Lewis Creber. Assistant director, Aaron Rosenberg. Film editor, Louis Loeffler. Costumes, Herschel Sound, George Leverett, Harry M. Leonard. Musical direction, Samuel Kaylin. P.C.A. Certificate No. 3089. Running time, when seen in Hollywood, 70 minutes. Release date, June 11, 1937. General audience classification.

### CAST

Irene Howard ..... Rochelle Hudson  
Dick Mannion ..... Robert Kent  
Tex Shapiro ..... J. Edward Bromberg  
Charlie ..... Jack La Rue  
Pop ..... Frank Conroy  
Abner Jenkins ..... Fred Kelsey  
Mack ..... George Cooper  
Chief of Police ..... De Witt Jennings  
Bish Plivens ..... Russell Simpson  
Kurt Plivens ..... William Benedict

## 23½ Hours Leave

(Grand National)

Comedy

Wholesome comedy concerning rookie military life in the months following America's entry into the World War, avoiding everything savoring of drama, the picture is a blending of fun in gag, situation and dialogue. Naturally it contains a romantic theme, but the principal bit of novelty is the inclusion of vocal music. One of the songs of James Ellison, supported by a soldier chorus, "Good Night, My Lucky Day," is quality music that left a favorable impression upon the preview audience.

The production is geared to satisfy the appetite of the family trade, with appeal to the oldersters who like to reflect upon the happy adventures of their rookie days and to those of a newer generation who have heard lusty tales of amateur soldier life. The picture also has a commercial quality making possible effective exploitation contacts.

Rookie "Gray," played by James Ellison, so lucky that he always cleans up in dice and other betting activities, is envied by his comrades, and comes in for considerable jostling around. Falling in love with "Peggy Markley," played by Terry Walker, but not knowing "Peggy" is the daughter of the General, played by Paul

Harvey, "Gray" bets he will have breakfast with the General and that flapjacks will be the piece de resistance. He wins his bet and also the girl, but not before the General has been made the victim of much throwing of overripe tomatoes and a spy ring has been uncovered accidentally.

Though the subject originally was filmed in 1919, with producer Douglas MacLean in the role now occupied by Ellison, sufficient time has elapsed to endow the picture with a novel appeal. Played for lightness and gayety, with the musical content of exceptional quality, there seems no reason to believe the present generation will consider it a remake. Even if it is so viewed, the picture is sufficiently worthy to win new attention.

*Previewed in the Warner Beverly Theatre. The audience liked it.*—G. M.

Distributed by Grand National. A Douglas MacLean Production. Adapted from the Saturday Evening Post story by Mary Roberts Rinehart. Directed by John G. Blystone. Executive Aide, Jules Schermer. Production manager, Emile deRuelle. Photographed by Jack Mackenzie. Assistant director, John Sherwood. Art director, Ben Carre. Film editor, Russell Schoengarth. Sound, Glen Rominger. Sets, Victor Gangelin. Musical director, Marlin Skiles. Miss Walker's costumes by Dorothy Beal. Screen play by Henry McCarty and Harry Ruskin. Additional dialogue by Samuel J. Warshawsky. Songs: "Good Night, My Lucky Day," "It Must Be Love," "Now You're Talking My Language" and "We Happen to be in the Army" by Sammy Stept and Ted Koehler. P.C.A. Certificate No. 3124. Running time, when seen in Hollywood, 72 minutes. Release date, March 21, 1937. General audience classification.

### CAST

Sergeant Gray ..... James Ellison  
Peggy Markley ..... Terry Walker  
Tommy ..... Morgan Hill  
Turner ..... Arthur Lake  
General Markley ..... Paul Harvey  
Banning ..... Wally Maher  
Solomon ..... Andy Andrews  
Schultz ..... Murray Alper  
Squibb ..... Pat Gleason  
Tubbs ..... John Kelly  
Captain Barker ..... Russell Hicks  
Top Sergeant Burke ..... Ward Bond

## I Only Have Eyes For You

(Vitaphone)

Merrie Melody

An iceman, a young lady, an old maid and a ventriloquist are the characters in this animated cartoon in color. The little iceman is in love with the young lady, who is partial to crooners. The old maid is in love with the iceman and demonstrates this love by plying him with food. The iceman hires the ventriloquist to croon for him but the young lady finds out and transfers her attention to the ventriloquist. The iceman winds up by marrying the old maid. Running time, 8 minutes.

## Organ Grinder's Swing

(Paramount)

Popeye Cartoon

Wimpy, in the latest of the Popeye subjects, becomes an organ grinder and is doing very well, what with his pet monkey collecting money from Olive Oyl, and, of more importance, hamburgers from Popeye. Then Bluto decides to object to the music. Popeye tangles with Bluto, who knocks the sailor out. The monkey comes to Popeye's rescue and "pours" a can of spinach into him. Popeye goes to work on Bluto with the usual result. Running time, 7 minutes.

## Spooky Hooky

(MGM)

Our Gang Comedy

Containing some set but amusing comedy situations, this latest Our Gang adventure carries in addition a neat little moral for truants arranging their school attendance schedule to the circus season. When the big show comes to their town, the youngsters plan to play "hooky" for the first perform-

ance. They find themselves in a mess when they discover that the entire class is due to see the show on the next day. The material for the rest of the subject concerns the problem of retrieving the telltale note. From then on the business is routine. Running time, 11 minutes.

## An Underwater Romance

(Paramount)

Oddity

Prefaced is the announcement that the scenes to be seen in this short were obtained as the result of no camera trickery. However the case may be, the sum of it all is an interesting and unusual bit of diversion. Showing the courtship of two young lovers, who are also very adept at the art of swimming, the reel follows them in their difficulties when a group of mischievous young maids (mermaids would be more correct) overturn their canoe and attempt to dampen the ardor of the two natators. In a series of splendid underwater shots, the lovers are united, married and visit a night club which is equipped with all the trimmings of the modern-on-land variety even to an elaborate floor show. The final fadeout finds the lovebirds peacefully going on their honeymoon. Running time, 10 minutes.

## The Vagabond Traveler

(Columbia)

Travelogue

Here is a pictorial survey of Belgium with narration by Tom Terris, the vagabond traveler. The shots evidently were taken years ago and include the fishing fleet sailing into Ostend, the Casino vacation resort at the other end of the town, and the mutilated town of Ypres. Quite a deal of film has been given over to Ypres and its devastated buildings with the narrator explaining what treasures each building contained before the World War. Running time, 8½ minutes.

## Never Should Have Told You

(Paramount)

Band Presentation

The main feature of this screen song subject is supposed to be the presentation of the title song by Nat Brandwyde and his Orchestra, with vocal refrain by Miss Maxine Tappen. Nevertheless, though the band is fair enough and Miss Tappen is a better looker than a singer, the real high spot of entertainment will be found in the "crackpot" invention of the mad genius, Wiffle Piffle. Introducing the subject and interspersed throughout its composition are some of the Professor's choice cerebral concoctions, such as a painless bullet that tickles the victim to death, a gadget guaranteed to light a cigar on the windiest day, and a device for projecting individual motion pictures to break up the monotony of a long subway ride. Running time, eight minutes.

## Kick Me Again

(Vitaphone)

Palooka In France

Joe Palooka and his manager, Knobby, having presumably cleaned up all opposition in the U. S. A., leave for France to fight the French champion. Punchy, who was left behind, or so Knobby thought, turns up a stow-away. A comedy situation results from Knobby's maneuvers to hide Punchy. Landing in France, Palooka is met by Ann Howe, who among other things tells him that a man accosted her a while back and tried to kiss her. The bout is held, the French champion fighting with his feet and getting much the better of the argument. The Frenchman turns out to be the man who accosted Ann, and when Palooka is made aware of this he makes short shrift of the champion. Running time, 21 minutes.



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## Exhibitors Win One Anti-Trust Suit, Lose Another

Independent exhibitors gained ground in one anti-trust suit against distributors, were checkmated in a second and lost a third action.

Isidore Pulverman's action against the large companies in Wisconsin was dismissed. Another court, in Atlanta, dismissed the plea of B. E. Gore for a temporary injunction against distributors. In Dallas a district court judge recommended that the suit of Ruben Frels against distributors be allowed to go to trial.

The United States district court at Superior, Wis., last Saturday ordered a directed verdict dismissing an action brought by Mr. Pulverman, exhibitor-distributor, against Vitagraph, Paramount, United Artists, Metro-Goldwyn-Mayer, Twentieth Century-Fox and Gaumont British, Allied Theatre Owners of Wisconsin charging inability to get film. Distributors had ceased selling to the plaintiff when they learned that he was selling film to a nearby CCC camp, allegedly operating in unfair competition with regular theatres.

A preliminary injunction was denied by the United States district court at Atlanta to Mr. Gore, operator of the Broadway at Tampa, Fla., who had brought suit against Vitagraph and other national distributors and the E. J. Sparks theatre interests, charging refusal to sell him film.

Judge Atwell of the United States district court at Dallas issued a second opinion in the case of Mr. Frels, exhibitor, whose action for alleged conspiracy is pending against the Jefferson Amusement Company and major distributors. In the opinion the court sustained a number of exceptions in the pleadings in the case and declared it his opinion that it is best to allow the case to go to trial.

## Hoyt-Union Deal Called Possible

The possibility of an agreement being reached next summer between Greater Union Theatres and Hoyts which would continue the present operating system of Australia's two largest theatre interests was voiced in New York this week by Walter J. Hutchinson of Twentieth Century-Fox, which holds a controlling interest in Hoyts.

Mr. Hutchinson and Sidney R. Kent plan to go to Australia next August to confer with Stuart F. Doyle, managing director of Greater Union, on an extension of the present agreement which does not expire until next December 31. Mr. Doyle recently issued a statement in New York in which he said that by mutual notice it had been agreed by Greater Union and Hoyts to cancel the present operating combine December 31. Mr. Hutchinson declined to comment on the statement of Mr. Doyle other than to say that there was a possibility of a new agreement being reached as a result of the projected visit to Australia by himself and Mr. Kent.

## GB DISTRIBUTORS GET U. S. PICTURES

In a high court action in London *Chesterfield* and *Invincible*, American production companies, have received permission to distribute through Gaumont British Distributors features previously handled by Twickenham Film Distributors, now in the hands of a receiver.

Twickenham, without the consent of the American companies, transferred the films to Pathe Pictures, on terms of 10 per cent of receipts for the films transferred and 25 per cent of new contracts. The terms with GB are 15 per cent and 30 per cent. It was indicated that the American companies wished the films transferred to GB because that company would handle their future product.

## Japanese Films Leading Imports Into Manchuria

Three new theatres recently were opened in Mukden, Hsinking and Dairen, Manchuria, according to Marshal Nakamura of the Independent Film Exchange, Dairen, and another large house was being planned for Dairen to seat 5,000.

During the year 1936, Mr. Nakamura also reports, 2,256 pictures were reviewed by the Censorate Bureau of the Kwantung Leased Territories, an increase of 346 films over the preceding year.

Japanese educational productions led the importations with a total of 1,679, followed by 780 foreign historical subjects. Japan also exported 714 historical pictures to Manchuria along with 44 cartoons. The censor board also passed 555 foreign educational films, 75 cartoons and 462 "romance" features as well as 583 Japanese "romance" productions.

## Diplomats at Premiere Of "Fire Over England"

More than 50 representatives of foreign nations were to attend the premiere of "Fire Over England" at Radio City Music Hall, New York, Thursday evening. The picture, an Alexander Korda production, recently won the League of Nations prize as the best film of the year.

Sir Gerald Campbell, consul general of Great Britain, was to head the diplomatic delegation and other foreign representatives invited were: Rene Tanquary, acting French consul; George de Chika, royal Hungarian consul; Martin Kastengrenm, consul general of Sweden; Luis Coela, consul general of Spain, and Dr. S. Gruszka, consul general of Poland.

Walter Wanger has signed Grover Jones, veteran writer, to a long-term writing contract. Mr. Jones was recently with Paramount.

## Columbia Earned \$629,771 in Last Half of 1936

Columbia Pictures earned \$500,513 in the three months ended December 26, 1936, after all charges and provisions for federal income and other taxes, while in the six months ended on that date, after similar deductions, the net profit equalled \$629,771, which compares with \$781,272.83 reported for the six months ended December 28, 1935.

Calculated in each instance on the same number of common shares as were outstanding on December 26, 1936, the profit for the three months ended December 26, 1936, was equivalent to \$1.51 per share and the profit for the six months ended on that date approximated \$1.77 per share, which compares with \$2.29 per share based upon the profit reported for the six months ended December 28, 1935. These figures have been determined after allowing for deductions equal to the dividend requirements of present outstanding preferred stock. No provision has been made at this time for the tax on undistributed profits.

The balance sheet shows current assets of \$10,733,690, and current liabilities amounted to \$1,739,758. Working capital was approximately \$9,000,000.

## New Code in Work For Music Field

Representatives of the music publishing trade this week conferred with officials of the division of trade-practice conferences of the Federal Trade Commission with a view to developing a basis for trade practice rules to be adopted by the industry.

The meeting, held in Washington, was one of a series which the commission is holding with representatives of various industries desiring to adopt voluntary codes of fair trade under the plan created by the commission in 1926.

The preliminary conference this week was confined to a discussion of the plans of the industry for the adoption of rules which would eliminate a number of practices which are deemed to involve unfair competition. The formulation of these rules is up to the industry and they are to be submitted to the commission in the form of an application for a general conference.

Following consideration of the application by the commission, a general conference will be called, prior to which the proposals will be made public for the benefit of those who may be interested.

After the conference, the commission, in the light of the discussion, determines whether the rules shall be adopted and, if so, divides them into two groups, one covering unfair trade practices against which the commission has authority to act, and the other covering practices which, per se, do not constitute violations of law and are considered expressions of the industry as to methods which should not be pursued.



# THE CUTTING ROOM

## Wee Willie Winkie

(20th Century-Fox)

Adventure Drama

While the teaming of Victor McLaglen and Freddie Bartholomew in "Professional Soldier" by no means set the world afire, 20th Century-Fox is anticipating far happier results in the association of Shirley Temple and McLaglen. Based on Rudyard Kipling's story, the production again embraces comedy, romance, drama, songs, dances and glamour, combined before with Miss Temple as the central figure. Added is a spectacle of conflict.

The locale is India and principally Khybar Pass, a spot reminiscent of "Lives of a Bengal Lancer." The story has its little star as a peace maker between warring tribesmen and the British Army, and as a match maker for June Lang and Michael Whalen. Always she is the buddy of roisterous but simple hearted Sergeant McLaglen.

A cast of unusual strength has been chosen for support. It includes C. Aubrey Smith, Douglas Scott, Constance Collier, Cesar Romero, Gavin Muir, Willie Fung, Brandon Hurst, Lionel Pape, Clyde Cook, Lauri Beatty, Mary Forbes, Lionel Braham, Pat Somerset and Douglas Gordon.

Direction is by John Ford, who handled McLaglen in "The Informer" and more recently made "The Plough and the Stars." Transcription of Kipling's novel to the screen was effected by Ernest Pascal and Julian Josephson.

The producers are determined that this picture be made in such a manner as to leave no doubt regarding the juvenile star's pulling power. They also believe that the presentation of Kipling's "Captains Courageous" will develop in the minds of audiences a desire to see more of the author's stories on the screen.

Release date: July 30, but may not be held that long.

## Borrowed Time

(Radio)

Action Drama Mystery

The thrills of the race track and the drama of a murder mystery are combined. The story deals with the adventures in romance and drama of the superstitious owner who believes that the more good he does for others the more luck he will have on the track. It takes a mysterious murder that carries him to the shadow of the electric chair, a sensational jail-break and a lot of detective work before he can clear himself and understand that he should practice charity not for selfish reasons but for the real good it will do his fellow men.

The story is by Martin Mooney, onetime newspaper man, who has received screen credit for "Special Agent," "Bullets and Ballots" and "Exclusive Story." The screen play is by Arthur T. Horman, lately associated with "Ellis Island" and "Easy Money." Lew Landers, the director, recently made "Wings of Mercy" and "They Wanted to Marry."

The cast features Onslow Stevens, just returned from the New York stage where he appeared in "Stage Door"; Helen Mack, Hedda Hopper, Paul Guilfoyle, most recently in "Winterse" and "Michael Strogoff," and Maxine Jennings. Important principals are Vinton

Haworth, Murray Alper, Frank M. Thomas and Dudley Clements. Others who will be seen in the large cast include Richard Lane, William Corson, Barbara Pepper, George Irving, Jonathan Hale, Eddie Gribbon, Ann Gillis and Edward Gargan.

Among thrill features are the running of the Kentucky Derby and the Preakness and the jail escape. A light note is struck in the presentation of an orphans' May Pole party.

Release date: March 26.

## Charlie Chan at the Olympics

(20th Century-Fox)

Mystery

Fifteenth episode in the "Charlie Chan" series, the production is being spun of those elements that have made the pictures so popular and profitable. Of course, Warner Oland once more is featured in the title role. The action undoubtedly planned to suit the fancies of far flung audiences, takes place in Honolulu, aboard a Pan-American Clipper plane, in San Francisco, on the dirigible Hindenburg, in Berlin and in the stadium where the latest Olympic Games were held. Chan's adventures in this case call upon him to capture an international gang who have stolen an airplane robot controlling device, which is much sought by agents of war-like foreign nations, and to save his son, threatened with death by the conspirators. He tackles the desperados in their own den, with the help of a newly developed directional radio broadcaster that keeps Berlin police constantly in touch with his dangerous movements.

Based on the character suggested by Earl Derr Biggers, the original story is by Paul Burger, with screen play credited to Robert Ellis and Helen Logan. H. Bruce Humberstone, who directed "Chan at the Opera," is in charge of the production.

Oland's supporting cast includes Keye Luke, with him in five other "Chans" and currently featured in "The Good Earth." It also includes C. Henry Gordon, seen in "The Charge of the Light Brigade"; Katherine DeMille, last in "Banjo on My Knee"; Pauline Moore, who made her debut in "Love Is News"; Allan Lane, experienced if not very well known in pictures; John Eldredge, Jonathan Hale, Morgan Wallace, Frederik Vogeding, Andrew Tombes and Howard Hickman.

Release date: April 1, tentatively.

## Personal Property

(MGM)

Comedy Romance

With Jean Harlow and Robert Taylor starred, it probably won't make much difference to audiences and most showmen that this production is a reenactment of "Man in Possession." Of course the studio wouldn't like to have it too widely broadcast that such is the circumstance; hence, undoubtedly, the title change. Yet it did not think such a change was necessary in the case of "The Last of Mrs. Cheyney."

As a matter of fact, though the theme is the same, the atmosphere surrounding its presentation is the result of accumulated experience and wisdom. The story's locale is in England,

in case anyone has forgotten. A clever lad, just released from prison, gets a job as a sheriff's officer and is assigned to guard the attached property of an attractive young woman. It happens that his staid elder brother, a fortune hunter, believing the lady wealthy, aspires to marry her. The ensuing situations are evident. Dispossessing the young woman, he makes her his personal property, much to his elder brother's relief.

W. S. Van Dyke, the director, is not inclined to follow in another's footsteps.

Although in most cases the names of Taylor and Miss Harlow, particularly Taylor, will suffice to stimulate public attention, the supporting cast has recognized name merit in Reginald Owen, Una O'Connor, Henrietta Crosman, E. E. Clive, Cora Witherspoon, Marla Shelton, Forrester Harvey (again appearing in the role he occupied in the original presentation), Lionel Braham and Barnett Parker.

Release date: March 26.

## Midnight Taxi

(20th Century-Fox)

Drama

For entertainment purposes this production deals with Uncle Sam's never ending battles with counterfeiters. As it will come up on the screen, a government detective turns counterfeiter associate in order to get information to break up one of the rings. The story seems fairly to drip gore, inasmuch as five characters are bumped off, but it also tells the romantic story of an undercover man who finds sound love in a place where it's often found in fiction but seldom in fact—in the heart of a feminine confederate of the gang.

The production is based upon a serial that appeared in *Argosy Magazine*. The screen play is by Lou Breslow and John Patrick, a writing team that has collaborated successfully on several of this company's thrill action films. Direction is in the hands of Eugene Forde, recently credited with the crook comedy "Step Lively, Jeeves."

Brian Donlevy, lately in "36 Hours To Kill" and "Crack Up," is the government man turned counterfeiter. Frances Drake is the girl. The principal supporting cast includes Alan Dinehart, Sig Rumann, Gilbert Roland, Harold Huber, Paul Stanton, Lon Chaney, Jr., Regis Toomey, DeWitt Jennings and Russell Hicks.

Release date: March 12.

## Waikiki Wedding

(Paramount)

Comedy, Romance, Music

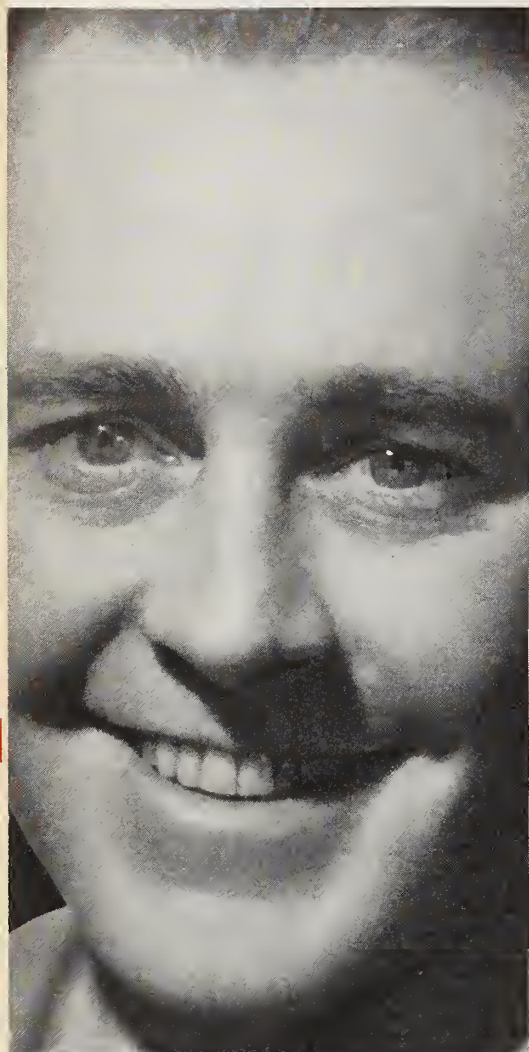
Indicating that a high grade audience and showman's show is forthcoming in line with Paramount's pledge to produce more and better musicals, are the catchy story, the romantic comedy, tinged with just a bit of comedy drama, in romantic Hawaii. The natural backgrounds promise spectacle in themselves. Then there is the theatrical spectacle, with singing and dancing natives in unusual sets.

Cast assignments are sensible. Bing Crosby has the kind of gay role in which, in previous

(Continued on page 52)



# A MERRY ROGUE'S GAI



**JAMES DUNN**

Irrepressible Peck's Bad  
Boy of the screen!



**SALLY EILERS**

Mischievous, kissable  
miss adored by millions!



**MISCHA AUER**

He's in again! The gorilla man  
of "My Man Godfrey"! The tipsy  
count of "Three Smart Girls"!

Again the NEW UNIVERSAL  
comes through (remember "My  
Man Godfrey" and "Three Smart  
Girls"! ) with one of the swellest  
entertainments of the year!

# "WE HAVE

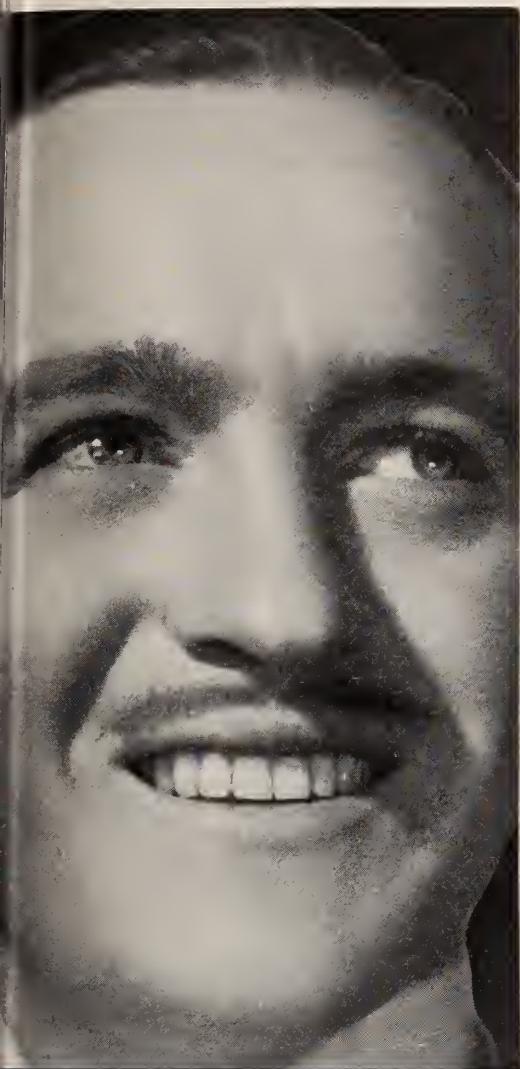
*Directed by Alfred Werker*

# ANOTHER "HIT-HIT-HOORAY!"



**ERY!**

**YOUR BOX OFFICE WILL  
FALL IN LOVE WITH THEM!**



**DAVID NIVEN**

Watch him!  
He's a comer!



**MARJORIE GATESON**

Where laughs  
are, there she is!



**WARREN HYMER**

Famous "dese, dose  
and dem" clown!

# **OUR MOMENTS**

*Associate Producer Edmund Grainger*

*for the* **NEW UNIVERSAL!**



# IN THE CUTTING ROOM

(Continued from page 48)

screen appearances, he won wide favor. Bob Burns and Martha Raye, whose success as comedians needs no detailing, are featured. The center of love interest, and the personality about whom practically all the adventure rotates, is Shirley Ross. Other principals in characteristic parts are George Barbier, Leif Erikson, Grady Sutton, Granville Bates and Spencer Charters. Screen names of lesser prestige are Nick Lukats, Mike Pecarovich, Alexander Leftwich, Ralph Remley, Pierre Watkin and Pedro Rigas. Many native Hawaiians participate in the straight story action. There are scores of extras.

Frank Butler and Don Hartman wrote the story and collaborated with Walter DeLeon and Francis Martin in the screen play. Frank Tuttle, maker of "College Holliday," is directing. Karl Struss, who photographed all the Crosby pictures except "Pennies from Heaven," is behind the camera. The music is all original, even the Hawaiian numbers were prepared by Ralph Rainger and Leo Robin. LeRoy Prinz created and staged the dances.

Release date: Tentatively March 26.

## A Day at the Races

(MGM)  
Comedy

When the annual Marx Brothers' contribution comes to the screen, showmen and theatre goers alike know it will be harum scarum comedy. Further, they anticipate a sustaining romantic story, music, dancing, glamour and plenty of the individual brothers' specialties.

Bearing out the title significance, Groucho is a horse doctor, Harpo a jockey and Chico a race track tout full of sour tips. All action moving to the pitch of pop eyed comedy, the trio combine to save a sanitarium for a girl, confound a villain foreclosing the mortgage, win a steeplechase for the girl's boy friend and bring about their marriage. Interspersed are several elaborately staged production effects.

The girl is Maureen O'Sullivan. The boy, who does most of the singing, is Allan Jones, seen with the Marxes in their latest picture, "A Night at the Opera." Groucho, always furiously pursued by a woman, here has Margaret Dumont as the woman who will not be denied. Douglas Dumbrille is the heavy who feels the weight of the comedians' wrath, and Esther Muir is a vamp who, because she attempts to interfere in the Jones-Miss O'Sullivan love affair, gets a wild dose of her own medicine. Other players featured are Leonard Ceeler, Charles Trowbridge, Sig Rumann and Robert Middlemass.

Music and lyrics, which run the scale from love ballads to topical numbers, were prepared by Walter Jurmann and Bronislau Kaper and Gus Kahn. Sam Wood, who directed "A Night at the Opera," is again at the helm.

Release date: Undetermined.

## The Go Getter

(Warner)

Comedy-Romance-Drama

This is a Cappy Ricks story, with the familiar short story characters created by Peter B. Kyne: Cappy, business manager Skinner, Captain Matt Peasley, and all the rest. The old characters, with many new ones, have been worked into a screen play by Delmer Daves in a manner that the producing company is confident will result in desirable screen entertainment. As the fictional characters have become widely popular, so have the actual screen person-

alities who interpret the principal roles. George Brent, last in "God's Country and the Woman," is the hero who in face of unending handicaps turns out to be just the kind of man that Cappy most admires. Selection of Charles Winninger, remembered for his role in "Show Boat," for the part of Cappy seems to be a happy choice. Ricardo Cortez will be seen as the ultra efficient manager of Ricks' lumber business, Willard Robertson as Captain Matt Peasley, skipper of Cappy's fleet. The girl, Cappy's daughter, is Anita Louise, featured in "Anthony Adverse."

Among others who will be seen are Henry O'Neill, George Humbert, Mathilde Comont, Joseph Crehan, Pierre Watkin, Helen Lowell, Eddie Acuff, Harry Beresford, Herbert Rawlinson, Mary Treen, Craig Reynolds, Kenneth Harlan and Myrtle Stedman.

The story takes Brent, crippled ex-USN sky sailor, into the affairs of Ricks, Skinner, Peasley and the girl. Capably doing every job, even that of making love to Miss Louise and outwitting Cappy at his own game, the hero outmaneuvers his boss' enemies and competitors. First making sure of the girl by marrying her, he settles a lumber-shipping strike that threatens the commercial empire of his father-in-law. The film is being directed by Busby Berkeley, usually associated with music and dancing spectacle but nevertheless experienced in handling straight comedy and romance.

Release date, April 2.

## MPPDA Meeting March 29

The annual meeting of the Motion Picture Producers and Distributors of America, Inc., is scheduled for March 29 in New York, at which time the annual reports on the organization's activities will be submitted to directors. Will H. Hays, president, arrived in Manhattan this week following a seven-week stay in Hollywood.

## New "Time" Advertising

Beginning with their February release, the *March of Time* will offer exhibitors several additional advertising accessories in publicizing the reel. They are a new type of one-sheet, photographic illustrations of the subjects in the current issue and a window streamer.

## No Ohio Censor Cuts

For the first time in several months the Ohio censors failed to order a single elimination during any one week when 89 reels were reviewed in Columbus for the month ended February 11th. "Spain in Flames," however, was objected to and banned from showings in the state.

## Film Board Head Disqualified

The Chicago Film Board of Trade, which elected Allan Usher, Paramount branch manager, president several weeks ago, is now without a chief executive. Mr. Usher's promotion to district manager for Paramount automatically disqualifies him for the post.

## Datig MGM Casting Head

Fred Datig has been signed by Metro-Goldwyn-Mayer as casting director replacing Bill Grady, resigned.

# Legion of Decency Starts in Holland

by PH. DE SCHAAP  
in Amsterdam

A movement similar to the American Legion of Decency is under way in Holland. Several organizations have been instituted with the expressed purpose of encouraging the production of wholesome pictures of improved moral standards as well as helping in production and distribution of 16 millimeter subjects. The Dutch Episcopacy of the Roman Catholic church is assisting these organizations as well as individuals in developing their program.

The plans began to take concrete form on September 24th when an interdiocesan committee was named, with Monsignor F. N. J. Hendrickx, vicar-general of the Bishopric, Den Bosch, was elected president of the committee and delegate of the Episcopacy. At the meetings in November and December, the committee outlined a plan which was approved.

An executive committee, to be elected, will be composed of a president, appointed by the Episcopacy, and 10 members composed of two from each bishopric and appointed by the bishops.

The general activities will be delegated by the executive committee to a national committee, which, in turn, will supervise the organization of local bodies to assist in their work.

In the 16 mm. field, films will be recommended and censored as in the standard theatre size, and the cooperation of local organizations will be asked.

Other activities in the project include a pledge of the Catholic public not to visit performances where pictures have not been approved; the institution of a Film Sunday, with special sermons and collections for support of the movement; the editing of a popular periodical giving information on pictures and showing whether they have been approved.

## Concordia Sues DeLuxe

Concordia Films, Ltd., has brought a damage suit in the New York supreme court against DeLuxe Laboratories charging that DeLuxe failed to return to the plaintiff "Robbers' Symphony" or else pay the plaintiff the value of the film which is estimated at \$240,000. The suit was revealed when Justice Lloyd Church denied the defendants' request that Fortune Films Corporation be brought in as co-defendant. Concordia claims that it turned its negative over to Fortune and that Fortune, in turn, gave it to DeLuxe for printing and distribution.

## Fox Completing Plans

Lawrence Fox, Jr., who resigned from Standard Capital recently to produce the "Crime Club" series of pictures, has nearly completed his organization and will soon announce the company through which he will release. Three of the stories already published in novel form which Mr. Fox will use as screen material are "Five Million in Cash," "Headed for a Hearse" and "Murder in the Surgery."



# THE HOLLYWOOD SCENE

## Dial Dictator

Employment by Paramount of Ruby Cowan, who will wind up his affairs at NBC in New York and arrive in Hollywood about April 1 to undertake correlation of contract players' radio activities with their screen obligations, is looked upon as an important step in the direction of a benevolent dial dictatorship long regarded as overdue. Ultimate end to the currently commonplace conflict between air and film appearances is foreseen.

Meanwhile, picture personalities continue in microphone demand with the following newly listed as scheduled for forthcoming broadcasts: Boris Karloff, Doris Nolan, Jean Rogers, Charles Winninger, Richard Arlen, Sally Eilers, Alice Faye, John Boles, Hugh Herbert, Lila Lee, Chester Morris and Walt Disney.

## Publicity Plus

The Selznick International publicity staff has completed a series of double-purpose photographic layouts for distribution to clubs, schools, and libraries. The pictures, arranged in eight groups, are designed to instruct, and at the same time to publicize the company's picture, "A Star is Born."

First in the series are pictures showing famous landmarks of Hollywood and panoramic views of the community. The second group deals with the development of a screen story, showing the authors in conference among themselves and with the producer, going on to show stars studying lines and discussions on the set. The next group shows the designing of costumes and is followed by studies which depict the construction of sets. In other groups are shown scenes behind the scenes, technical highlights, details of makeup, editing and scoring. The final group depicts the preparation of advertising matter and how it is used. Descriptive captions accompany all pictures.

Selznick International executives believe this type of exploitation serves a purpose desirable from all standpoints, and that it is readily acceptable to educational institutions over a wide range of ages. They think that, from the nature of it, the campaign will reach several million potential box office customers.

## 42 Films in Work

Forty-two features, regarded as constituting a proper seasonable average, were in work before Hollywood cameras as March came in like neither lamb nor lion. Twelve pictures were finished and seven started during the final week of February.

Paramount finished three pictures. Included is the musical romance, "Waikiki Wedding." Bing Crosby is starred, Bob Burns, Martha Raye and Shirley Ross are featured, and the support includes George Barbier, Leif Erikson, Grady Sutton, Anthony Quinn, Granville Bates, Spencer Charters, Alexander Ledtwich, Ralph Remley, Harry Stubbs, Pierre Watkin and several Hawaiians. Frank Tuttle directed. The second feature, "Her Husband Lies," a B. P. Schulberg production, will present Ricardo Cortez, Gail Patrick, Akim Tamiroff, Louis Calhern, Tom Brown, Adrian Morris, Ray Walker,

## WHAT YOU MIGHT CALL A BLACKOUT

*It was the seventh trial preview of a picture that still didn't just jell and there was appropriate moaning at the bar, when ardent advocates of this and that remedial measure were silenced by the producer's abrupt dictum:*

*"We'll tint the damn thing black and use it for a leader."*

Ralf Harolde, Jack LaRue, June Martel, Dorothy Peterson and Bradley Page. Edward Ludwig directed. In "Internes Can't Take Money," which Alfred Santell directed, Barbara Stanwyck, Joel McCrea, Lloyd Nolan, Stanley Ridges, Gaylord Pendleton, Lee Bowman, Irving Bacon, Barry Macollum, Pierre Watkin, James Bush, Anthony Nace, and Myron Hall will be seen.

Two productions were finished at Radio. "The Outcasts of Poker Flats," a Bret Harte story, will present Preston Foster, Jean Muir, Margaret Irving, Van Heflin, Virginia Weidler, Paul Guilfoyle, Frank M. Thomas, Cy Jenks, Alec Craig, Dick Elliott, Richard Lane and Frank Lackteen. Christy Cabanne directed. In "Too Many Wives," formerly titled, "Satisfaction Guaranteed," Anne Shirley, John Morley, Dudley Clements, Grady Sutton, Gene Lockhart, Barbara Pepper, Alec Craig, Charles Coleman, Jack Carson, and Dorothy Farley will be seen. Ben Holmes directed.

## Republic Completes Two

At Republic "Special Orders" and "Git Along Little Dogies" were finished. The first picture features Guy Kibbee, Tom Brown, Lucie Kaye, Marjorie Gateson, Edward Brophy, Helen Jerome Eddy and Edward Gargan. Phil Rosen directed. The western will offer Gene Autry, Smiley Burnette, Judith Allen, Weldon Heyburn and Frankie Marvin in the leading roles. Joe Kane directed.

"Slave Ship" was completed by 20th Century-Fox. Directed by Tay Garnett, Warner Baxter, Wallace Berry, Elizabeth Allen and Mickey Rooney are featured, supported by Peter Lorree, George Sanders, Miles Mander, Arthur Hohl, Minna Gombell, Billy Bevan, Francis Ford and Jane Jones.

MGM finished "Parnell." Described recently in a *Herald* pictorial preview, it will present Clark Gable, Myrna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Berton Churchill, Alan Marshall, Brandon Tynan, Jack O'Hara, Neil Fitzgerald, Phyllis Coghlin, Pat Moriarty, Byron Russell, Erville Alderson and Donald Meek. John M. Stahl directed. "Charlie Chan at the Olympics" was also finished. Featuring Warner Oland, it will present Katherine DeMille, Pauline Moore, Allan Lane, Keye Luke, C. Henry Gordon, John Eldredge, Layne Tom, Jonathan Hale, Morgan Wallace, Frederik Vogeding, Andrew Tombes and Howard Hickman. H. Bruce Humberstone directed.

"Night Key" was checked in at Universal. The principals are Boris Karloff, Jean Rogers,

Warren Hull, Hobart Cavanaugh, Samuel S. Hinds, Alan Baxter, David Oliver, Edwin Maxwell and Ward Bond. Lloyd Corrigan directed.

The final production on the completed list is "The Gold Racket," a George Hirliman production for Grand National. The cast includes Conrad Nagel, Eleanor Hunt, Fuzzy Knight, Charles Delaney, Ed LeSaint, Karl Hackett, Warner Richmond and Paul Wiegel. Louis Gasnier directed.

## Seven Are Started

Two pictures started at 20th Century-Fox. Important from the standpoint of names, "This Is My Affair" will offer Robert Taylor, Victor McLaglen, Barbara Stanwyck, Brian Donleavy, John Carradine, Douglas Fowley, Allan Dinehart, Sidney Blackmer, DeWitt Jennings, Frank Conroy and Robert McWade. William A. Seiter is directing. Also in production is "Big Business," a number in the Jones Family series. Directed by Frank Strayer, the cast includes Jed Prouty, Spring Byington, Shirley Deane, Florence Roberts, George Ernest, June Carlson, Kenneth Howell, Billy Mahan, James Gleason, Allan Lane, Frank Conroy and Marjorie Weaver.

Universal put two productions on the stages. Scott Kolk, Jean Rogers and Suzaane Kaaren head the cast of "The Wildcatter," which Lewis D. Collins will direct. In "Oh, Doctor," Edward E. Horton, William Demarest, Eve Arden, Donrue Leighton, Edward Brophy, William Hall and Thurston Hall will be seen. Ray McCarey is directing.

"The King of Gamblers" started at Paramount. Lloyd Nolan, Claire Trevor, Akim Tamiroff and Helen Burgess are the leading players. Robert Florey is assigned as director. After long preparation MGM finally gave "They Gave Him a Gun" the gun. With W. S. Van Dyke directing, the cast includes Gladys George, Spencer Tracy, Franchot Tone, Harold Huber, Cliff Edward, Charles Trowbridge, Gavin Gordon and Herbert Rawlinson.

At Warners "One Hour of Romance" started. Kay Francis, Ian Hunter, Basil Rathbone and Jane Bryant are the leading players. Joe May is directing.

## "Appeal Is Optical"

"The ideal picture is still optical in its main appeal and the spoken words and music must blend into it."

The foregoing is quoted from the observations of Kurt Weill, composer of symphonies and operas in this country and Europe, who is preparing the musical score for Walter Wanger's "The River is Blue" under unorthodox circumstances.

Disdaining the old technique whereby, more often than not, musical scores have been prepared after completion of the pictures for which they are arranged, Mr. Weill is working in close collaboration with Lewis Milestone, director, and Clifford Odets, author, as production progresses. Early result of this is the fashioning of one sequence to conform directly with a musical number prepared for it.

Mr. Weill's enterprise is being watched with interest by music men whose attention to pictures have been less fundamental. His comment quoted above is regarded, coming from a musician, as practically cataclysmic.



# They're All



## A Hurry Call

from the Music Hall: "Quick! Send a photographer over! Miss Mildred Newton appeared at the box-office Thursday, Feb. 25th, 7 days in advance of the opening to purchase a pair of reserved seats."



## Broadway is Awed Way!

Hundreds daily point out the longest painted board ever used on a Times Square building to announce a mighty attraction!



## In Packed Subways,

in homes, everywhere...they're reading about it in a big way! Full-page color roto sections, no less!



## Gentlemen, Gentlemen

...gentlemen of the press! Please be patient with us! We know you want those special stories and photos! We know 'Fire' is hot news! We're burning midnight oil to get them for you!

## They're cute

... and insistent! High Schools' Lovliest (Celeste Levy and Evelyn Daly) heard all about 'Fire' and they want those stills for their classes, their bulletin boards! Will they see the picture? And Mama and Daddy and the whole family, too!



Photos by Metropolitan Photo Service



# Shouting "FIRE!"



**"Yes, Yes!"**

'Fire Over England' is a United Artists release!...Yes, yes! It will open at Radio City Music Hall!" All day long. The poor telephone girls (Alice Kennedy, Rose Hubert and Gertrude Downey) are going crazy with inquiries!



**Wires! Rush!**

Wires! Rush! Western Union's Mr. William Simon brings a load of wires from exhibitors to Frances Lesly of the Korda office, all asking: "What about 'Fire Over England'? When can we have it?"



**Into Their Homes!**

W. G. Van Schmus, Managing Director of Radio City Music Hall, sends out 25,000 souvenir booklets with a personal recommendation to his selected list. Here is Postal Telegraph messenger Harry Sacks delivering a copy at the door of Miss Bessie Ehrlich! Yes, sir! New York's on **FIRE!**

ALEXANDER KORDA  
presents

# FIRE OVER ENGLAND

An ERICH POMMER Production

Directed by WILLIAM K. HOWARD

with

FLORA ROBSON • LAURENCE OLIVIER  
VIVIEN LEIGH • LESLIE BANKS  
RAYMOND MASSEY • TAMARA DESNI

A London Film

Released thru UNITED ARTISTS



# "Plainsman" Barred to Swedish Youngsters, Cartoonist Sees Way

## New Film Pact Defines Imports For Italy, France

by PIERRE AUTRE

in Paris

A new film agreement has been signed by France and Italy in Rome and by its terms the Italian Government will allow the importation quarterly of 12 French pictures over three reels in length, and France will take eight Italian features each quarter. Dubbed and subtitle versions will be considered one feature.

It will be possible at a later date to increase the number of importations, but the 4-3 ratio will be maintained for the present. French-language films made in Italy and Italian-language pictures made in France will not be considered in the import group, nor will shorts or silent pictures. Italian films shown in France will be subject to all regulations which govern the showing of any foreign product.

The agreement will be in effect until December 31, 1937, with renewal automatic at the termination date unless opposition to it is voiced.

Under a correlative agreement payment for such films as are traded between the two countries will be made through a special clearing house set up by the government in each country.

### Monogram Franchise Granted

Olmstead-Stubbins, Inc., has acquired a franchise for the distribution of Monogram Pictures in the Los Angeles territory. The deal, made by W. Ray Johnston, president of the company, includes all of California, Arizona, Nevada and Hawaii, and parts of New Mexico and Oregon. Howard Stubbins, member of the firm, was formerly Los Angeles manager of the old Monogram office.

### Conn Signs Richard Kahn

Maurice Conn has signed Richard C. Kahn as production supervisor of all Conn productions in Hollywood. Mr. Kahn recently resigned as producer of Columbia short product, and prior to that was in the independent production field. His first assignment will be "Scavengers of Broadway."

### Mrs. Modisett Joins Goldwyn

Mrs. Dorothy Modisett, former assistant story editor for Selznick International Pictures, last week joined Samuel Goldwyn Productions as assistant to Beatrice Kaufman, eastern story and play editor.

### Variety Club Convention

Reservations for the national Variety Club convention in Omaha April 17-18 indicate at least 200 delegates and 500 other visitors will attend.

### Heffner With Connecticut

Roy E. Heffner, Specialty Pictures Exchange executive in Boston, is now distributing in Connecticut through the Connecticut Films Distributing Company.

## Angående barnförbjuden indianfilm.



Medan seniorpekorallisten är och ser barnförbjuden indianfilm kvider juniorditon och funderar på att leka dvärg. (Upplysas bör att röd film är censurslang för barn tillåten film.)

Björman, hör mitt hjärtas nöd:  
Indianfilm ska va röd!

Gamla gubbar ej förstår  
följa indianers spår.

Svenska grabben är ej rädd  
för i skolpirk han är klädd.

Indianbok läser han  
så han inga läxor kan.

Låt oss indianfilm se!  
Det ska bli en stor succé.

Men om morsan kommer dit  
blir hon utav rädsla vit.

Ge nu filmen annan färg,  
annars klär jag mig till dvärg.

Uti vuxna kläder känns  
inte alls min åldersgräns.

Idrott stabbens plommonstop  
följer grabben nöjets rop.  
KARL P. KORAL.

WHEN Cecil B. DeMille's "The Plainsman" for Paramount was barred to children under 16 years old by the censor in Sweden, the Tidningen (News), daily newspaper in Stockholm, the capital, took notice with this cartoon, in its Sunday edition of January 31st.

The caption over the cartoon reads, "Concerning Indian Pictures Barred to Children," and the sign over the box-office, "Children Prohibited." The poster in the background carries the title "Vår Ungdoms Hjältar" (Heroes of Our Youth). The boy carrying his comrade on his shoulders is saying, "Next show it's my turn?" and is answered with "Nailed fast." The line in wide measure reads: "While the grownups are permitted to see an Indian film, the youngsters bemoan the fact that they are excluded, and decide to disguise themselves." The verse translates freely as follows:

Burman,\* hear my heartfelt plea;  
Indian pictures red\*\* must be!

Older folk don't understand  
How to trail the Indian band.

Swedish lads are not afraid  
Though in rompers they're arrayed.

Indian tales so well they read  
That their lessons go to seed.

Show the redskin film to us;  
We'll help make it a success.

But if Mother should come here  
She'd be frozen stiff with fear.

Give the film another hue;  
We will change disguises too.

In a grownup's garments clad  
None will know I'm just a lad.

Topper, derby, bonnet gay,  
Know that youth will find a way.

\*Burman is the name of the censor.

\*\*Explained in the parenthetical sentence above the verse in the cartoon. In Sweden, pictures which the censors have adjudged suitable for children are popularly called "red films," just as, in reverse, pictures restricted to adult audiences in America are designated "pink slip" films.



# ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

*Associated Press flashes word from Accra, on the African Gold Coast, that Sir Ofori Atta, native ruler of 1,100 square miles for Britain in that territory, put justice above fatherly affection when he had two of his sons jailed for stealing one of his golden crowns, valued at \$1,150.*

*Sir Ofori Atta gained worldwide attention in 1928 when he visited London to be knighted by King George, carrying with him a retinue of black servants, bodyguards and a "Deputy Drinker," who helped out when there was too much imbibing for one man.*

*Joe Breen, Production Code Administrator in Hollywood, could use a whole staff of "Deputy Drinkers," assigning them to the various studios to help him enforce the new decree against "unnecessary" drinking in pictures.*

*Nickelodeons could now be called doubleodeons.*

*Miss Mary Pickford, United Artists producer and United Artists part owner, told reporters that she wants to talk to people. Yes, "I want to talk to all sorts and kinds of people. I want them to tell me all about themselves and about their problems."*

*The exhibitor line forms on the right.*

*Aristides de Leone, an actor with a fine reputation, is now playing the waiter in "Tovarich," on Broadway. Whitney Bolton overheard another actor ask de Leone what he is doing these days.*

*"Hyem play-ying ha Frenchman," said Aristides, "bot weethout han haccen!"*

*Universal will produce the late Luigi Pirandello's "As Before Better Than Before."*

*It will probably, subsequently, end happily ever previously.*

*In Siam, monkeys are used in the banks—they sit beside the tellers and bite the coins, their teeth-marks indicating whether or not a coin is counterfeit. Over here they'd be called cashiers.*

*Walter Wanger's present motion picture, "You Only Live Once," just concluded a Broadway engagement at the Rivoli theatre. Flooding the town during the performance were neat posters—issued by the City of New York in connection with its "Safety Drive." Standing out above all else on the posters was the slogan: "You Only Live Once." That was quite a break for Mr. Wanger's picture, And quite a coincidence, too, since the signature appearing on the posters was that of Fiorella La Guardia, Mayor of New York, who, as his commanding officer, watched young Air-Student Wanger ruin five perfectly good Allied airplanes in the War, while training in Major La Guardia's squadron on the Italian front.*

*New York's Beau Broadway is circulating John Medbury's quip about the fire marshal who called on an exhibitor and booming asked him if he was complying with the city fire regulations.*

*"I certainly am," boomed back the exhibitor. "Why, only yesterday I played a picture that emptied the theatre in four minutes flat."*

*Consistent and persistent contributor to these columns, Ralph Cokain, managing the Indiana theatre, in Marion, Indiana, for Billy Connors, has turned poet—help us. He calls his stuff the "Guys I Like" series; first installment—and probably the last:*

*A guy I like,  
Is Samuel Briskin.  
He's got Astaire,  
So what's he riskin'?*

*A guy I like,  
Is Adolph Zukor.  
He had his chance,  
And, boy, he took 'er.*

*A guy I like,  
Is Gradwell Sears.  
For when he sells,  
He brings out tears.*

*And then there's Leonard Lyons' new story about Lou Holtz, who, accompanied by a fair companion, the other wintry Florida afternoon, drove by Pine Tree Drive, at Miami Beach, and noticed a "For Sale" sign displayed at the residence of S. S. Kresge, the five-and-ten-cent store magnate. "Look, Kresge has to sell," Holtz pointed out, and, anxious to create an impression on the fair damsel with him, added, "I'll show you I'm rich. I'll go right up and buy this magnificent 24-room home." He approached the house, rang the bell and spoke up to the gent who opened the door: "Say, buddy, how much is being asked for this here house?" "This one alone isn't for sale," was the reply. "This is the caretaker's house!"*

*Lincoln Theodore Perry is Stephin Fetchit. Stephin Fetchit is lazy. He admits it—so does his Twentieth Century-Fox Film motion picture employer in Hollywood. Young and darkly-shaded Mr. Fetchit had his latest hard-luck run-in with labor the other day in Boston where he was making personal appearances on the stage of the Metropolitan theatre. He had his valet take his curtain calls, and as another energy-saving device, he only went through the motions of talking to his audiences the while previously-made recordings offstage furnished the actual yawnings and drawlings. After three days, the record machine collapsed. Then Stephin, although panicky, had no alternative but to go to work. He had to finish the remainder of the week, somewhat overburdened and hurt, actually speaking his routine in person freshly at each performance.*

*If Charlie Pettijohn and his staff of motion picture legislation protectors think they have a tough job fighting ridiculous proposals aimed at exhibitors and producers, let them cast westward toward Ohio where the cigaret manufacturers are faced with a state measure, introduced by one Representative Gus Kasch, providing that "whoever sells, exchanges, or gives away any cigaret, cigaret papers or cigaret tobacco to any female whatsoever shall be fined \$1,000, imprisoned in the penitentiary for two years, or subject to both fine and imprisonment."*

*Newspaper talk of a reconciliation between John Barrymore and Elaine Barrie prompts the observation that John's Ariel has already brought in a lot of static.*

*Last week this department reported that Odd McIntyre was out campaigning for "more masculinity and less beauty" in male motion picture stars. He said he's "fed up with pretty men," and demanded "more Wallace Beerys" to replace the "Robert Taylors and Tyrone Powerses in the movies."*

*This week the Very Odd McIntyre is touting the wares of a Madison Avenue perfume shop that handles scents for men only, offering more than 100 varieties of aromas designed to appeal only to the masculine smell. "Jack Dempsey and even Jimmy Durante like a dash of perfume on their kerchiefs," pip-squeaks McIntyre.*

*United Artists' publicity-advertising department is right proud of the billboard campaign turned in for the company's "Man Who Could Work Miracles" during its Broadway performance last week at the Rivoli theatre. Monroe Greenthal, as director of the department, receives top credit, of course, for the advertising, including that one piece of "teaser" copy which shouted: "Would you like to walk into your boss' office and sock him in the nose? . . . See 'The Man Who Could Work Miracles.'"*

*If any of Mr. Greenthal's staff members drop into his office these days they'll discover that their boss has since left for 3,000 miles of railroading to Hollywood.*

*Mark Hellinger, stroll on 42nd Street, the "Coney Island" showplace of Times Square, watched a young couple stand and gaze at the lurid advertisements of a 10-cent "nickelodeon." The marquee was ablaze with vivid superlatives: "Gigantic!" "Colossal!" "Stupendous!" "Breath-taking!"*

*Absorbing the advertising optimisms, the young man turned with trepidation to the young girl, and in tones far below a whisper, squeaked: "Shall we take a chance on this one, honey?"*

*J. Cheever Cowdin and R. H. Cochrane call it the "New Universal." Lots of "pep." Lots of pictures. Lots of people.*

*The other day they sent their Paul Gulick, chief Universal press agent, to the radio to broadcast an appeal for a "new type" female star for the "New Universal's" "Delay in the Sun."*

*"We must have a woman," beamed the staid Mr. Gulick, "with the body of a Joan Crawford, the grace of Ginger Rogers, the personality of Ina Claire, the voice of Greta Garbo and a face which only half an inch of makeup would make palatable for breakfast."*

*Nosing around the newsreel offices for news of their plans for covering the Coronation in London in May we find that thousands of Americans have already been denied hotel reservations for Coronation Week. First class hotel accommodations are no longer available.*

*The American newsreels are sending so many cameramen to the scene to cover the crowning for American exhibitors that the newsreel editors are seriously considering Ted Cook's suggestion that Harry Hopkins be asked to petition Congress for another \$800,000,000 emergency relief fund to relieve the Americans' housing situation in London during Coronation Week.*



**FROM RADIO CITY MUSIC HALL TO  
NEW ORLEANS..FROM TRENTON TO TACOMA..**

# **Held**

Extended engagements pay stirring tribute to the screen's lovely lady of golden song...as she reveals herself in a new type of Grace Moore picture.

**HELD OVER..ALL OVER!**

- ☆ New York City
- ☆ Baltimore
- ☆ Seattle
- ☆ Springfield, Mass.
- ☆ Trenton
- ☆ Tacoma
- ☆ Springfield, Ill.
- ☆ Detroit
- ☆ New Orleans



# Over!



**GRACE MOORE**  
*When You're in Love*

**CARY GRANT** • **ALINE** • **HENRY** • **THOMAS**  
**MAGMAHON** • **STEPHENSON** • **MITCHELL**

Music by **JEROME KERN** • Lyrics by **DOROTHY FIELDS**  
Production ensembles by **LEON LEONIDOFF** • Written and Directed by **ROBERT RISKIN**





# NEW INCORPORATIONS

*The following companies in the entertainment field were incorporated recently in the states named:*

## In Delaware

Action Movie Glass Studios; for general photographic business; capital stock 50 shares no par value; by M. C. Swearer, M. E. Pinder and A. G. Foulk of Wilmington, Del.

Arlington Radio Service; to own, operate and conduct a radio station; capital \$10,000; by C. P. Dickson, J. E. Waddell, Charles R. Fenwick of Washington, D. C.

Balaban Theatres; to operate theatres and other places of amusement; capital 10,000 shares no par value; by Vincent Candice, Edna Goldman and Agnes Lay of Chicago.

Film Research Corporation; to engage in research, experimental and development work in connection with films; capital stock 1,000 shares, no par value; by C. M. Bradley, A. W. Smith and M. E. Wittich of New York.

Fox Caldwell Theatres; to operate theatres; capital \$1,000; by Harry B. Davis, David H. Jackman and Charles N. Caldwell, Jr., of New York.

Goodman Wonder Show; to operate amusement establishments; capital 1,000 shares no par value; by D. B. Hilliard, R. M. Hilliard and J. A. Twomey of Wilmington.

Goodwill Theatres; to produce plays; capital 1,000 shares no par value; by Reese B. Harrington, Thomas E. Ayers and Atla M. Coffen.

Kunz-McCrork Company; to deal in motion picture equipment; capital \$25,000; by C. J. Kunz, C. A. McCrork and M. H. Bury.

Marine Studio; to engage in the motion picture business; capital stock 100,000 shares no par value; by Robert C. Fargher, Thomas A. McGovern and Frank G. Wisner of New York City.

## In Florida

Lamb Amusement Company, Orlando; capital 50 shares no par value; by J. J. Lamb, Ina Lamb and L. B. Lamb.

McKay Enterprises, Miami; amusements; capital 50 shares no par value; by Hugh Eaglesham, J. Collins and W. Slates.

Tivoli Operating Corporation, Miami; to operate theatres; capital 100 shares no par value; by S. A. Lynch, Charles Walder and E. L. Walder.

## In Massachusetts

Elm City State Theatre Corporation; to operate States theatre, New Haven; capital authorized \$50,000; by Samuel Meadow, Albert M. Hourwitz and Frank Meadow.

## In New York

Ace Pictures Corporation; for distribution; by Samuel L. Cohen, Irving Klein and Irving B-J. Levine.

American Atlantic; for exhibition; by Casserell Greenberg, Eleanor Brook and Martha Harris.

Ardmore Pictures Corporation; by Alfred S. Krellberg, Norman Lazarus and Helen Winkler.

Austro-American Pictures; by A. Townsend Kaplan, Samuel Kaplan, Max Zipperman.

Barbara Roberts; to exhibit motion pictures; by Lewis M. Green, Barnard H. Cone and Frances Weiss.

Bar-Rit Amusement Corporation to operate theatres; by Jerome Adler, Harold Raymond and Leonard Raymond.

Blackstar Pictures; to deal in motion picture films; by Thomas B. Van Alstyne, Frank K.

Sanders, Jr., James G. Galligan and Paul E. Robb.

Bradmore Productions; to deal in motion picture apparatus; by Charles Boketta, John J. Mahoney and Helen L. Ryan.

Cinelux Corporation; by David L. DeZorret, Herman Brothers and Sidney Spiegel.

Clover Cinema; to exhibit motion pictures; by Joseph Allentuck, Leah Tannenbaum, and Allan J. Schneider.

Cohoes Theatres; to exhibit motion pictures; by Simon H. Babian, Samuel Rosen, Mary Becker.

Coronet Pictures; to deal in motion picture films and machines; by Emanuel Redfield, Beatrice Byrne and Malcolm B. Stark.

Dewey Theatres; to exhibit motion pictures; by Harold Davis, David Davis and B. Rosenthal.

Holman Distributing Company; by Cornelius B. Chapman, Gertrude Israel and Sadye Lader.

Inter-Globe Pictures; to distribute motion pictures; by Julian D. Cornell, William T. Pullman and Henry L. Pierson.

Inwood Theatres; exhibition; by Jacob Leff, Louis W. Rosenberg and Philip Smith.

Lee Film Corporation; to distribute motion pictures; by Frank Witthuhn, Grover C. Lee and Sadie Frances Lee.

Paradise Productions; to exhibit motion pictures; by Florence Heslin, Gertrude Davis and Celia Chainkin.

## In North Carolina

Monroe Theatres, Charlotte; to operate motion picture theatre; capital 100 shares no par value; by F. W. Smith, Lessie B. Conway and T. K. Lee.

## In South Carolina

Bullock Amusement Enterprises, Bamberg; capital stock \$500; by John S. Bullock and Clara Bullock.

## In Texas

Colorado Amusement Company; to operate theatres; capital stock \$12,400; by Ross Dixon, E. H. Rowley and H. B. Robb.

Kerrville Amusement Company has certified to a reduction in capital stock from \$75,000 to \$60,000.

## In Washington

Baker Amusement Corporation; to operate theatres; by Vernon L. Baker, George H. Unternahrer, Ivy A. Unternahrer and Nelson W. Baker.

## January Tax Receipts Showed Slight Decrease

Admission tax collections in January showed a drop of \$689,000 from those of the preceding month but were \$56,000 above those of the corresponding month last year, according to the monthly report of the Internal Revenue Bureau in Washington. The January collections covered the business of the preceding month.

Total receipts from the admission tax last month, it was announced by the bureau, were \$1,505,676, compared with \$2,194,585 in December and \$1,459,694 in January, 1936.

Year-end theatrical business normally shows a letdown, according to the bureau's experience, and the drop of this year during the last month was not considered out of line with previous years.

## National Decency Legion Reviews 18 New Pictures

Of 18 new pictures reviewed and classified by the National Legion of Decency during the current week 12 were approved for general patronage, five were listed as unobjectionable for adults and one was cited as objectionable in part. The new pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Crisis Mundial" (Spanish), "Espionage," "Land Beyond the Law," "Love Is News," "Girl from Poltava," "Paradise Express," "Phantom of the Range," "Stellidichain in Schwarzwald" (German), "Step Lively, Jeeves," "Ten Laps to Go," "Trusted Outlaw," "Two Wise Maids." Class A-2, Unobjectionable for Adults: "Girl Overboard," "The Man Who Could Work Miracles," "Midnight Court," "When You're in Love," "Woman of Glamour." Class B, Objectionable in Part: "Sporck'schen Jaeger" (German).

## AMPA Prize Material To Be On Exhibition

At a meeting of the committee on the annual awards of the Associated Motion Picture Advertisers in New York recently it was voted to hold a public exhibition of the material presented by the companies. Vincent Trotta presided over the meeting, attended by Mort Blumenstock, Paul Gulick, Al Selig, Herb Berg, "Hap" Hadley, Gordon White and A-Mike Vogel.

It was also decided to hold the presentation of the various awards some time in April. Mr. Gulick was named chairman of a sub-committee for the selection of judges. He will be assisted by Mr. Blumenstock, Mr. White, Mr. Trotta and S. Barret McCormick. Paul Benjamin was selected to head a committee for the exhibition, assisted by Mr. Selig and Mr. Hadley.

Mr. Trotta, as chairman of the annual award arrangements committee, has appointed two more subcommittees to select judges and arrange for exhibition. The committee to select awards, headed by Paul Gulick, has Mort Blumenstock, S. Barret McCormick, Gordon White and Mr. Trotta. The exhibition committee is headed by Paul Benjamin, aided by Milton Weiss, Al Selig, and Hap Hadley.

Awards will be made for the best posters, press book and trade advertisements and newspaper or magazine advertisements, released by motion picture companies between January 1 and December 31, 1936. Awards will be announced in April.

## Waxman Opens Publicity Office

A. P. Waxman, former director of advertising and publicity for Gaumont British in New York, has opened the A. P. Waxman Publicity Bureau in the General Electric Building, 570 Lexington Avenue, Manhattan. He will handle the forthcoming campaign for the Will Rogers Memorial Hospital under the supervision of Major Leslie E. Thompson of RKO and Harold Rodner of Warners.

## Harry M. Warner to Europe

Harry M. Warner, president of Warner Brothers Pictures, returned to New York last week from a vacation in Florida and will sail Saturday for Europe on the *Conte di Savoia*. Sam E. Morris, head of foreign activities for the company, will accompany him.



# A Rare Testimonial

RADIO KEITH ORPHEUM FILM BOOKING CORPORATION  
1270 SIXTH AVENUE  
RADIO CITY  
NEW YORK

February 16th, 1937

Messrs. Harry Thomas & Thomas Gorman,  
1270 Sixth Avenue,  
New York City.

Gentlemen:

We have just concluded the last  
of twenty five showings in the Metropolitan  
District of your picture "CLOISTERED".

In every theatre in which your  
picture was exhibited, our business was beyond  
all expectations and on the general average  
our receipts were approximately 25% above  
normal. This result was more than gratify-  
ing and we do not hesitate to recommend this  
picture for exhibition in theatres anywhere.

Sincerely yours,

J. J. O'Connor

and there will be

# Thousands like it!

**OPENING**  
Rialto Theatre, Washington, March 2nd  
Erlanger Theatre, Philadelphia, March 14th

## Cloistered

**FOR THE FIRST TIME IN HISTORY**

Cameramen have been permitted to film  
the mysterious life of the nuns living in a  
strictly cloistered Convent—where no  
man ever entered before.

**AN AUTHENTIC HUMAN DOCUMENT**  
Filmed by Special Permission of Pope Pius XI

"A masterpiece. Not to  
be seen once but many  
times." — AMERICA

"One of the most unusual  
pictures of the year."  
— N. Y. TIMES

"Irresistible appeal. Un-  
cannily artistic. A minor  
miracle." — N. Y. POST

"Unique picture...Strange-  
ly moving and beautiful."  
— DAILY NEWS

## 1937's BIG BOX OFFICE THRILL!

### FOR THE FOLLOWING THEATRES

R.K.O. Metropolitan Theatres	Skouras
R.K.O. White Plains	Great States
R.K.O. New Rochelle	M & P Circuit
R.K.O. Mt. Vernon	Century Circuit
R.K.O. Trenton	Randforce Circuit
R.K.O. Rochester	Consolidated Circuit
R.K.O. Union City	Netco Theatres
R.K.O. New Brunswick	Schine Circuit
R.K.O. Kansas City	Interboro Circuit
Warner Bros. Theatres	Interstate Circuit (New England)
Balaban & Katz	Rugoff & Becker

### — EXTENDED RUNS —

Boston . . . 16 weeks	Pittsburgh . . . 8 weeks
New York . . 9 weeks	Los Angeles . . 5 weeks
Chicago . . . 9 weeks	San Francisco . 5 weeks
Cleveland . . 8 weeks	Detroit . . . . . 4 weeks

PRESENTED BY **BEST FILM, CO.** RENE HUISMAN *president.*  
DISTRIBUTED BY **MUTUAL M.P. DISTRIBUTORS, INC.**  
HARRY H. THOMAS *president.*  
R.K.O. BUILDING • RADIO CITY • NEW YORK, N.Y.



## Harry Crandall Is Found Dead

Harry M. Crandall, once wealthy Washington theatre owner, died Friday in a gas-filled one-room apartment after writing a note "to the newspaper boys" in which he said he was ending his life for failure to come back in theatre business.

Mr. Crandall built and operated the Knickerbocker theatre in Washington, where 98 persons were killed in 1922 when the roof collapsed under a heavy snowfall. Another principal in this disaster, architect Reginald Geare, is listed as a suicide.

Mr. Crandall's note to newspapermen said he missed his theatre "Oh, so much." "I have tried to get back in the business, but no luck," he said.

Funeral services were held from his late residence, 4530 16th Street, Northwest, on Monday morning, interment being in Mt. Olivet Cemetery. Rev. John C. Palmer, of Washington Heights Presbyterian Church, officiated. Leaders of the local and national motion picture business attended.

The pioneer exhibitor was one of the first to establish a public service and educational department in his theatre organization to aid public schools through films. He started in exhibition in 1910, when he opened Washington's old El Fresco, building up a fortune which he later lost. He sold his theatre holdings to the late Jules Mastbaum's Stanley Company, which, about 10 years ago was absorbed by Warner Brothers, for whom his son-in-law, John J. Payette, is general zone manager in Washington. His theatre in 1910 was Washington's first film house, and one of the first "airdromes" in the country.

Mr. Crandall was for years president of the local branch of the old Motion Picture Exhibitors' League of America, and was a member of the Kiwanis, City, Columbus Country, Congressional Country, Elks' and National Press clubs. He was 58 years old and is survived by his widow and three daughters, Mrs. Olga Burch, Mrs. Leroy T. Sherman and Mrs. Payette.

At the height of his career, the Crandall Washington holdings consisted of the Metropolitan, Central, Knickerbocker, Ambassador and Earle, and some 20 neighborhood properties. He held the First National franchise in 1917 and 1918.

## Dewitt C. Jennings Dies in Hollywood

Dewitt Clarke Jennings, for 42 years a character actor of the stage and screen and a director in the Academy of Motion Picture Arts and Sciences, died at his Hollywood home Monday after a brief illness. He was 65 years old.

Born in Cameron, Mo., Mr. Jennings appeared in a number of Broadway plays before going to Hollywood, where he recently signed a new term contract with Twentieth Century Fox.

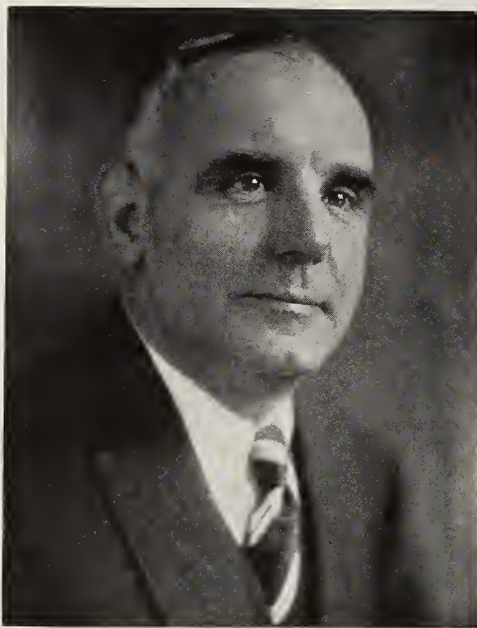
He is survived by his widow, Mrs. Ethel Conroy Jennings; his father, Oliver Jennings, 92; two sons, John DeWitt and Clarke James Jennings, and a daughter, Margaret Georgia Jennings, all of Hollywood. The funeral was on Wednesday.

Mr. Jennings started his career in Salt Lake City, ushering at a theatre while attending high school.

## Edwin Irwin, Actor, Dies in London at 70

Edward Irwin, English actor, died in London, after spending 50 of his 70 years on the stage as an actor and playwright, both in England and New York.

Plays in which he collaborated included "Sunday," "The Bargain" and "The Man Who Came Home."



HARRY M. CRANDALL

## 2,000 Attend Rites For Martin Johnson

Martin Johnson, explorer and producer of exploration motion pictures, killed in an airplane crash off the California coastline last January 12th, was buried over the weekend from the Municipal Auditorium in his home town of Chanute, Kansas. Some 2,000 persons who knew him or who followed him into his African jaunts, joined in the funeral services.

Mrs. Osa Johnson, wife and exploring companion, attended in a wheelchair. She is recovering from injuries suffered in the same wreck.

The Reverend J. J. MacInery, of St. Patrick's Roman Catholic Church, a friend of the explorer, conducted the services. "Safari," theme song of the Johnsons' motion picture, "Simba," was the funeral march.

## Humphrey Pearson, Author, Shot to Death on Coast

Humphrey Pearson, Hollywood scenario writer, was found shot to death in his desert cottage at Palm Springs. Press dispatches said sheriff's officers found the shooting accidental.

Mr. Pearson, 43 years old, went to New York, and then to Hollywood in 1930 from Columbus, Ohio, where he was president of and a writer of copy for the former Robbins and Pearson Advertising Agency.

Warner Brothers gave him his first film writing opportunity. His last scenario was entitled "Palm Springs," a comedy laid at the movie colony's Palm Springs pleasure resort where he met his death.

Humphrey Pearson is survived by his widow, the former Rive-King Bowman, whom he met while both attended Ohio State University. Both were identified with literary and amateur theatrical circles in Columbus. Various in New York he was interested in the Little Theatre movement. He opened a second advertising agency in the east, which he sold to join Warners.

## Robert Rosenthal Dead

Robert Rosenthal, general agent for the distribution of Paramount pictures in Switzerland, died suddenly on Monday, according to a cable received by John W. Hicks, Jr., vice-president in charge of the foreign department. Mr. Rosenthal, whose distribution company, Eos Films, has handled Paramount product for 15 years, made several visits to the United States.

## Sir Guy Standing Stricken at 63

Sir Guy Standing, character player in motion pictures, was seized by a fatal heart attack while chatting with an attendant in a Hollywood garage last Wednesday. He was 63 years old.

Sir Guy, knighted for service to England in the world war, will be buried in his native country. Funeral services were held on Monday in St. Stephen's Episcopal Church, Hollywood. Adolph Zukor, chief of production at Paramount, and responsible for Mr. Standing's Hollywood film career, ordered the company's studio closed during the services.

His bearing smartly military, the English player, recruited for films from the stage, had managed to conceal in recent months that he was ailing from the effects of a black widow spider's bite, suffered in 1934 while he was playing a stern old Colonel for Paramount in "The Bengal Lancer."

Born in London, on September 1, 1873, Guy Standing was the eldest son of a theatrical family. His brother, Wyndham Standing, is also a film actor in Hollywood. When the world war broke out, Sir Guy interrupted his career in Hollywood to serve in the British Navy. He rose to the rank of Commander, seeing duty in the Dover Patrol and in the intelligence service.

He was divorced from his first wife, the late Isabel Uruhart. His second wife, Blanche Burton, now dead, was the mother of his two children, Guy, Jr., and Katherine, both stage players. He married again, to Lady Dorothy Frances Standing.

Sir Guy Standing spent 40 years on the stage. He was a talented pianist, and a sufficiently talented artist to have sketches placed on exhibition in London.

He made his debut at 15 in Charles Wyndham's revival of "Wild Oats," spent three years at sea, then returned to the theatre. He made his first appearance in New York as Captain Fairfield in "Lena Despard." In 1909, after seventeen years in the United States, Sir Guy returned to England for four years, but came back to America. In 1914 he went to Chicago to play Jervis Pendleton in "Daddy Longlegs."

At about this time he signed his first film contract, to star in "The Silver King," for Famous Players, but war was declared and he joined the British sea forces. His knee was smashed in action and he was made a commander of the Order of the British Empire. As a member of the British War Mission to the United States, also in 1918, he was decorated a Knight Commander. Later he bought up motor transport equipment left in the Rhineland by American forces, and retired with a small fortune.

Sir Guy's first picture was "The Story of Temple Drake." Then followed "The Eagle and the Hawk," "Midnight Club," "Cap'n Jericho," "Cradle Song," "Death Takes a Holiday," "The Witching Hour," "Double Door," "Now and Forever," and "Lives of a Bengal Lancer." He was also seen in "Car 99," "Annapolis Farewell," "The Big Broadcast of 1936," and "The Return of Sophie Lang."

## Find Body of Fountain In Airplane Crash

William F. Fountain, a former associate of Thomas W. Lamb Company, New York theatre architect, was found dead on Sunday in the burned wreckage of a Brisbane-Sydney air liner, missing since February 19th. A farmer discovered the wreckage in a national park in the MacPherson Range in Queensland, 60 miles south of Brisbane.

Felix McManus, theatre manager for Famous Players Canadian Corporation, dropped dead from a heart attack in Vancouver, where he managed the circuit's Strand theatre.



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# CHAMPION

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EASTMAN Super X was used in the great majority of all 1936 feature productions ...in three out of every four "box-office champions"...in nine of the "best ten" pictures chosen by the country's critics. It continues as the unchallenged champion among motion picture negative films. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



# IN THE BRITISH STUDIOS

by **BRUCE ALLAN**  
in London

## "I Claudius" Starts

Officially described as "the most important production which London Films have attempted," the Alexander Korda production of "I Claudius," Josef von Sternberg directing, went on to the floor at Denham on February 15th.

Based on the best-selling story of ancient Rome by Robert Graves, author of "Good Bye to All That," first of the realistic War books, "I Claudius" will have one of the most impressive casts ever lined up by London, and it will be all-British. Charles Laughton will be the Emperor Claudius, Merle Oberon the infamous Messalina, Flora Robson will play Livia and Emyln Williams the sadistic Caligula. Allan Jeayes, Frank Forbes Robertson, Basil Gill, Allan Aynesworth and Lyn Harding also are cast.

Merle Oberon and Charles Laughton have not played together since "The Private Life of Henry VIII." The cameraman of that picture, Georges Perinal, will have charge of "I Claudius," and John Armstrong will design the costumes, as he did for the earlier film.



Just to keep one of the "actors" contented, Alfred Zeisler brings a snack to the set of "Make-Up". Mr. Zeisler is directing the picture of circus life for Standard International. The smiling pachyderm is an important cast member.

## "Glamorous Night"

Adapted from the Drury Lane success, the BIP production of "Glamorous Night" is one of the most ambitious efforts recently attempted by the John Maxwell studio wing. Mary Ellis is likely to dominate the film; her singing closeups are declared to be triumphs for the cameraman and recordist both. Otto Kruger, Barry Mackay, and Victor Jory have played in recent scenes.

## Delayed by Illness

Both English and French versions of British Unity's "The Girl in the Taxi," at Ealing, have been held up by influenza, which has attacked Mackenzie Ward, of the English cast, and Henri Garat, who plays in both languages. The big scene in a "Moulin Rouge" set had to be postponed.

Jean Gillie, 23, made her name in musical comedy.

## Atlantic Plane Drama

The Gaumont-British production, "Non-Stop New York," which looked like a prophecy when it was planned, seems likely to be singularly topical at the time of its release; the dramatic climax takes place in a London-New York passenger plane, and some such service may be operating by the middle of 1937.

For G-B it still is claimed that the film will be ahead of current achievement, representing transatlantic air travel as it will be in 1939. The G-B plane, for instance, will be capable of making the jump in ten hours. The designs have been drawn by Walter Murtion, who planned aircraft for the Royal Air Force for many years, and he has been in consultation with Short's and other famous companies for his "prophetic" plane, which will have eight engines, a wing span of 228 feet, a speed of

300 miles an hour and luxurious accommodation for eighty passengers.

"Non-Stop New York" is the only film now on the floor at Shepherd's Bush. Robert Stevenson is directing and Anna Lee and John Loder are the stars.

"Take My Tip," Herbert Mason's direction of Jack Hulbert and Cicely Courtneidge, is in the cutting room.

## Harry Roy's Salary

A claim by the Rock Studios publicity department is that Harry Roy, starred with his wife, Princess Pearl of Sarawak, and his Band, is drawing the biggest salary ever paid to a film star in this country for his work in "Rhythm Racketeer," his contract calling for a payment of £45,000. Roy plays two parts, a tough New York gang chief and an English dance band leader.

James Seymour, from Hollywood, is to direct and Ernest Palmer is chief cameraman.

## Shaw, Pabst, Hiller

Plans for production of George Bernard Shaw's "Pygmalion" by Gabriel Pascal have progressed to a considerable degree.

The director scheduled to make the Shaw picture is G. W. Pabst, whose artistry in "Don Quixote" and other pictures apparently has won the approval of Mr. Shaw. At the Rock studios at Elstree, Pabst and G. B. S. have been collaborating in selection of an artiste to play "Eliza," with Wendy Hiller likely to be selected.

Meanwhile the British press continues to canvass the point whether a certain expletive,

used with sensational effect by Mrs. Patrick Campbell in the original production of the play, will be permitted by the British Board of Film Censors, which taboos the naughty word by rule. To the question whether G. B. S. will submit tamely to excision of the expression, the answer appears to be "Not——likely!"

## Prince Consort

To play the Prince Consort in Herbert Wilcox's "Victoria the Great," opposite Anna Neagle as Queen Victoria, is Anton Walbrook, the young Viennese actor whom Radio Pictures snapped on a long term contract after his big success in the Paula Wessely "Maskerade."

Walbrook's Radio contract with "Michael Strogoff" his first picture, allows him to make one independent picture a year and it is under this clause that he will appear as the Good Prince Albert.

Miles Malleon is doing the scripts and dialogue.

## Itemized

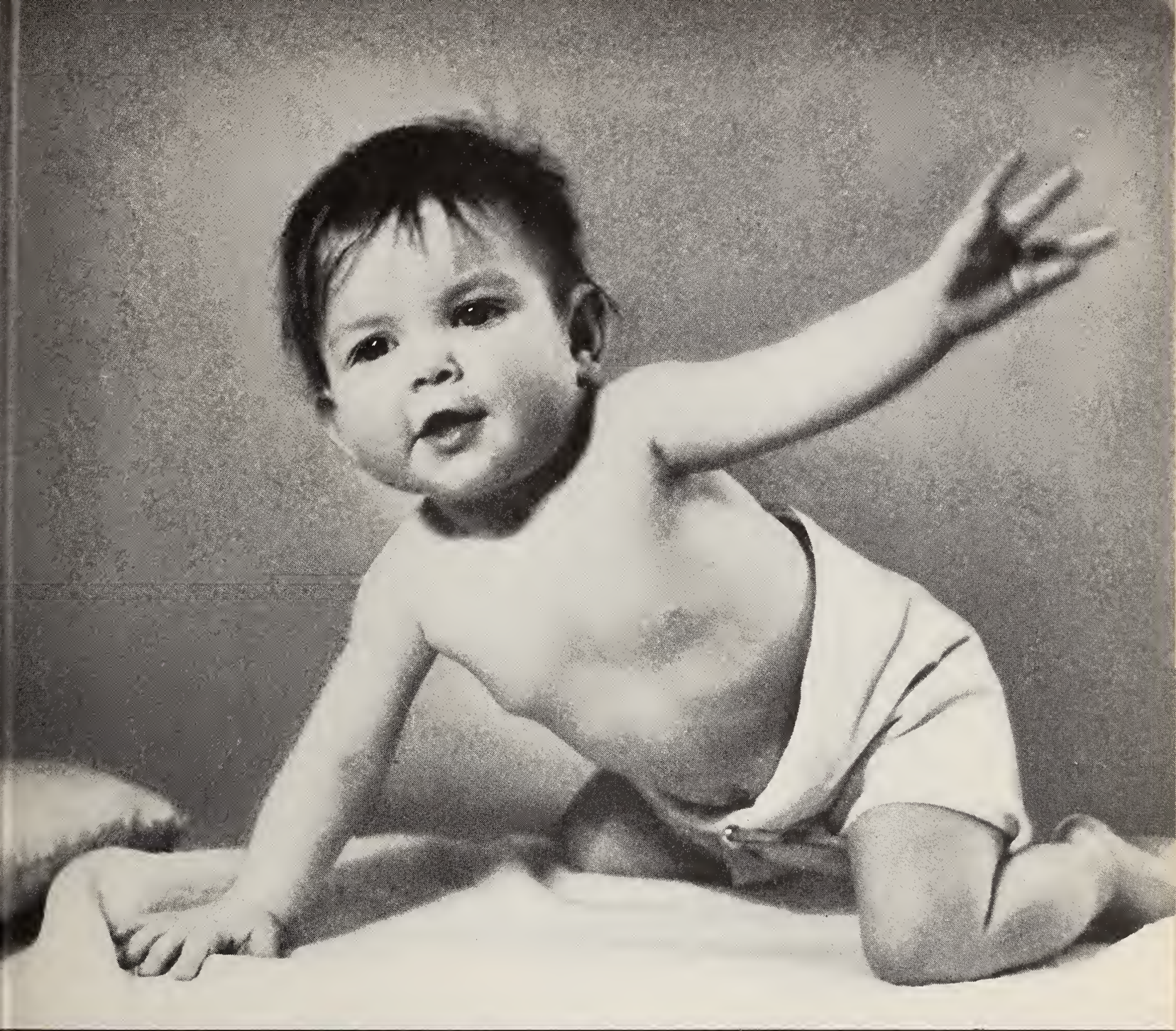
George King is producing an Armistice Day drama, "When the Poppies Bloom Again," David Macdonald directing.

Richard Blaker will collaborate with Sergei Nolbandov on the script of "The Killer," Criterion production to be directed by Raoul Walsh.

Norman Walker started direction of "Vienna Sunset," at Pinewood, Tullio Carminati and Lilli Palmer playing for Herbert Wilcox Productions.

Hughie Green, 17-year-old radio star, signed for a series of British Lion pictures.





## Off to Buffalo!

... or Kankakee or Timbuctoo or what have you. Wherever you are ... wherever you go ... National Screen Service will go with you ... to ease your showmanship problems ... to give you a good start in the right direction ... the profit direction ... to help put your picture and your show across ... right ... tight. And remember this ... always on time ... always with your particular problems in mind ... that's why for 17 years they've called

# NATIONAL SCREEN SERVICE

prize baby of the industry



# BRITISH MINISTER DISCREDITS TALK OF AMERICAN CONTROL OF INDUSTRY

## Chairman of Exhibitors' Branch Wants British "First Features" Ranked for Double Quota Against American "Seconds"

by BRUCE ALLAN  
in London

"It is not in accordance with my information," was the dry reply from Dr. Leslie Burgin, Parliamentary Secretary to the Board of Trade, to a House of Commons question a week ago by Geoffrey Mander, who suggested "the possibility of all the principal film producing companies in this country passing into American hands."

Dr. Burgin showed no disposition to fall in with a further suggestion from Mr. Mander that he should make inquiry about the possibility of "the four principal companies" passing out of British control, nor did he appear perturbed by a suggestion from Harry Day that delay in announcing the Government decision in regard to the Moyne Report was "causing ruin" to British producers.

On the first point he remarked: "The Ministry is very well informed about the British film industry." On the second he commented: "The different sections of the film industry have different views on every topic." He made no reply at all to a question from Mr. Day about the number of producing companies which recently had gone into liquidation.

The series of questions, dealing with the British production problem, which are so regularly reported in Parliamentary debates, are part of a settled campaign in the interests of the extreme pro-quota section of the British trade. They are not always taken seriously, either by the Government or by Members in general. One of these intervened on this occasion with the supplementary question: "Is the Minister aware that American films are very much better than British films?" On the other hand, their cumulative effect as propaganda, having regard to the fact that they are designed to picture a victimized British industry, should not be underestimated.

### Dual Quota Plan

It appeared that every conceivable variety of British film quota had been covered in the various statements made to the Moyne Committee, but yet another new suggestion has been published, in a letter to the President of the Board of Trade from F. G. W. Chamberlain, chairman of the Bristol and West of England branch of the Cinematograph Exhibitors Association. Mr. Chamberlain wants films registered either as first or second features and he wants a British first feature to rank for double quota against an American second feature. His argument is that American companies have complied with the quota by producing only inexpensive British films and that his method would compel them to take entertainment value into consideration. The decision as to whether a film was worthy of registration as a first feature would be made by the Films Commission suggested by the Moyne Committee, or it could depend upon proof that it had been booked as chief attraction by a certain number of cinemas.

The Board of Trade has so many suggestions

## U. S. SUPPORT ASSURED 2000-FOOT REEL ACTION

*F. W. Allport of the London office of the Motion Picture Producers and Distributors of America, has conferred, at the British Standards Institution, with the special committee representative of trade and public bodies which has been considering the 2,000-foot reel. An official statement speaks of "valuable information" which assured the Institution of the "cordial sympathy and support of the Americans" in any decision arrived at.*

*Mr. Allport goes to the Continent soon to engage in similar discussions.*

before it that it seems improbable that this individual plan will receive consideration, but it certainly approaches the "quality" problem from a new angle.

### Organizing Child Patronage

An important agreement between trade interests and organizations concerned with child welfare is reflected in a resolution passed at a Conference under the auspices of the Cinema Christian Council and the Public Morality Council, in London.

The meeting, which was attended by the Bishop of London, formally affirmed the need of special films for children and for special weekly children's matinees. The discussion was notable for outspoken praise of the film from the Bishop and other clerics and social workers. The "Western" was praised as a type of film suitable for children, one speaker saying there was nothing in such films so terrifying as a magnified bee's head in an educational film! The trade point of view was expressed by Oscar Deutsch of the Odeon Circuit, who suggested a permanent committee to discuss the problems of product, and by William Farr of the British Film Institute, who said the children's matinee had been a failure because of the lack of support by teachers, clergymen and parents, with the result that only 500 out of 4,000 cinemas ran such performances.

It is expected that definite plans for organization of suitable product for children will be announced soon. Apart from immediate revenue, exhibitors regard special means for conserving child patronage as essential to the cinema's maintenance of a hundred per cent community appeal.

### Metro-British Plans

Metro-Goldwyn-Mayer British Studios, Ltd., has moved into London offices at 14 Waterloo Place, and Ben Goetz, managing director, Michael Balcon, producer in chief, and their staffs have been installed.

Mr. Goetz said no artistes would be engaged and no statement made as to the studios to be used until Metro-British had sufficient completed scripts in hand to insure continuous production, on a basis of 52 a year, of films good enough for world distribution.

Angus McPhail, scenario editor, is preparing final treatments for "Rage in Heaven," "The Wind and the Rain" and "A Yank at Oxford," first three films to go on the floor. He has the cooperation of Leon Gordon, author of "White Cargo," who is in London on honeymoon.

## Reissue Wave Hits Chicago

A wave of reissues is sweeping over the Chicago territory because exhibitors say there is a lack of sufficient "big" features available at the present time. The demand for reissues has been so great that the large companies are taking off the shelf pictures made as far back as four years ago. The rush for past successes started several weeks ago when the Essaness and Warner circuits booked "The Big House" and "Dancing Lady" for a double feature. This arrangement proved such a draw that it got many playdates and resulted in exhibitors demanding more such combinations.

Most of the companies have now announced a number of combinations for immediate release, with Paramount reissuing "Trail of the Lonesome Pine" singly, but with 20 other combinations set aside for dual billing, such as "Now and Forever" and "Horse Feathers." Radio is linking "Flying Down to Rio" with "Lost Patrol" or "Ann Vickers." Warners have not completed their list as yet but expect to have it available next week.

### Oklahoma Theatre Fined

An attorney for J. E. Stribling, manager of the Rialto in Oklahoma City, paid an \$11 fine in police court there this week for violation of the seldom invoked city ordinance forbidding the sale of more tickets than there are seats in a theatre. This was the first conviction for this offense in several months, the court revealed.

### Painters Ask Wage Raise

A demand that a \$2 daily wage scale increase be included in the studio basic agreement has been filed with Pat Casey by Painters' Local No. 644 in Hollywood. Mr. Casey has replied that nothing can be done about the demand until March.

### Universal Signs Morrissey

Will Morrissey, writer, has been signed to a long-term contract by Universal and his first assignment will be with the Buddy DeSylva unit, which has four pictures in preparation.

### Plan Boston Film Party

A film district ball, sponsored by the Cinema Club of Boston, is to be held March 16th at the Hotel Statler. Charles Repec, Jack Rice, Dan Seletsky, Walter Silverman and Paul Broderick compose the committee.

### Skouras Acquires Two

George Skouras of Skouras Theatres has taken over the operation of the Bronxville, Bronxville, and Scarsdale, Scarsdale, N. Y., from Nick Paley and Jack Rosenthal.



handsome is  
as handsome

does!

The success of a Technicolor motion picture is counted by its reception at the box offices of the world.

"TRAIL OF THE LONESOME PINE"....*Walter Wanger Productions*

"RAMONA".....*Twentieth Century-Fox*

"GARDEN OF ALLAH".....*Selznick International Pictures*

"GOD'S COUNTRY AND THE WOMAN".....*Warner Bros.*

*And now . . .* "WINGS OF THE MORNING".....*Twentieth Century - Robert Kane*

TECHNICOLOR

Motion Picture Corporation

HERBERT T. KALMUS, *President*



# JAPAN USING MORE U.S. FILMS; NATIVES ADOPT MIXED PROGRAMS

## Two Japanese Producers Dissolve and Theatres Find Domestic Product Insufficient; Single Feature Shows Next

by H. TOMINAGA  
in Tokyo

Product imported into Japan, and that means particularly American motion pictures, is at a new peak of popularity in Japanese theatres. In the past year the importations totaled 343, the largest number since sound came to the screen. This was an increase of 39 over the 304 imported the year before, and American product was far ahead of the European on the ledgers.

*Columbia led with 57 pictures, an increase of 16 over the previous year, and Paramount was second with 52, a gain of 11 over its 41 of that season. Indeed, RKO alone of American companies showed fewer releases in Japan in 1936. United Artists had the same number each year.*

Of the total of 343 pictures imported, 205 were released at first-run theatres of the Shochiku circuit and 137 at those of the Takarazuka interests.

Columbia, Paramount, Warner, RKO and Universal sell their pictures to the Takarazuka theatres, while MGM, Twentieth Century-Fox, United Artists, Towa Shoji, distributor of European product, and Sanyei-sha make it a rule to provide Shochiku circuit with their pictures, as far as first-run release in Tokyo territory is concerned. Locally, however, and particularly in the Kansai district covering Osaka, Kyoto and Kobe, some of them run with the hare and hunt with the hound, selling the pictures for first-run to both of these circuits.

### Foreign Product Favored

Generally, foreign product is still the favorite with Japanese houses, and a new development accounts in part for the increased imports. Besides the houses which show foreign pictures exclusively, many theatres with a domestic film policy have turned to mixed programs with American and European pictures because of inability to get ample supply of domestic product. It is also probable that there will be an increase this year in the number of theatres trying to purchase pictures on a free-booking basis, in keeping with another current trend, particularly in secondary theatres, to show a single feature.

At the Diet convoked towards the end of December, which suddenly adjourned January 20th and then discontinued following resignation en masse of the Cabinet ministers, an enormously large budget for 1937, exceeding over 3,000,000,000 yen, was to be opened and the taxation bill called for a sizeable increase, vigorously debated by the people. It is expected, however, that the Diet again will proceed with a supplementary budget and various important bills covering taxation reform in its next session under the new Cabinet.

### Less Money for Amusements

Little change is expected in either the budget or the taxation bill. What with this situation and the marked rise in the prices of commodities, the film industry is expected to be affected, particularly exhibition, as the general salaried and wage-earning public, which will not necessarily gain proportionately higher incomes will naturally have to cut down expenses for amuse-

## RELEASES IN JAPAN IN TWO SEASONS

DISTRIBUTOR	1936	1935
Columbia .....	57	41
Paramount .....	52	41
Towa Shoji .....	36	33
M-G-M .....	35	33
20th Century-Fox ....	32	27
Warner Bros. ....	28	20
Universal .....	23	22
RKO .....	22	26
United Artists .....	18	18
Sanyei-sha .....	10	12
Daido Shoji .....	9	5
Toho Eiga .....	7	4
Metropolitan .....	4	—
Mitsuba Trading .....	3	—
Chidori Kogyo .....	2	12
Miki Shoji .....	2	—
Ohbei Eiga .....	1	1
T. Kobayashi .....	1	1
Empire .....	1	—

ments, and film-going is one of their main pastimes. Hence our theatres, particularly the third and subsequent-runs, may initiate single feature shows with reduced admission price.

Because of the free-booking with theatres playing Japanese pictures, foreign product may be able to make much greater inroad into the Japanese picture field, whereas single feature shows at Japanese houses, when actually put in practice, would be a serious impediment to the foreign product.

### Distributing Areas Extended

On the other hand, distributing areas for foreign product are being gradually extended in the outside districts as well as in Tokyo. With the expansion of the Takarazuka circuit to local cities beyond Tokyo, where in a year or two there will be several more first-runs, foreign pictures may find more outlets in such new theatres at Osaka, Kobe, Shizuoka and a few others besides Tokyo.

The public's interest in foreign films is still advancing, especially at key centers, so that even with national control of importations it would be a question whether foreign product would lose place. Probably it all will depend on the quality of the picture.

### Independents' Fate

The oft discussed problem of the fate of the Japanese independent producing units has become serious, with expressed indication that they will have to dissolve or reorganize as a joint stock company.

The recent step taken by Vice-president Kido of Shinko Cinema Company speaks volumes, particularly since some of our leading independent producing concerns have broken up, following dissolution of Bantsuma and Takata Production, following severance of connections with Shinko. Mr. Kido declared openly with President Shirai of Shinko that the pictures offered to Shinko by Bantsuma and Takata Productions did not deserve high prices. The executives pointed out the producers small number of players led by a single leading man, the low production cost, the hastily prepared stories. The Shinko executives demanded that Bantsuma and Takata use actors exclusively attached to

## Huge Budget and Taxation, Coupled with Increased Com- modity Prices, Point to Atten- dance Problems of Exhibitors

Shinko. The two producers submitted a counter-proposal, which was rejected. Mr. Bantsuma advised Mr. Kido that he would take a short rest and plan future activities. The company then was dissolved. Several of the Bantsuma players will work for Shinko Kinema. M. Takata, actor-producer of Takata Productions, likewise was unable to reach any arrangement with Mr. Kido, and work was suspended on "Machi-no Todai" ("Lighthouse of the Town"). Mr. Takata is disinclined to working privately for Shinko, and may reorganize his company.

## 34 Press Agents of New York Organize

Thirty-four New York press agents met Monday afternoon at the Hotel Algonquin and formed an organization to be known as the New York Theatrical Press Agents. Ray Henderson was elected president, Helen Deutsch vice-president, and Phyllis Perlman secretary. Charles Washburn will act as treasurer.

A committee headed by Bernard Simon, chairman, and including John Peter Toohey, Ben H. Atwill, Nat Dorfman and Richard Maney was named to draw up a constitution for the organization and the next meeting will be held in two weeks. The purpose of the group is to protect the interests of established theatrical press agents on Broadway, and to promote the welfare of the legitimate theatre.

## Colvin Is Chief Barker

Ray G. Colvin of the Exhibitors Supply Company, St. Louis, is the new Chief Barker of the St. Louis Variety Club, having been elevated to that high office at the annual meeting at the Coronado hotel. Other officers selected are: Joe Garrison, manager for Universal, assistant chief barker; Harold W. (Chick) Evens, manager of Loew's Theatre, second assistant chief barker; Clarence Hill, manager Columbia, treasurer, and Ben B. Reingold, manager Twentieth Century-Fox, secretary.

## East Heads Film Board

Neal East, manager of the Seattle Paramount exchange, has been re-elected president of the Northwest Film Board of trade. Al Oxtoby, Warner branch manager there, was re-elected vice-president at the same time. New trustees chosen were: T. J. Sheffield of Sheffield Exchange System, Neal Walton of Columbia and Butch Wingham of Metro-Goldwyn-Mayer.

## Johnston Joins Fawcett

John LeRoy Johnston has resigned as publicity representative of Mervyn LeRoy to become managing editor of the Fawcett group of fan magazines. Harry Hammond Beall, whom Mr. Johnston succeeds, becomes assistant to W. H. Fawcett.



# Your Customers!

## ARE YOU GIVING THEM THE LIGHT THEY MERIT?



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
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# ADHERENCE TO BERNE CONVENTION DELAYED

## State Department Favors Wait Until Brussels Conference, Says MPPDA Chairman

Adherence of the United States to the Berne International Copyright Convention, subject to certain revisions, will be opposed by the motion picture industry until after members of the Convention hold their scheduled conference at Brussels, it was indicated this week by Edwin P. Kilroe, chairman of the copyright committee of the Motion Picture Producers and Distributors of America.

The committee met on Wednesday in New York to discuss the matter and to prepare testimony to be given at hearings on the copyright situation before the Senate committee on foreign relations in Washington.

The State Department, understood to have been in favor of immediate adherence by the United States, is now reported to consider it best that any action be delayed until after the Brussels conference, which was to have been held last summer but was postponed indefinitely by the member countries. A survey made by Mr. Kilroe last summer indicated that the convention membership desired the co-operation of the United States and would make any reasonable changes requested in the provisions of the Convention.

The copyright bill reintroduced in Congress this year by Senator Francis Duffy of Wisconsin carries provision for immediate adherence of the United States to the Berne Convention. At the request of the author of the bill, Senator Key Pittman, chairman of the foreign relations committee, has appointed Senators Duffy, Frederick Van Nuys and Wallace White a subcommittee to study the question of adherence.

Although hearings on this phase of the bill are tentatively set for this month, it is doubtful that any action will be taken by this Congress, Mr. Kilroe said, because of the press of other legislation.

The report made last summer by Mr. Kilroe pointed out three major changes in the Berne Convention considered as necessary conditions for support of United States adherence by the industry. The International Convention at present prohibits the changing of an author's work in any detail after it has been acquired for production, publication or any other purpose. American executives want the right to change purchased material and believe this right can be included in a copyright contract.

The international rules also permit the copyrighting of an oral idea. The American industry will ask that a record of any idea be in existence when the copyright is issued. Copyrights are obtainable on forms or styles of acting under this provision without submission of any written or other record.

The final major change desirable to the industry, the report said, is designation of

the person or organization which has the legal right to bring suit for copyright infringement as the author of the copyrighted material. The Berne rules at present permit the producer or director of a picture to be designated the copyright author, rather than the person or concern by whom they are employed.

Member countries in the Berne Convention are willing to make these changes, Mr. Kilroe said, but it is doubtful that they will make them individually before the Brussels conference. If the revisions are made at the meeting in Belgium, which may be held this summer, the American motion picture industry will recommend immediate adherence by the United States, Mr. Kilroe said.

## Haines New Warner Eastern Sales Head

Roy T. Haines, eastern district manager for Warners' has been promoted to eastern sales manager with supervision over the company's eastern and Canadian branches, Gradwell L. Sears, general sales manager, announced over last weekend. He assumes his new duties this week when he moves from the New York exchange to the home office.

A successor to the eastern district post will not be named for the present. Mr. Haines started with the company as First National branch manager in Cincinnati in 1919, then was transferred to Pittsburgh in a similar capacity. After a term in Pittsburgh, he was made central district manager, then switched to New York as metropolitan district sales head. Last year he was elevated to eastern district manager with Charles Rich, formerly Albany exchange head, succeeding in the metropolitan post.

At the same time, it was revealed that Michael Shatin, formerly with Loew's, has been made manager of Warner's activities in Japan by Joseph Hummel, foreign general sales manager, who just returned to the home office from a seven-months tour of foreign countries.

## Artco Will Remain In Roxy Operation

Despite conflicting reports current for some time, operation of the Roxy theatre in New York will be continued by Artco when Twentieth Century-Fox takes it over on, or after, March 5, according to official sources. George Skouras, brother of Spyros, who is executive vice-president of National Theatres, which operates all Fox units, had been reported angling for the house, but this is emphatically denied.

Under the Artco arrangement, Harry C. Arthur, Jack Partington and Irving Lesser are expected to get a long-term management contract. How long this contract will run is to be determined at meetings to be held by Sidney R. Kent, W. C. Michel and Mr. Arthur.

Artco has been operating the Roxy under a management and percentage-of-the-profits deal with Howard S. Cullman, trustee, for almost four years.

## SEC Reveals Universal and Warner Reports

The annual reports of Warner Brothers Pictures and Universal Pictures were made public in Washington this week by the Securities and Exchange Commission.

The Warner report, covering the fiscal year ended August 29, last, showed that at that time the company had 14 domestic and 29 foreign subsidiaries, either wholly or partly owned; that it held 50 per cent or more stock in 12 companies not included in its consolidated return, and stock also, and 19 others which it claims it has no control over and therefore are not subsidiaries.

Holders of 10 per cent or more of any class of securities, as of February 1, last, were reported as Renraw, Inc., 14,358 shares; Sigler and Company, 20,720 shares; H. M. Warner, 10,618 shares and Albert Warner, 21,035 shares, all in \$3.85 cumulative preferred.

Other securities held by officers and directors were \$22,500 each, beneficially, of six and one-half per cent first mortgage gold bonds by H. M. Warner, Albert Warner and Jack L. Warner. The company reported no change in its contractual arrangements but showed that between November 30, 1935, and April 13, 1936, Jack L. Warner sold the company certain furniture, equipment and material for \$105,323.

The Universal report, covering the fiscal year ended October 31, last, showed six wholly-owned and one partly owned domestic subsidiaries, two of which were inactive, and 28 foreign subsidiaries. Holders of 10 per cent or more of any class of stock were listed as the Universal Corporation, 20,000 shares of second preferred and 229,027 shares of common, and Gruntal and Company, 1,922 shares of first preferred.

The company reported that during the year as existing contracts expired, it made new agreements with Willard S. McKay as general counsel at \$700 per week to April 1, 1937, and \$1,000 per week thereafter to 1941, and with James R. Grainger as general sales manager for two years from May 18, 1936, at \$1,000 per week for the first year and \$1,250 per week for the second year, with an option to retain his services for a third year at \$1,500 per week.

## Form RKO Unit in Chile

RKO has formed a distribution company in Chile under the name of RKO Radio Pictures Chilena, S. A. Headquarters will be in Santiago and distribution will be started in March by Ben Y. Camack.

## Reissuing Western Series

R. M. Savini has just closed a deal with W. Ray Johnston Enterprises whereby Astor Pictures Corporation will reissue eight Tom Tyler features in the United States and Canada.

Moe Goldman, New York foreign picture theatre owner, has opened the International in Boston for foreign films. The house was formerly the Columbia, a subsequent run, and it is owned by Loew's.



# Film Adaptors "Call" Shaw for Calling Them "Office Boys"

*Screen Play Must Be Mosaic of Important Elements, Says Goldwyn*

*The film adaptors of Hollywood are mere "office boys", is the taunt that George Bernard Shaw tosses to the American screen capital from London.*

*And now Hollywood is doing some tossing. They do not call Mr. Shaw an office boy, but they call him.*

*It all started in "FAME", now in circulation in the film and show world of both sides of the Atlantic. "FAME" is the refurbished and enhanced annual Quigley publication previously known as "The Box Office Check-up". The current issue is the first to have offered a controversial note—in Mr. Shaw's vigorous colloquy.*

*Hollywood, however, is not minded to wait for next year's issue of "FAME" to have at him, and due mayhap to the identity of the editorship of that Publication with the MOTION PICTURE HERALD, the answers are coming here.*

*Most serious of the attentions, and emphatic in its answers, is a communication to the editor from Samuel Goldwyn, who has taken his pen in hand to remark:*

Referring to Mr. G. B. Shaw's interview in your grand annual FAME: I disagree with Mr. Shaw upon many of the points which he sets forth.

However, I unfortunately do agree with Mr. Shaw upon some of his arguments. For instance, when he takes the average motion picture writer to task for his incapability, Mr. Shaw has as evidence about three-quarters of the films now being made in Hollywood.

"B" pictures and double-bills have put such a premium on mediocrity that Mr. Shaw does well to feel shy and to worry about who might adapt his plays to the screen.

What Mr. Shaw apparently forgets to keep in mind is the fact that one cannot condemn an entire profession because many are incapable. We feel that Mr. Shaw is a great playwright. Yet, all of us have seen terrible plays by other playwrights but we do not condemn Mr. Shaw for these mistakes by others.

## A Different Problem

For some time, I have been trying to persuade Mr. Shaw to permit me to film certain of his plays. They are great works of art and it is a shame that the great motion picture publics cannot see them properly performed.

Yet, when Mr. Shaw says, in your interview, and in very definite statements to me, that he will not permit anyone to film his plays other than from scenarios by himself, I cannot but disagree with him. A motion picture contends with so many different elements, in cost, production, personnel, cast-

ing—so very different from the problems of the theatre. A film, also by the very nature of its name, motion pictures, cannot dare to attempt to use a static method of telling a story, such as is demanded by the confines of the stage. Therefore, it is a matter of interpretation. I cannot blame Mr. Shaw for demanding a true interpretation of his plays and of their purposes. If he wrote in French, he would certainly hate to see an American interpreter of low calibre transform his classic words into colloquial American slang. He would choose a publisher of integrity; agree upon an interpreter of integrity—and then give those he trusted a chance to carry out their part of the work.

## Matter of Interpretation

So it is with Shavian films. Mr. Shaw should be careful in picking his producer. I feel that my past successes in translating great plays to the screen—successes which have repeatedly brought forth words of complete satisfaction from another Nobel Prize Winner, Sinclair Lewis—entitle me to feel that I have qualified in the task of being the coordinator in the hard job of bringing a play properly interpreted to the screen. But, despite Mr. Shaw's very definite stand, it is a matter of interpretation. Untrained in the technical methods of photographing life, Mr. Shaw cannot expect me, or any other producer of quality, to cast aside our experience of years in this business of making motion pictures. A playwright can sit in a theatre during the rehearsal of a stage play and direct his own play exactly as he originally saw it in his mind's eye. But in transferring this play to the screen, hundreds of workers take part in the job. Each element is as important as the other. It is the coordination of these technical elements that makes for excellence on the screen. The screenplay must be something more than just a fine play. It must be a mosaic of different elements, all of which together, will eventually create that same effect as the play.

## Tolstoy is Cited

Unless Mr. Shaw is willing to entrust his plays to skilled interpreters, I for one, cannot film his plays. If Tolstoy's works had been entrusted to the wrong interpreter, Tolstoy's reputation would have been injured. But I'll wager that Tolstoy would have suffered more if he had insisted that the world read his works in Russian, or that he translate them himself, in whatever English he might have known.

A play is the same thing. The playwright should choose a producer whom he trusts, whose record shows an honesty and a sincere belief that the play's the thing and that it should come to the screen honestly told as the playwright wished. But the playwright should first pick that producer and then help him in selecting the best interpret-

ers, not insist upon doing the interpretation in a "foreign language."

Mr. Shaw's long experience in the theatre makes me listen to his words about the theatre with eagerness and with due appreciation.

But when it comes to the motion picture, my own years of experience have taught me the bitter lessons upon which I must predicate my own course of action.

I would not dare to say that Mr. Shaw's scenario of one of his own plays *might* not be the perfect screenplay. But I do dare to say that I, for one, will not produce any screenplay unless I feel that it is the perfect screenplay—and Mr. Shaw apparently refuses to listen to any judgment but his own upon that point.

SAMUEL GOLDWYN



## Improved by Adaptors, Declares Frank Lloyd

*That the so-called "bunglers" and "office boys" actually have improved plays, books and novels in adapting them to the screen is the observation of Frank Lloyd, Paramount producer-director, who writes:*

What—again?

Mr. Bernard Shaw comes forward once more with his customary attack upon the methods used by the screen in adapting plays, novels and short stories to its own use.

By reason of his undoubted ability, his importance in the world of letters and his contributions to the theatre, Mr. Shaw certainly is entitled to his own opinion.

But I feel that Mr. Shaw is like a person who sees a girl at the buck-tooth and pig-tails age, and refuses to change the ugly duckling picture in his mind when he later sees her as a beautiful debutante. His mind is made up about the screen and he refuses to recognize that it has made any advance.

My admiration for a great many playwrights and writers in Hollywood compels me to object to Mr. Shaw's classification of them as bunglers and office boys.

We have shown the utmost respect for Shakespeare in the production of "Romeo and Juliet"; for Noel Coward in transferring his "Cavalcade" to the screen; for Dickens in "David Copperfield" and "A Tale of Two Cities"; for Sir James Barrie in "What Every Woman Knows"; for Remarque in "All Quiet on the Western Front"; for Dumas in "Camille," and for countless other writers.

To my way of thinking, the practice of adapting to the screen has brought about an improvement by the so-called bunglers and office boys over the plays, books and novels in their original form.

Naturally, I would be delighted to be able to produce and direct a Shaw play—particu-

(Continued on following page)



## Film Adaptors Improve Plays, Shaw Is Told

(Continued from preceding page)

larly if I could have in the cast that excellent actor and outstanding personality, Mr. Bernard Shaw.

▽

### Dramatists Adapting Too, Says Rivkin

Allen Rivkin, writer of more than a score of stories produced in motion pictures and of the novels, "I Wasn't Born Yesterday" and "Tim-Ber!", calls attention to the fact that outstanding dramatists of today not only are permitting their stage successes to become motion pictures but even are doing adaptations Mr Rivkin says:

Shaw's retort is obviously the squeal of a terrific defense mechanism. He forgets that the "living dramatists" like Eugene O'Neill, Maxwell Anderson and Sidney Howard are not only allowing the films to buy and adapt their stage pieces, but in the latter two cases they themselves work as screen adaptors.

If Shaw were offered the opportunity these currently greater writers are being offered daily, he'd forget all about his screams of "office boy!" and pitch in with the rest of us hacksters.

▽

### The Office Boy Has an Idea

Sam Hellman, newspaper and magazine writer, with more than a dozen screen successes and now writing for Twentieth Century-Fox, volunteers an anecdote as an answer to Mr. Shaw, as follows:

According to George Bernard Shaw, all scenario writers are mere office boys and only a Shaw would be qualified to do a screen play of a Shaw opus.

Our office boy has just come in with an idea for a screen play.

"How," we asked him, "would you like to have Mr. George Bernard Shaw do the scenario?"

"I wouldn't like it at all"; he replied. "Only an office boy could do justice to it."

## MPTOA Invites Kent and Edison

Invitations have been extended to several additional prominent persons to address the MPTOA Miami convention on Thursday afternoon, March 18th. In addition to an address by Adolph Zukor, chairman of the Board of Paramount Pictures, the MPTOA expects to have on this occasion Sidney R. Kent, president of Twentieth Century-Fox Film; Jesse H. Jones, of Washington, D. C., chairman of the Reconstruction Finance Corporation and treasurer of the Will Rogers Memorial Commission; Charles Edison, of Washington, Assistant Secretary of the Navy and son of Thomas A. Edison; J. Edgar Hoover, of Washington, D. C., chief of the Federal Bureau of Investigation of the Department of Justice, and Shirley

Ross, star of "The Big Broadcast of 1937".

"The business session on Thursday forenoon, March 18th, will be devoted to an open forum discussion of major exhibitor problems of national interest," said an announcement Tuesday. The special convention committees will report on the conferences and discussions they have had during the convention."

Among the subjects that will be discussed are the music tax; "unfair" trade practices and the MPTOA trade practice proposals; possibilities in conciliation and arbitration of trade disputes; radio and non-theatrical competition; box office values in current pictures and the production of "B" pictures; public relations programs for the individual exhibitor; labor relations and collective bargaining; legislation, taxation and proposals for governmental regulation of the exhibition and distribution of motion pictures.

If the talked of legislation to regulate wages and hours of employment and unfair competitive practices is introduced in Congress before the MPTOA convention, as it is likely to be, the convention will afford exhibitors an opportunity to discuss and analyze such proposals and map a plan of action.

Rudolph Eisenberg, theatrical attorney and national sales manager for Reliable Picture Corporation, leaves for Florida in ten days to attend the MPTOA convention.

### Allowances Filed For Fox Theatres

The second temporary report in the Fox Theatres receivership has been filed in federal court in New York by Special Master Courtland Palmer. In the claim of Halsey Stuart and Company for \$1,000,000 a settlement in the amount of \$200,000 which the company has agreed to accept was recommended. In the claim of the Theatre Realty Corporation for \$1,074,028 for rent due on a theatre leased in St. Louis by Fox Theatres a payment of \$773,300 was recommended. The claim of Joseph Laton for \$16,387 was disallowed, having been with drawn. A payment of \$400,000 was allowed for the claim of the Trust Company of Georgia for \$1,053,646. The report recommended that the claim of S. Fenimore Hoffman for \$500,000 be dismissed because the claimant did not submit sufficient proof. The claim of Adolphus M. Burroughs and Louis M. Boas for \$2,304,184 was disallowed on the ground that the leases on which the claim was based were made directly with the Fox Northeastern Playhouses Company.

### Acquires 20th-Fox Stock

The acquisition by General Theatres Equipment, New York, of 37 shares of Twentieth Century-Fox common stock in December, bringing its holdings at the close of the year to 185,600 shares, was reported this week in Washington by the Securities and Exchange Commission. Reports filed by Neil F. Agnew, officer and director, and Harvey D. Gibson, director, of Paramount, showed that they held no equity securities in the company on January 27, when its registration became effective.

A plan of reorganization filed in December, 1934, by the Rockhill Theatre Building Company of Kansas City, on which there has been much litigation, has been turned down by Judge Albert L. Reeves in United States district court. First mortgage bondholders declined the 35 per cent reduction in outstanding bonds contemplated.

## RKO Reports Net Of \$2,514,734 For 12 Months

Irving Trust Company, as trustee in reorganization for Radio Keith Orpheum Corporation, filed "Report No. 4" in the United States district court in New York on Wednesday, revealing a net profit of \$2,514,734 for the 53 weeks ended December 31, 1936, compared with a net of \$684,732 for 1935, both giving effect to all charges and taxes.

RKO's gross income for 1936 was \$9,150,649 including \$21,081,465 from theatre admissions and \$25,327,832 from film rentals. Net profit of theatre operation gained considerably in 1936, reaching \$1,414,886 as compared with a profit of \$87,063 in 1935 and losses of \$741,718 and \$1,253,598 in 1934 and 1933 respectively. Orpheum circuit's results in operation were not included.

The trustees reported a reduction of \$4,216,356 in RKO's fixed indebtedness since July 1, 1934, and in the same two and a half years an increase in RKO's cash from \$4,696,000 to \$7,955,974. The court was informed that the hearing on RKO's reorganization plan will be held on March 18th.

Net profit of RKO Radio Pictures, Inc., for 1936 after all charges, amounted to \$1,088,384. Charges included an interest account of \$763,079 on indebtedness to RKO.

Federal Judge Murray Hulbert reserved decision on Wednesday on the motion made by the preferred stockholders of Orpheum Circuit, Inc., to reverse the order of Referee Oscar W. Ehrhorn which provided for the sale of Orpheum assets to Stadium Theatres, Inc., an RKO subsidiary for \$700,000. Judge Hulbert also rejected the stockholders petition to compel Marcus Heiman, trustee of Orpheum, to intervene in the RKO reorganization proceedings, and to compel the filing of a suit against the officers and directors of Orpheum for alleged mismanagement.

### Writers' Guild Is Dissolved in Hollywood

The Screen Writers' Guild became officially dead Tuesday when it filed a certificate of dissolution with the county clerk's office in Los Angeles stating that all debts had been paid. The guild was engaged in a controversy with producers over a long period, in connection with an attempt to organize the screen writers. The guild lost the fight when the producers gave five and seven-year contracts to writers.

### Frances Marion to Columbia

Frances Marion has been signed by Columbia as an associate producer. Miss Marion recently wrote the story and assisted on the screen play of "Riff Raff," produced by Metro-Goldwyn-Mayer.

### Transfers Mrs. Knight

Jere Knight, assistant to Val Lewton, head of Selznick International's Hollywood story department, has been made eastern story editor with headquarters in New York.



# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 27, 1937, from 105 theatres in 18 major cities of the country was \$1,330,172, an increase of \$170,877 over the total for the preceding week ended February 20, 1937, when 105 theatres in 18 large cities of the country aggregated \$1,159,295.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Boston</b>							High 12-5 "Smartest Girl in Town" (on stage: Eddie Cantor) (6 days) 43,500
Boston	3,246	35c-75c	"Criminal Lawyer" (Radio) (on stage: Willie and Eugene Howard)	27,000	"Condemned Row" (Radio) (on stage: Olsen and Johnson)	19,500	Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Lloyds of London" (20th Cent.-Fox) and "Clarence" (Para.)	6,500	"Black Legion" (W.B.) and "The Holy Terror" (20th Cent.-Fox)	5,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000
Keith's Memorial	2,907	25c-65c	"On the Avenue" (20th Cent.-Fox)	17,000	"You Only Live Once" (U.A.)	12,500	Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Loew's Orpheum	2,970	35c-65c	"Camille" (MGM)	19,500	"Beloved Enemy" (U.A.) and "Women of Glamour" (Col.)	16,000	High 2-29 "Follow the Fleet" 37,000
Loew's State	3,557	35c-65c	"Camille" (MGM)	17,800	"Beloved Enemy" (U.A.) and "Women of Glamour" (Col.)	13,000	Low 8-17-35 "Jalna" 5,500
Metropolitan	4,332	35c-75c	"Green Light" (F.N.) (on stage: Canova Family)	35,000	"Stolen Holiday" (F.N.) (on stage: Eddie Duchin and Orch.)	26,000	High 11-16-35 "Mutiny on the Bounty" 25,000
Paramount	1,793	25c-50c	"Lloyds of London" (20th Cent.-Fox) and "Clarence" (Para.)	9,600	"Black Legion" (W.B.) and "The Holy Terror" (20th Cent.-Fox)	8,000	Low 6-27 "Sins of Man" and "Half Angel" 9,000
							High 11-16-35 "Mutiny on the Bounty" 24,500
							Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
							High 4-6-35 "Private Worlds" (plus stage show) 56,000
							Low 7-20-35 "Men Without Names" 14,000
							High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000
							Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
<b>Buffalo</b>							
Buffalo	3,489	30c-50c	"The Last of Mrs. Cheyney" (MGM)	17,000	"We're on the Jury" (Radio) (on stage: Rudy Vallee's unit)	21,000	High 1-9-37 "After the Thin Man" 27,200
Century	3,000	25c	"Under Cover of Night" (MGM) and "Let's Make a Million" (Para.)	6,700	"The Holy Terror" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.-Fox)	12,000	Low 7-27-35 "Broadway Gondolier" 6,600
Great Lakes	3,000	25c-40c	"On the Avenue" (20th Cent.-Fox)	13,000	"That Girl from Paris" (Radio)	9,000	High 1-20-37 "The Holy Terror" and "Charlie Chan at the Opera" 12,000
Hippodrome	2,500	25c-40c	"Beloved Enemy" (U.A.) and "Dangerous Number" (MGM)	6,600	"Man of the People" (MGM) and "Under Your Spell" (20th Cent.-Fox)	7,500	Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Lafayette	3,300	25c	"More Than a Secretary" (Col.) and "Alibi for Murder" (Col.)	10,000	"Man of Affairs" (GB) and "Love Letters of a Star" (Univ.)	6,000	High 9-5 "The Gorgeous Hussy" 23,500
							Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
							High 2-9-35 "David Copperfield" 17,200
							Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
							High 1-12-35 "Broadway Bill" 17,100
							Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
<b>Chicago</b>							
Apollo	1,400	35c-75c	"The Good Earth" (MGM) (50c-\$1.50)	13,000	"Sing Me a Love Song" (F.N.) (6 days)	6,500	High 2-27-37 "Good Earth" (50c-\$1.50) 13,000
Chicago	4,000	35c-75c	"Green Light" (F.N.) (on stage: Borrah Minevitch and Revue)	40,000	"Stolen Holiday" (F.N.) (plus stage show)	28,500	Low 5-25-35 "The Devil Is a Woman" 1,000
Garrick	900	35c-75c	"Camille" (MGM)	7,800	"Champagne Waltz" (Para.)	5,800	High 1-9-37 "The Plainsman" 57,500
Oriental	3,490	35c-55c	"Devil's Playground" (Col.) (on stage: Belle Baker and Revue)	18,500	"Man of the People" (MGM) (on stage: Benny Davis and revue)	17,300	Low 11-28 "Go West, Young Man" 23,000
Palace	2,509	35c-75c	"Michael Strogoff" (Radio) (plus stage show)	15,500	"Sea Devils" (Radio) (on stage: Ken Murray and revue)	25,500	High 11-3 "Sing, Baby, Sing" 10,300
Roosevelt	1,591	35c-75c	"On the Avenue" (20th Cent.-Fox)	19,200	"You Only Live Once" (U.A.)	9,200	Low 5-4-35 "One New York Night" 3,000
State-Lake	2,776	20c-40c	"We Who Are About to Die" (Radio) (plus stage show)	15,500	"She's Dangerous" (Univ.) (on stage: Duncan Sisters and revue)	17,500	High 1-9-37 "Sinner Take All" (on stage: Mills Brothers) 25,800
United Artists	1,700	35c-75c	"Beloved Enemy" (U.A.)	16,200	"Camille" (MGM) (3rd week)	16,000	Low 9-21-35 "Man on the Flying Trapeze" 13,400
							High 9-12 "Swing Time" (plus stage show) 35,600
							Low 4-11 "Love Before Breakfast" 6,000
							High 1-5-35 "Forsaking All Others" 27,000
							Low 11-23-35 "O'Shaughnessy's Boy" 7,000
							High 9-12 "The Iron Man" 20,000
							Low 7-20-35 "Alias Mary Dow" 8,000
							High 1-9-37 "After the Thin Man" 35,700
							Low 4-13-35 "Vanessa: Her Love Story" 10,000
<b>Cleveland</b>							
Allen	3,330	30c-42c	"On the Avenue" (20th Cent.-Fox)	9,500	"We Who Are About to Die" (Radio)	6,000	High 2-27-37 "On the Avenue" 9,500
Hippodrome	3,800	30c-42c	"Green Light" (F.N.)	15,000	"On the Avenue" (20th Cent.-Fox)	16,500	Low 6-22-35 "The Daring Young Man" 1,300
RKO Palace	3,100	30c-60c	"Head Over Heels in Love" (GB) (on stage: Al Trahan and revue)	18,000	"The Great O'Malley" (W.B.) (on stage: Ritz Brothers)	23,000	High 9-21-35 "Top Hat" 27,500
State	3,400	30c-42c	"The Last of Mrs. Cheyney" (MGM)	17,000	"Rembrandt" (U.A.)	8,500	Low 8-24-35 "Dante's Inferno" 5,250
Stillman	1,900	30c-42c	"A Doctor's Diary" (Para.)	4,000	"Under Cover of Night" (MGM)	4,000	High 4-6-35 "Transient Lady" 39,000
							Low 6-8-35 "Break of Hearts" 5,500
							High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500
							Low 3-16-35 "Folies Bergere" 6,000
							High 1-16-37 "After the Thin Man" 12,000
							Low 5-9-36 "Too Many Parents" 2,000
<b>Denver</b>							
Aladdin	1,500	25c-50c	"Lloyds of London" (20th Cent.-Fox)	3,000	"One in a Million" (20th Cent. Fox)	5,000	High 11-14 "The Gay Desperado" 6,000
Broadway	1,500	25c-40c	"One in a Million" (20th Cent.-Fox)	4,500	"Three Smart Girls" (Univ.)	4,000	Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Denham	1,500	25c-40c	"Outcast" (Para.) (plus stage show) (25c-50c)	11,500	"A Doctor's Diary" (Para.)	5,500	High 5-16 "The Great Ziegfeld" (50c-\$1.36) 8,000
Denver	2,500	25c-50c	"God's Country and the Woman" (W.B.) (plus stage band)	12,000	"Lloyds of London" (20th Cent.-Fox) (plus stage band)	12,000	Low 12-28-35 "Unfinished Symphony" 300
Orpheum	2,600	25c-40c	"Michael Strogoff" (Radio) and "Dangerous Number" (MGM)	6,000	"Condemned Row" (Radio) and "Mama Steps Out" (MGM)	6,000	High 2-29 "Klondike Annie" 13,000
Paramount	2,000	25c-40c	"Accused" (U.A.) and "The Man Who Could Work Miracles" (U.A.)	1,500	"The Devil's Playground" (Col.) and "Dodge City Trail" (Col.)	3,000	Low 8-24-35 "Without Regret" 1,750
							High 11-16-35 "Mutiny on the Bounty" 15,000
							Low 12-28-35 "Here Comes the Band" 1,500
							High 1-9-37 "After the Thin Man" 17,000
							Low 12-28-35 "The Perfect Gentleman" 2,000
							High 5-11-35 "Bride of Frankenstein" 7,000
							Low 11-30-35 "Bad Boy" 800



## [THEATRE RECEIPTS--CONT'D]

Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Hollywood</b>					
Chinese .....	2,500	30c-55c	"The Last of Mrs. Cheyney" (MGM) and "Man of the People" (MGM)	12,000	High 2-22 "Modern Times"..... 26,000
Pantages .....	3,000	30c-65c	"Michael Strogoff" (Radio) and.... 6,500		Low 5-4-35 "West Point of the Air"..... 4,900
			"Don't Tell the Wife" (Radio)		High 9-12 "My Man Godfrey" and "Yellowstone"..... 21,000
W. B. Hollywood .....	3,000	30c-65c	"Black Legion" (W. B.) and..... 13,400		Low 4-13-35 "Mister Dynamite" and "Great God Gold"..... 2,500
			"Women of Glamour" (Col.)		High 11-14 "Cain and Mabel" and.... "The Case of the Black Cat"..... 19,500
<b>Indianapolis</b>					
Apollo .....	1,100	25c-40c	"On the Avenue" (20th Cent.-Fox)	6,700	Low 6-27 "The Big Noise"..... 4,000
Circle .....	2,800	25c-40c	"Maid of Salem" (Para.) and..... 7,000		High 9-12 "My Man Godfrey"..... 8,000
Loew's .....	2,800	25c-40c	"Clarence" (Para.)		Low 6-27 "Sins of Man"..... 1,600
Lyric .....	2,000	25c-40c	"The Last of Mrs. Cheyney" (MGM)	12,500	High 10-10 "Anthony Adverse"..... 10,000
			"Stolen Holiday" (F.N.)..... 9,400		Low 3-16-35 "Transient Lady"..... 2,000
			(plus vaudeville)		High 1-2-37 "After the Thin Man"..... 16,000
					Low 4-6-35 "Casino Murder Case"..... 2,750
					High 9-12 "Pepper"..... 14,000
					(on stage: Major Bowes' Amateurs)
					Low 2-7-35 "Murder of Dr. Harrigan"..... 5,700
<b>Kansas City</b>					
Mainstreet .....	3,100	25c-40c	"The Great O'Malley" (W.B.)..... 9,200		High 11-23-35 "Case of the Lucky Legs" 22,000
			(on stage: Ethel Waters and Revue)		Low 1-12-35 "I Sell Anything"..... 2,000
			(25c-55c)		
Midland .....	4,000	25c-40c	"The Last of Mrs. Cheyney" (MGM)	11,600	High 1-2-37 "After the Thin Man"..... 26,300
Newman .....	1,900	25c-40c	"Sea Devils" (Radio) and..... 7,300		Low 9-14-35 "Bonnie Scotland"..... 6,000
Tower .....	2,090	25c-35c	"Criminal Lawyer" (Radio)		High 5-25-35 "Goin' to Town"..... 14,000
Uptown .....	2,000	25c-40c	"On the Avenue" (20th Cent.-Fox)	14,500	Low 5-18-35 "Dinky"..... 3,000
			(plus stage show) (25c-40c)		High 2-27-37 "On the Avenue"..... 14,500
			"One in a Million" (20th Cent.-Fox)	3,400	Low 3-14 "Lady of Secrets"..... 5,000
			(2nd week)		High 9-7-35 "Steamboat Round the Bend" 11,000
					Low 7-27-35 "Black Sheep"..... 2,100
<b>Los Angeles</b>					
Carthay .....	1,518	50c-\$1.50	"The Good Earth" (MGM)..... 16,800		High 1-2-37 "Rembrandt" (6 days)..... 9,113
			(4th week)		Low 12-17-35 "Return of Peter Grimm" 2,400
Four Star .....	900	30c-55c	"Wings of the Morning"..... 3,078		High 9-12 "My Man Godfrey" and "Yellowstone"..... 24,000
			(20th Cent.-Fox) (5 days-2nd week)		Low 11-2-35 "Three Kids and a Queen" 2,800
Hillstreet .....	2,700	30c-65c	"Michael Strogoff" (Radio) and.... 6,000		High 1-9-37 "After the Thin Man" and "Woman Wise"..... 25,900
			"Don't Tell the Wife" (Radio)		Low 10-26-35 "Way Down East"..... 6,200
Loew's State.....	2,500	30c-55c	"The Last of Mrs. Cheyney" (MGM) and "Man of the People" (MGM)	16,100	High 1-9-37 "College Holiday"..... 35,000
Paramount .....	3,595	30c-55c	"Maid of Salem" (Para.)..... 20,509		Low 6-27 "Case Against Mrs. Ames".... 9,126
			(plus stage show)		
W. B. Downtown .....	3,400	30c-65c	"Black Legion" (W.B.) and..... 12,300		High 11-14 "Cain and Mabel" and "The Case of the Black Cat"..... 20,000
			"Women of Glamour" (Col.)		Low 6-27 "The Big Noise"..... 3,800
<b>Minneapolis</b>					
Century .....	1,600	25c-40c	"On the Avenue" (20th Cent.-Fox)	4,500	High 1-16-37 "Three Smart Girls"..... 9,000
					(2nd week)
Minnesota .....	4,000	25c-55c	"Green Light" (F.N.)..... 9,000		Low 1-30-37 "Camille"..... 3,000
RKO Orpheum...	2,900	25c-40c	"Sea Devils" (Radio)..... 4,500		High 1-4 "The Bride Comes Home"..... 31,326
State .....	2,400	25c-40c	"We Who Are About to Die".... 4,000		Low 12-26 "White Hunter"..... 6,000
			(Radio) and "The Longest Night" (MGM)		High 9-21-35 "Top Hat"..... 18,000
World .....	400	25c-35c	"Three Smart Girls" (Univ.)..... 1,900		Low 6-13 "The Golden Arrow"..... 3,000
			(8th week)		High 9-19 "Sing, Baby Sing"..... 8,000
					Low 1-30-37 "King of Hockey" and "Career Woman"..... 2,500
					High 9-5 "Secret Agent"..... 6,000
					Low 9-19 "The Private Life of Louis XIV"..... 1,900
<b>Montreal</b>					
Capitol .....	2,547	25c-60c	"The Plough and the Stars" (Radio) and "We're on the Jury" (Radio)	6,500	High 2-9-35 "Lives of a Bengal Lancer" 15,500
					Low 2-27-37 "Plough and the Stars" and "We're on the Jury"..... 6,500
His Majesty's....	1,700	25c-50c	"Wings of the Morning"..... 4,500		High 10-17 "Nine Days a Queen" and "Two's Company"..... 9,000
			(20th Cent.-Fox) (4th week)		Low 6-2-34 "All Quiet on the Western Front"..... 3,000
Loew's .....	3,115	25c-60c	"Bulldog Drummond Escapes" .... 9,000		High 9-26 "Public Enemy's Wife" (John Boles on stage) "Mark of Vampire" and "Baby Face Harrington"..... 15,000
			(Para.) and "Off to the Races" (20th Cent.-Fox) (plus stage show)		Low 6-15-35 "Mystery on the Bounty"..... 15,000
Palace .....	2,600	25c-65c	"Camille" (MGM)..... 13,500		High 12-7-35 "Mystery on the Bounty"..... 15,000
					Low 12-26 "Old Hutch" and "Mister Cinderella"..... 7,500
Princess .....	2,272	25c-65c	"On the Avenue" (20th Cent.-Fox) and "Trapped by Television" (Col.)	8,000	High 2-22 "Modern Times" and "Guard That Girl"..... 12,500
					Low 12-28-35 "Remember Last Night?" and "East of Java"..... 3,000
<b>New York</b>					
Astor .....	1,142	55c-\$2.20	"The Good Earth" (MGM)..... 21,900		High 1-5-35 "Forsaking All Others"..... 87,000
			(3rd week)		Low 5-30 "Three Wise Guys"..... 7,000
Capitol .....	4,700	25c-85c	"The Last of Mrs. Cheyney" (MGM)	50,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300
Criterion .....	1,700	25c-75c	"Man of Affairs" (GB)..... 16,394		Low 12-21-35 "Millions in the Air"..... 10,000
Paramount .....	3,700	25c-85c	"John Meade's Woman" (Para.)... 44,000		High 2-15 "Modern Times"..... 65,000
			(plus stage show)		Low 6-29-35 "Nell Gwyn"..... 8,100
Rialto .....	594	25c-55c	"Man of the People" (MGM)..... 6,800		High 9-7-35 "Top Hat"..... 131,200
					Low 12-19 "More Than a Secretary"..... 45,000
Rivoli .....	2,200	25c-99c	"The Man Who Could Work"..... 22,000		High 1-9-37 "One in a Million"..... 80,000
			"Miracles" (U. A.)		(8 days)
RKO Music Hall .....	5,954	40c-\$1.65	"When You're in Love" (Col.)... 101,000		Low 4-20-35 "My Heart Is Calling"..... 17,500
			(plus stage show)		High 5-11 "The G Men"..... 60,138
Roxy .....	6,200	25c-75c	"Head Over Heels in Love" (GB).. 41,000		Low 4-4-36 "Snowed Under"..... 6,100
			(plus stage show) (2nd week)		
Strand .....	3,000	40c-99c	"Green Light" (F.N.)..... 20,000		
			(2nd week)		



## [THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
<b>Oklahoma City</b>						
Criterion .....	1,700 10c-55c	"Gold Diggers of 1937" (F.N.)....	4,400	"Lloyds of London" (20th Cent.-Fox)	5,000	High 9-14-35 "Steamboat Round the Bend" 10,000 Low 11-12-35 "The Case of the Lucky Legs" 2,500
Liberty .....	1,500 10c-35c	"Mind Your Own Business" (Para.)	3,300	"The Case of the Black Cat" (F.N.) 2,400 (plus vaudeville) (4 days) (10c-40c)		High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200
Midwest .....	1,500 10c-55c	"Men Are Not Gods" (U.A.).....	3,200	"Dancing Pirate" (Radio) and..... 600 "The Plot Thickens" (Radio) (3 days) "God's Country and the Woman" (W.B.) 3,700		Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500 High 1-2-37 "After the Thin Man"..... 8,800 Low 8-24-35 "The Farmer Takes a Wife" 1,800
<b>Omaha</b>						
Brandeis .....	1,200 25c-40c	"Sea Devils" (Radio) and..... 4,600 "Women of Glamour" (Col.)		"Condemned Row" (Radio) and.... 3,600 "We're on the Jury" (Radio)		High 9-14-35 "Top Hat"..... 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridge Path" 2,600
Omaha .....	2,200 25c-40c	"The Last of Mrs. Cheyney" (MGM) 7,600 and "Jailbreak" (W.B.)		"Three Smart Girls" (Univ.) and.. 7,400 "Dangerous Number" (MGM)		High 7-11 "San Francisco" and "The First Baby" 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum .....	3,000 25c-40c	"On the Avenue" (20th Cent.-Fox) 11,800 and "Man of the People" (MGM)		"Lloyds of London" (20th Cent.-Fox) and "Career Woman" (20th Cent.-Fox)	9,300	High 2-29 "Exclusive Story"..... 21,150 (on stage: Ted Lewis) Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
<b>Philadelphia</b>						
Aldine .....	1,400 40c-65c	"Man of Affairs" (GB)..... 4,500		"You Only Live Once" (U.A.).... 4,500 (2nd week)		High 1-9-37 "Beloved Enemy"..... 21,000 Low 1-26-35 "The Runaway Queen"..... 2,200
Boyd .....	2,400 40c-55c	"Green Light" (F.N.)..... 20,000		"Lloyds of London" (20th Cent.-Fox) 23,000 (11 days)		High 1-4 "A Tale of Two Cities"..... 30,000 Low 8-17-35 "Jalna"..... 6,000
Earle .....	2,000 25c-55c	"The Holy Terror" (20th Cent.-Fox) 12,500 (on stage: Radio Ramblers and revue)		"The Great O'Malley" (W.B.).... 14,000 (plus stage show)		High 1-4 "Miss Pacific Fleet"..... 22,080 Low 10-5-35 "I Live for Love"..... 9,500
Fox .....	3,000 40c-65c	"Women of Glamour" (Col.)..... 17,000 (on stage: Eddie Duchin and Orch.)		"The Plough and the Stars" (Radio) 14,500 (plus stage show)		High 5-9 "Under Two Flags"..... 31,000 Low 9-28-35 "Redheads on Parade"..... 7,500
Karlton .....	1,000 25c-40c	"Lloyds of London" (20th Cent.-Fox) 4,200		"More Than a Secretary" (Col.).. 2,500		High 10-5-35 "Top Hat"..... 6,300 Low 6-1-35 "Dinky"..... 1,200
Keith's .....	2,000 30c-50c	"On the Avenue" (20th Cent.-Fox) 2,900		"Champagne Waltz" (Para.)..... 2,800		High 4-13-35 "Roberta"..... 5,800 Low 1-2-35 "The Right to Live"..... 900
Locust .....	1,300 55c-\$1.73	"The Good Earth" (MGM)..... 19,000				
Stanley .....	3,700 40c-55c	"The Last of Mrs. Cheyney" (MGM) 19,000		"On the Avenue" (20th Cent.-Fox) 13,000 (2nd week)		High 12-5 "Born to Dance"..... 33,500 Low 5-11-35 "Stolen Harmony"..... 4,000
Stanton .....	1,700 30c-50c	"We Who Are About to Die" (Radio) 6,100		"Man of the People" (MGM)..... 5,300		High 1-11 "Riffraff"..... 10,000 Low 3-23-35 "Captain Hurricane"..... 1,900
<b>Portland, Ore.</b>						
Blue Mouse.....	1,700 30c-40c	"Theodora Goes Wild" (Col.)..... 2,500 (7th week) and "Lady from Nowhere" (Col.) (3rd week)		"Theodora Goes Wild" (Col.)..... 2,500 (6th week) and "Lady from Nowhere" (Col.) (2nd week)		High 6-17-35 "Life Begins at Forty".... 2,700 Low 6-22-35 "My Heart Is Calling"..... 1,400
Broadway .....	1,912 30c-40c	"The Last of Mrs. Cheyney" (MGM) and "Dangerous Number" (MGM) (2nd week)	6,000	"The Last of Mrs. Cheyney" (MGM) and "Dangerous Number" (MGM) (1st week)	6,000	High 5-16 "The Singing Kid"..... 8,500 Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair .....	1,700 30c-40c	"One in a Million" (20th Cent.-Fox) 5,000 and "Night Waitress" (Radio)		"Condemned Row" (Radio) and.... 4,000 "Let's Make a Million" (Para.)		High 1-25 "A Midsummer Night's Dream"..... 12,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum .....	1,700 30c-40c	"Champagne Waltz" (Para.) and.. 8,000 "Woman Wise" (20th Cent.-Fox)		"That Girl from Paris" (Radio) and "Crack-Up" (20th Cent.-Fox)	6,000	High 9-28-35 "She Married Her Boss".... 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount .....	3,008 30c-40c	"Lloyds of London" (20th Cent.-Fox) and "We're on the Jury" (Radio)	9,700	"One in a Million" (20th Cent.-Fox) 8,900 (3rd week) and "Woman in Distress" (Col.)		High 4-20-35 "Private Worlds"..... 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists... 945 30c-40c		"Green Light" (F.N.)..... 6,700 (2nd week)		"Green Light" (F.N.)..... 7,000 (1st week)		High 10-17 "Dodsworth"..... 9,500 Low 6-8-35 "Age of Indiscretion"..... 4,000
<b>San Francisco</b>						
Embassy .....	1,400 15c-35c	"Accused" (U.A.) and..... 3,500 "Night Waitress" (Radio)		"Now and Forever" (Para.) and.. 3,200 "Horse Feathers" (Para.)		High 11-14 "Gambling with Souls"..... 7,500 Low 12-7-35 "Two Sinners" and "\$1,000 a Minute" 2,000
Fox .....	5,651 15c-75c	"Green Light" (F.N.) and..... 19,500 "Woman Wise" (20th Cent.-Fox)		"Maid of Salem" (Para.) and.... 19,000 "The Holy Terror" (20th Cent.-Fox)		High 1-16-37 "After the Thin Man" "King of Hockey" 29,000 Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Golden Gate .....	2,800 15c-55c	"Sea Devils" (Radio)..... 20,400 (plus vaudeville)		"We're on the Jury" (Radio)..... 20,500 (on stage: Ethel Waters and revue)		High 8-15 "The Last Outlaw"..... 34,000 (on stage: Eddie Cantor)
Orpheum .....	2,440 15c-40c	"Devil's Playground" (Col.) and.. 10,200 "She's Dangerous" (Univ.)		"More Than a Secretary" (Col.).. 7,200 and "The Mighty Treve" (Univ.) (2nd week)		Low 5-23 "Dancing Pirate"..... 9,000 High 1-2-37 "Pennies from Heaven" and "You Can't Get Away With It" 17,200 Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount .....	2,670 15c-75c	"On the Avenue" (20th Cent.-Fox) 13,000 and "Paradise Express" (Republic)		"On the Avenue" (20th Cent.-Fox) 13,400 and "The Woman Alone" (GB) (2nd week)		High 7-11 "San Francisco"..... 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis .....	1,470 15c-40c	"Maid of Salem" (Para.) and.... 6,500 "The Holy Terror" (20th Cent.-Fox)		"After the Thin Man" (MGM) and 4,800 "Hats Off" (Grand National) (4th week)		High 8-1 "San Francisco"..... 12,400 Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
United Artists... 1,200 15c-65c		"Beloved Enemy" (U.A.)..... 5,800 (2nd week)		"Beloved Enemy" (U.A.)..... 7,600 (1st week)		High 10-26-35 "Barbary Coast"..... 15,000 Low 12-28-35 "Mimi"..... 2,500
Warfield .....	2,700 15c-75c	"Man of Affairs" (GB) and..... 13,400 "Under Cover of Night" (MGM)		"Lloyds of London" (20th Cent.-Fox) 12,500 and "Off to the Races" (20th Cent.) (3rd week)		High 10-5-35 "I Live My Life"..... 35,000 Low 12-5 "Polo Joe" and "Can This Be Dixie?" 12,000
<b>Seattle</b>						
Blue Mouse .... 950 25c-55c		"Lloyds of London" (20th Cent.-Fox) and "We're on the Jury" (Radio) 3,950 "God's Country and the Woman" (W.B.) and "Dangerous Number" (MGM)		"Stolen Holiday" (F.N.) and..... 3,200 "Under Cover of Night" (MGM) "Lloyds of London" (20th Cent.-Fox) and "We're on the Jury" (Radio) (2nd week)		High 12-12 "Charge of Light Brigade".... 7,200 Low 1-9-37 "College Holiday"..... 2,850 High 9-19 "Anthony Adverse"..... 11,300 Low 4-26 "Trail of the Lonesome Pine" 2,600
Liberty .....	1,800 15c-55c	"When You're in Love" (Col.).... 11,000 (15c-40c)		"Rembrandt" (U.A.) and..... 4,400 "Counterfeit Lady" (Col.) (25c-55c)		High 2-27-37 "When You're in Love".... 11,000 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box .....	950 25c-55c	"One in a Million" (20th Cent.-Fox) 4,450 (5th week)		"One in a Million" (20th Cent.-Fox) 3,950 (4th week)		High 2-16-35 "Roberta"..... 6,100 Low 1-26-35 "The Man Who Reclaimed His Head"..... 2,850
Music Hall .....	2,275 25c-55c	"On the Avenue" (20th Cent.-Fox) 7,200 and "Crack-Up" (20th Cent.-Fox) (2nd week)		"On the Avenue" (20th Cent.-Fox) 7,400 and "Crack-Up" (20th Cent.-Fox) (1st week)		
Orpheum .....	2,450 25c-40c	"Bulldog Drummond Escapes" (Para.) and "Once a Doctor" (F.N.) 6,100		"Daniel Boone" (Radio) and..... 6,200 "Hats Off" (Grand National) (plus vaudeville) (2nd week)		High 9-21-35 "Top Hat"..... 10,400 Low 12-5 "A Woman Rebels" and "Mister Cinderella" 4,200
Palomar .....	1,500 15c-35c	"Fugitive in the Sky" (W. B.)... 4,200 (plus vaudeville)		"Shakedown" (Col.)..... 5,100 (stage: Duke Ellington and Band) (4 days) "Love Letters of a Star" (Univ.).. 2,000 (plus vaudeville) (4 days)		
Paramount .....	3,050 25c-40c	"Wings of the Morning" (20th Cent.-Fox) and "The Great O'Malley" (W.B.) (plus vaudeville)	5,400	"Black Legion" (W.B.) and..... 5,800 "Mama Steps Out" (MGM)		High 12-14-35 "Annie Oakley"..... 9,200 Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250



# PARAMOUNT PAYS ALL DIVIDEND ARREARAGES

## Conversion of Preferred Shares Into Common Advanced; Quarterly Earnings Estimated

Extent of the progress made by the Paramount management under Adolph Zukor and Barney Balaban since the corporate reorganization last year was reflected this week in the company's action in clearing up all dividend arrears and at the same time estimating its consolidated earnings at \$3,700,000 for the fourth quarter of 1936 ending January 2, 1937.

Directors of Paramount Pictures, Inc., on Saturday cleared the back dividends by declaring a dividend arrearage of 60 cents and a quarterly dividend of 15 cents on the second-preferred stock. The regular quarterly dividend of \$1.50 also was declared on the first-preferred, on which accumulations were paid up at the end of 1936.

When the corporation paid up the accumulated two year's back dividends on the cumulative six per cent first-preferred, during the fourth quarter of 1936, it also paid up one year of the accumulated back dividends on the second-preferred. Dividends on each preferred stock are now, with this week's declarations, fully paid to April 1, 1937. The new dividends are payable on that date to stockholders of record on March 15th.

### Stock Conversion Provisions

Each share of first preferred stock is convertible into seven shares of common stock and each ten shares of second preferred stock are convertible into nine shares of common stock. At February 24, 1937, there were outstanding 165,465 shares of first preferred stock, 643,661 shares of second preferred stock and 2,219,908 shares of common stock.

Indicating the rate at which conversion of preferred shares into common is progressing is the company's report that 210,129 shares of first preferred were outstanding on January 2nd, last, and these have now been reduced to 165,465 shares, while the 1,907,179 shares of common outstanding on January 2nd had been increased to 2,219,908 as of February 24th.

Paramount's estimate of \$3,700,000 of consolidated earnings for the fourth quarter of 1936 is after all charges, including interest, taxes and reserves, such reserves having been estimated by the corporation to be sufficient to cover any unascertained taxes on undistributed earnings. The company's annual report is expected in another five weeks.

After deducting \$412,000 of dividends accrued for the quarter on the 210,129 shares of cumulative preferred \$100 par value six per cent first preferred and on the 643,751 shares of cumulative convertible \$10 par value six per cent second preferred stock, the company reports that the remaining \$3,288,000 represents \$1.72 a share on the

1,907,179 shares of common stock outstanding.

The earnings of \$3,700,000 for the fourth quarter are after applying the final \$200,000 of the special inventory reserve set up as of December 28, 1935 and include \$600,000 of non-recurring income.

### \$1,600,000 from Subsidiaries

During the fourth quarter the corporation and its consolidated subsidiaries received approximately \$1,600,000 of dividends from non-consolidated subsidiaries. This is approximately \$800,000 in excess of Paramount's net interest as a stockholder in the combined earnings of all non-consolidated subsidiaries during the quarter. Total dividends throughout the year 1936 from such non-consolidated subsidiaries were \$300,000 less than Paramount's net interest in the earnings of such subsidiaries for the full year 1936.

In the year the company wrote off against earnings, its entire investment in Spain, amounting to approximately \$240,000.

These results do not include earnings of Olympia Theatres, Inc., and its subsidiaries, which were in receivership throughout the period.

The fourth quarter earnings of \$3,700,000 compared with earnings in the preceding quarter totaling \$2,013,764, after charges and federal income taxes and after applying \$200,000 of the inventory reserve set up as of December, 1935.

### Debenture Exchange Closes March 9th

Paramount on Tuesday published a notice to holders of its 20-year six per cent sinking fund debentures, due Jan. 1, 1955, that the time for exchanging said debentures, pursuant to terms of the recent offer by the corporation, for new three and one-quarter per cent debentures due March 1, 1947, will expire at the close of business on Tuesday, March 9th.

Holders were instructed to deliver the debentures to Manufacturers Trust Company in New York.

The new debentures now offered will be convertible into common stock until March 1, 1942 at \$33.33 1/3 per share, and thereafter at \$40 per share, the conversion price being subject to adjustment in "certain contingencies." The conversion privilege expires five days prior to the date of redemption or maturity. The new debentures will be subject to redemption at any time on at least 30 days published notice, at their principal amount plus accrued interest. Application will be made in due course to list them and the common stock, into which they are convertible, on the New York Stock Exchange.

### Has Imperial Franchise

Holbrook C. Bissell, who recently resigned as Columbia branch manager in Cleveland, has acquired a three-year franchise to distribute Imperial Pictures in northern Ohio. He is president and general manager of the new company, Imperial Pictures of Northern Ohio. C. Lenihan is secretary and treasurer.

## Heavy Profits Are Reported by RCA and ATT

Net profits for 1936 were reported by RCA as approximating \$6,155,937, and by American Telephone and Telegraph as \$174,826,414. The Radio Corporation of America has as its basic business radio communications and radio broadcasting, but still holds a half interest in RKO on which the Floyd Odlum-Lehman interests have an option. One of the many sidelines of American Telephone & Telegraph Company as an offshoot from its telephone business is the manufacturing and selling of sound recorders for motion picture studios and sound reproducers for theatres, through its affiliated Western Electric and Electrical Research companies.

RCA's 17th annual report showed a net profit of \$6,155,937, which is an increase of 20 per cent over a net of \$5,126,872 for 1935. Announcement was also made of a dividend of 87½ cents on the outstanding shares of RCA's cumulative convertible first preferred.

The dividend, covering the period from January 1 to March 31, will be paid on April 1 to stockholders of record, March 10. A similar dividend also will be paid as soon as practicable after April 1 to holders to whom \$3.50 cumulative convertible first preferred stock is issued after March 10 and prior to April 1, upon the conversion of "B" preferred, or upon the surrender of deposit receipts for "B" preferred, or of script certificates for fractional shares of \$3.50 cumulative convertible first preferred stock.

Gross income from all sources amounted to \$101,186,310 in 1936, as compared with \$89,228,898 in 1935. Cost of operations for the year was \$89,722,151, compared with \$78,885,740 in 1935. The net income for 1936 was \$11,464,159, compared with \$10,343,159, an increase of 10.8 per cent.

In its annual report of operations for 1936, the American Telephone and Telegraph Company showed a net income of \$174,826,414, equal to \$9.35 each on the 18,865,093 shares of common stock outstanding at the end of the year. This is \$49,019,909 more than the \$125,806,505, or \$6.74 a share, earned in 1935. Last year was the first since 1930 that the company earned more than \$9 a share and it is the best showing made since 1929, when \$12.57 a share was cleared.

Total operating revenues of the company last year amounted to \$106,920,784, compared with \$94,294,444 in 1935. Operating expenses aggregated \$74,847,934 against \$72,507,286, and operating taxes, \$6,762,993 as against \$5,879,722. The balance, transferred to surplus after dividends was \$6,745,235, whereas in the preceding year \$42,153,970 was taken from the surplus account to help pay the dividends.

### Moore Moves to MGM

Bill Moore, who had charge of the wire service in Hollywood between Paramount's publicity department and the home office, has resigned to join Howard Strickland's staff at Metro-Goldwyn-Mayer. Bill Edwards, a unit man, will succeed Mr. Moore.



# WHAT THE PICTURE DID FOR ME

## Columbia

**LADY FROM NOWHERE:** Mary Astor, Charles Quigley—A nice program picture that will suit any audience. Played January 25-26.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town and rural patronage.

**MAN WHO LIVED TWICE, THE:** Ralph Bellamy, Isabel Jewell, Ward Bond—Fine picture. Bellamy's best role. Ward Bond extra good as was all the cast.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PENNIES FROM HEAVEN:** Bing Crosby, Madge Evans—While this picture did above average weekend business, the reaction was about 50-50. Personally, I considered it pretty weak, better fitted for weekend, where it should get by fairly satisfactorily. Running time, 85 minutes. Played February 5-6.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

**PENNIES FROM HEAVEN:** Bing Crosby, Madge Evans—A very good picture, though not one that's the kind a fellow writes home about. Did above average business. Running time, 90 minutes. Played Sunday and Monday, February 14-15.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town and rural patronage.

**THEODORA GOES WILD:** Irene Dunne, Melvyn Douglas—Far above average entertainment and will please any audience from Main Street to Blank Street. Irene is okay; give her more parts like this. Running time, 97 minutes. Played December 25-26.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town and rural patronage.

## First National

**CAPTAIN'S KID, THE:** Guy Kibbee, Sybil Jason—Wouldn't have needed Bank Night to put this one over. Running time, 72 minutes. Played February 16.—Sam Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**GOLD DIGGERS OF 1937:** Dick Powell, Joan Blondell—Guess I am slipping, for I can't seem to find any fault with this one. Running time, 101 minutes. Played February 5-6.—Sam Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**HERE COMES CARTER:** Ross Alexander, Anne Nagel—No kicks on this one. Running time, 60 minutes. Played February 2.—Sam Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**STAGE STRUCK:** Dick Powell, Joan Blondell—I wonder what happened to Warner's musicals? This only fair considering that it was made by Warners. Business good. But am afraid of Powell's future after this and one or two previous pictures. Come on, Warner, give him a chance. My people have always liked Powell and complained very much about "Stage Struck."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**THREE MEN ON A HORSE:** Frank McHugh, Joan Blondell—I've seen better entertainment by one man on a jacksack. Took more razzing on this than any picture I've played in a year. About as popular with my patrons as Bing Crosby's and Joe Brown's nags with the rail birds. As for my horse, Box Office, it was left at the post. Running time, 105 minutes. Played February 14-16.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

**TRAILIN' WEST:** Dick Foran, Paula Stone—Very good. Foran well liked here. Warners have a good western star, hope they keep giving him good westerns. All have been very good so far.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Grand National

**GREAT GUY:** James Cagney, Mae Clarke—A well made production but lacks names to put it over. Cagney, a right smooth screen star, has lost his box office wallop. At least the box office was lagging here when we played "The Great Guy."—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**HATS OFF:** Mae Clarke, John Payne—If you can sell this one you have one of the best musical pictures released in a long time. It is made by Boris Petroff and if he does not know how to make musicals and

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

then some, I would say that no one does. It is fast moving, very interesting and makes excellent entertainment. Business bad two days. We crammed the newspaper full of mats on the stellar attractions in the film but could not create any interest.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

## Metro-Goldwyn-Meyer

**AFTER THE THIN MAN:** William Powell, Myrna Loy—Metro's best with us so far this season. Running time, 12 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**BORN TO DANCE:** Eleanor Powell, James Stewart—Much better than average musical with catchy songs, good comedy and Eleanor Powell's dancing. Swell cast. But it's the same old story; it's hard to get them in to these big musicals. Running time, 108 minutes. Played February 14-15.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

**GREAT ZIEGFELD, THE:** William Powell, Myrna Loy, Luise Rainer, Frank Morgan—A remarkable picture if you don't care what you pay. Entirely too long. No draw at all. Played to far below average attendance. Let us exhibitors hope that no other company will attempt to make such a picture. Running time, 180 minutes. Played February 7-8.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town and rural patronage.

**HIS BROTHER'S WIFE:** Robert Taylor, Barbara Stanwyck—My people liked this fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**LOVE ON THE RUN:** Joan Crawford, Clark Gable—This comes pretty close to being a farce-comedy with its usual bunch of situations which never could happen in real life. It is the sort of picture that will entertain a person for an idle hour and which he will have forgotten entirely within a week. I think the play could have been put on nearly or quite as satisfactorily with less expensive stars. Running time, 81 minutes. Played February 12-13.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**LOVE ON THE RUN:** Joan Crawford, Clark Gable, Franchot Tone—Fairly good comedy entertainment, but does not do justice to its cast and only average at the box office. Running time, 81 minutes. Played February 14-15.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**LOVE ON THE RUN:** Clark Gable, Joan Crawford, Franchot Tone—A somewhat creaky vehicle, held together by a strong cast and Metro's production efficiency. Just one of those pictures where your patrons will neither pat you on the back nor feel like kicking you in the pants. Running time, 81 minutes. Played February 7-9.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

**MAD HOLIDAY:** Edmund Lowe, Elissa Landi—Just a program mystery story, well played by an average MGM stock player cast. Really would like to see Miss Landi in more pictures. Running time, 71 minutes. Played February 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MAN OF THE PEOPLE:** Joseph Calleia, Florence Rice—This established a box office record for a low

gross with good weather. Calleia surely out of place as a hero. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**OUR RELATIONS:** Laurel and Hardy—A good program picture which pleased our bargain night patrons. Running time, 74 minutes. Played February 17-18.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

**SUZY:** Jean Harlow, Franchot Tone, Cary Grant—Very fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**TARZAN ESCAPES:** Johnny Weissmuller, Maureen O'Sullivan—This is perfect entertainment for children and for adults with limited mentality. The story is too fantastic and unreal to rate any enthusiasm among the more intelligent patrons. As most of us have plenty of the former classes, the picture will do business in most situations. Running time, 89 minutes. Played February 19-20.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**TARZAN ESCAPES:** Johnny Weissmuller, Maureen O'Sullivan—Good picture, good reaction, good business. Running time, 89 minutes. Played February 12-13.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

## Paramount

**ACCUSING FINGER, THE:** Paul Kelly, Marsba Hunt, Robert Cummings—This feature might have been produced by a league for the abolishment of capital punishment; it reeks of propaganda. However, there are several spots of splendid acting by Cummings and Kelly. Running time, 62 minutes. Played February 12-13.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**ARIZONA MAHONEY:** Joe Cook, Robert Cummings, Larry Crabbe—**BULLDOG DRUMMOND ESCAPES:** Ray Milland, Heather Angel—Two good pictures, and a swell double bill if your folks like a show of fun and action. Running time, 123 minutes. Played February 9.—Sam Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**BULLDOG DRUMMOND ESCAPES:** Ray Milland, Heather Angel—See report on "Arizona Mahoney."

**COLLEGE HOLIDAY:** Jack Benny, Burns and Allen, Mary Boland, Martha Raye—Just fair. Very little to it and not enough story to hold it together. Just "silly" would describe it well. Running time, 95 minutes. Played February 12-13.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

**LADY, BE CAREFUL:** Lew Ayres, Mary Carlisle—Spritely little program picture which pleased the average fan. Nothing to remember but most entertaining all the way through. Running time, 71 minutes. Played February 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MURDER WITH PICTURES:** Lew Ayres, Gail Patrick—The weak end of a dual, its proper allocation. Running time, 71 minutes. Played February 10-11.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

**NOW AND FOREVER:** Shirley Temple, Gary Cooper, Carole Lombard—Shirley Temple repeater to lay off of. Running time, 80 minutes.—W. C. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**PARAMOUNT JUBILEE TRAILER:** The finest trailer ever produced. Paramount exhibitors should use this and give it best place on their screen. It does the best selling job ever done for the screen and it certainly puts Paramount out in front with the coming attractions they offer.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—"Hearts in Bondage" and "Comin' Round the Mountain" broke the record. Then along came the reissue "Little Miss Marker" and broke it again, and now "The Plainsman" knocked all records for a cocked hat. Running time, 113 minutes. Played February 11-12.—Sam Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—Adolph Zukor, after twenty-five years of picture making, still spoils a picture by substituting white men for Indians. All the realism was gone when this was shown. No reason for it and the producers should



nave known better. It spoiled the picture and many commented on this fact. Running time, 110 minutes. Played February 7-10.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

**RHYTHM ON THE RANGE:** Bing Crosby, Frances Farmer, Martha Raye, Bob Burns—Bing Crosby redeems himself in this feature. It's a sure fire business getter and 100 per cent entertaining. Martha Raye is the comedy find of the season and together with Bob Burns this team should scale the heights during 1937. When Bing sings "Empty Saddles" he should bring a tear to your eye and when Martha Raye begins her antics you should also shed tears (tears of laughter). If you haven't booked this one you should, as it will keep your audience interested from start to finish, and what more does an exhibitor want? Running time, 85 minutes. Played February 20.—J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

**THREE MARRIED MEN:** Lynne Overman, Roscoe Karns, Mary Brian—Just very ordinary program which pleased the few we were able to get in. Running time, 61 minutes. Played February 17.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**THREE ON THE TRAIL:** William Boyd, Jimmy Ellison, Muriel Evans—A real western that is better than the average horse opera. It did the best Friday-Saturday business in months. Played February 19-20.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

**WEDDING PRESENT:** Cary Grant, Joan Bennett—Just another dueler that you have to absorb and want to forget as quickly as possible. Running time, 81 minutes. Played February 17-18.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

**YOURS FOR THE ASKING:** George Raft, Dolores Costello Barrymore, Ida Lupino—Just another movie with a fair amount of comedy; it flopped the second night. Played February 14-15.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

## Puritan

**BORDER CABALLERO:** Tim McCoy, Lois Janu-ary—Good western. McCoy always good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Republic

**BIG SHOW, THE:** Gene Autry, Kay Hughes—Absolutely tops in westerns. Mr. and Mrs. Exhibitor, if you aren't running these Autrys, you are depriving your patrons of something they deserve. Played

December 26.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town and rural patronage.

**MELODY TRAIL:** Gene Autry, Smiley Burnette, Ann Rutherford—Very fine western. The "cow girls" were a very pleasing novelty. Notice Mr. Schaffer (of Republic): "We liked this western fine. Stop by to see us again the next time you and Mr. Collins go to Tarpon Springs." (Lew Collins and Armand Schaffer stopped by my theatre on way to Tarpon Springs, Fla., to film part of "Down to the Sea").—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**ROUND-UP TIME IN TEXAS:** Gene Autry, Smiley Burnette—Another good Autry, though not in comparison with "The Big Show." Running time, 70 minutes. Played February 13.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town and rural patronage.

## RKO Radio

**CRIMINAL LAWYER:** Lee Tracy, Margot Grabame—This producer is bound to get a murder in every picture. It got by on Bank Night. Running time, seven reels.—E. C. Archart, Princess Theatre, Odebolt, Iowa. General patronage.

**LAST OUTLAW, THE:** Harry Carey, Hoot Gibson, Tom Tyler—Not a real western, but a fine small town picture, plenty of action, and drew better than the average production. Good small town picture. Played February 6.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**PLOT THICKENS, THE:** James Gleason, Zasu Pitts, Owen Davis, Jr.—Zasu Pitts is no substitute for Helen Broderick in the former series. The dialogue sounded like a fourth grade reading class. Otherwise it pleased. And did fair at the box office considering weather opposition. Played February 16-17.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

**PLOT THICKENS, THE:** James Gleason, Zasu Pitts—Above average programmer. Running time, 69 minutes. Played February 17-18.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

**RAINBOW ON THE RIVER:** Bobby Breen, May Robson, Charles Butterworth, Louise Beavers—This is a fine picture. It has everything to make a most pleasing production. Good singing, comedy, action and is good enough for any theatre, city or country. Played February 20.—George Lodge, Green Lantern Theatre, Clayton, Del. Small town patronage.

**RAINBOW ON THE RIVER:** Bobby Breen, May Robson—Swell picture. Box office smash in any location. Running time, 87 minutes.—W. C. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**ROBERTA:** Irene Dunne, Fred Astaire, Ginger Rogers—Reissue to lay off of. Running time, 103 minutes.—W. C. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**THEY WANTED TO MARRY:** Betty Furness, Gordon Jones—Good program comedy drama that pleased our Friday-Saturday folks. We had thought Jones terrible in "Night Waitress," so were agreeably surprised by his work in this picture. Played February 19-20.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**WOMAN REBELS, A:** Katharine Hepburn, Herbert Marshall—If your patrons like Hepburn, they'll tell you this is great. If they do not like Hepburn, or the old fashioned English customs, etc., they will give you a cold stare—perhaps worse. Rather play one "That Girl from Paris" type, than six of these things. And no draw at box office. Played February 21-22.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

## Twentieth Century-Fox

**BANJO ON MY KNEE:** Barbara Stanwyck, Joel McCrea—Here's a picture that's right down anyone's alley; whether they are in big cities or small towns it will please 100 per cent. When an exhibitor plays this one, he isn't afraid to be in the lobby when the crowds come out. Running time, 97 minutes. Played January 31-February 1.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town and rural patronage.

**CAN THIS BE DIXIE?** Jane Withers, Slim Summerville—Grab this one the first opportunity you have. Jane Withers is a honey and this one is her best to date. Running time, 70 minutes. Played Sunday and Monday, January 24-25.—L. B. Jarrell, Ritz Theatre, Columbia, La.—Small town and rural patronage.

**CHARLIE CHAN AT THE OPERA:** Warner Oland, Boris Karloff—Good programmer as all Chans are. Running time, 75 minutes.—W. C. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**DIMPLES:** Shirley Temple, Frank Morgan, Helen Westley—Not so good as her former pictures. Many weak spots. Not a continuously good performance. Drew fairly well, as she always does. Played February 13.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**HOLY TERROR, THE:** Jane Withers—Slapstick de luxe but how they loved it. Nice background and settings and good cast. One of the best kid screaming climaxes for ages. Running time, eight reels.—E. C. Archart, Princess Theatre, Odebolt, Iowa. General patronage.

**POOR LITTLE RICH GIRL:** Shirley Temple, Alice Faye—Fine. Hope "Dimples" will not be so bad. Have read many unfavorable reports regarding "Dimples" but it may still be good for my town. They like Shirley.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SING, BABY, SING:** Alice Faye, Adolphe Menjou, Ted Healy, Patsy Kelly—A lively little show, without any plot, but full of catchy songs and funny incidents. Seemed to please everybody. Played January 30.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**STAR FOR A NIGHT:** Claire Trevor, Dean Jagger, Jane Darwell—This classed as a program proved the equal of some of Fox's A pictures. Pleased our patrons very much. Played February 17-18.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**THANK YOU, JEEVES:** Arthur Treacher, Virginia Field—A programmer O.K. for a double bill. Running time, 57 minutes. Played February 10-11.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

**TO MARY—WITH LOVE:** Warner Baxter, Myrna Loy, Ian Hunter—Some liked; others didn't. Ian Hunter was fine but was on screen too much to suit me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Universal

**MAN I MARRY, THE:** Doris Nolan, Michael Whalen—We ran this picture on Bank Night, but it will stand up on any night. Played to large crowd and it pleased all.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town and rural patronage.

**SWEET SURRENDER:** Frank Parker, Tamara—A good show, but it didn't make film rental. On the second reel, two people asked for their money back and got it. Running time, 9 reels. Played February 13th, midnite.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

**THREE SMART GIRLS:** Deanna Durbin, Binnie Barnes, Alice Brady, Charles Winninger, Ray Milland—A more than smooth picture and should click but did not. Just had fair business three days first part of the week. The trailer tells of a new golden voice for the screen and as far as my patrons are concerned they do not want a new golden voice for the screen.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

## Warner Brothers

**BENGAL TIGER, THE:** Barton MacLane, June Travis—Rather disappointed in this one. This could have been built up to a real show if more circus acts had been carried out, which are very interesting. Running time, six and a half reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

**BLACK LEGION:** Humphrey Bogart, Ann Sheridan—One of the outstanding pictures of the season and should be classed with "I am a Fugitive" and "G-Man." Warner Bros. deserve considerable credit for bringing a production of this type to the screen. Running time, 83 minutes. Played February 14-16.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

**CHARGE OF THE LIGHT BRIGADE:** Errol Flynn, Olivia de Havilland—Satisfactory at the box-office; a spectacular production. We have noticed a tendency in several pictures in recent months toward rather inhuman treatment of horses, presumably for the sake of "color"; this feature is the most brutal thing in this connection, we have seen to date, and the scenes during the Charge would probably, for sensitive people, be most unpleasant as there is little doubt that many of the horses used did not survive the cruel treatment. Running time, 114 minutes. Played February 10-11.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**CHARGE OF THE LIGHT BRIGADE, THE:** Errol Flynn, Olivia de Havilland—I suppose scollared big specials are a necessary evil but it does go against the grain to be compelled to play pictures of this type which never do business at the box office. If we make expenses we will do very good. Still have two days to run, both of which will probably be big flops. Running time, 115 minutes. Played February 21-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**CHARGE OF THE LIGHT BRIGADE:** Errol Flynn, Olivia de Havilland—It's a fine show for any town. Was well taken here, but did no unusual business in spite of a school tieup. Running time, 110 minutes. Played January 29-30.—Sam Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**GOD'S COUNTRY AND THE WOMAN:** George Brent, Beverly Roberts—Box office smash in any location. Running time, 85 minutes.—W. C. McPhee, Strand Theatre, Old Town Maine. General patronage.

**GREAT O'MALLEY, THE:** Pat O'Brien, Ann Sheridan—The many comments we received on this picture are proof that this gave 100 per cent universal satisfaction to both young and old. It is a pleasure to show a picture of this type as it is not necessary to duck in the office when the show is over. Running





time, 71 minutes. Played February 12-13.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

**I MARRIED A DOCTOR:** Pat O'Brien, Josephine Hutchinson—One of the best programs that I have played since being in the business. A story that interests our rural audience. Should have played this at a later date as all the country folks should see and enjoy a picture in this class, but all the roads were blocked. Better than any special. Running time, 72 minutes. Played February 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

**ISLE OF FURY:** Margaret Lindsay, Humphrey Bogart—Programmer for double bill. Running time, 60 minutes.—W. C. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**POLO JOE:** Joe E. Brown, Carol Hughes—Many of our patrons think this comedian the best in the business and back up this opinion with box office help. But we have some, especially women, who will not come out to see him. This picture kept them howling most of the time and gave us the best midweek gross in some time. Running time, 65 minutes. Played February 10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**STAGE STRUCK:** Dick Powell, Joan Blondell—These so-called musicals of Warners with the same cast are getting worse and worse. Nothing to attract. Same old chorus getting out of work. 10 reels of poor entertainment. Running time, 10 reels. Played January 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

## Short Features

### Columbia

**AM I HAVING FUN:** Andy Clyde—Excellent for weekend. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

**TWO LAZY CROWS:** Color Rhapsodies—Very good color subject. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

### Paramount

**MOVIE MELODIES ON PARADE:** Andre Kostelanetz and His Orchestra—Andre Kostelanetz leads his orchestra through some movie hits of past seasons. A mixed choir does some real harmonizing, and Mary Eastman sings "I Wished on the Moon." Good. Running time, 11 minutes.—J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

**SHORTY AT CONEY ISLAND:** Paramount Varieties—Shorty, the Chimpanzee, enjoys the lures and rides at Coney. Swell entertainment. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

**VIM, VIGOR AND VITALIKY:** Popeye the Sailor—These are always good. In this one Popeye again exhibits herculean strength after partaking of a can of spinach. Very good. Running time, 7½ minutes.—J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

### RKO Radio

**DUMMY ACHE:** Edgar Kennedy Comedies—Good slapstick comedy. Running time, 18 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**MAJOR BOWES, NO. 3:** Our people do not seem to find these as entertaining as in the past. Possibly some of it just too amateur. Best on this was an old-timer who could laugh and a Gracie Allen imitator. Running time, one reel.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

### Vitaphone

**CAT CAME BACK, THE:** Merrie Melodies—Enjoyed by adults as well as children.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

**CLYDE MCCOY AND HIS ORCHESTRA:** Melody Masters—These Melody Masters are uniformly good. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

**LONESOME TRAILER:** El Brendel—Just too bad. Enough said. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

**STARS CAN'T BE WRONG:** Broadway Brevities—Good filler for any program. Country rubes especially good. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

## Condor Contracts Made With Four Companies

Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO Radio and Grand National have contractual agreements to advance funds to Condor Pictures for production purposes and to distribute part of the company's output, a prospectus issued by Condor in connection with the offering of new securities says. The prospectus indicates that the RKO agreement covers certain Van Beuren productions, the MGM agreement is with Culver Export Company and covers four Spanish dialogue color productions and an unnamed number of black and white productions. No reference to the contract with Twentieth Century-Fox is made in the detailed explanation.

## American Market Is Open, Says Pallos

"The American market is more open today for British pictures than ever before," Stephen Pallos, general manager of London Films, said before he sailed from New York for London last Saturday after a four-months visit to this country.

"Grosses on English pictures today are more than they have ever been," he said. "As soon as we release 'Knight Without Armour,' we expect to gross more than double the take of 'King Henry VIII' in the American market."

Within the past three months, Mr. Pallos has been studying audience reaction in various parts of the country. He said he even visited Wichita, Kan., to get an idea of what the public wanted.

## Censor Board Would Have Three Members

A radio censor board composed of the secretary of state, the state auditor and one member to be named by the governor at a salary of \$6,000 a year highlights a bill seeking such a purpose at Olympia, Wash. Senator A. E. Edwards of Bellingham introduced the measure which would provide for a two per cent tax on radio stations as well.

The board, it is proposed, would "censor radio broadcasts originating within the state to the end that only moral, educational or amusing and harmless programs shall be placed on the air." A "service charge" of one-half of one per cent of the station's income received from local advertisers would go toward maintenance of the board.

## Loew's Planning Two More Foreign Houses

Plans are now being drafted for new Loew theatres in San Paulo, Brazil, and in Amsterdam, Holland, according to William Melniker, head of the company's foreign theatre division. Loew's has been planning to build in Brazil for some time and only recently acquired a site. The Amsterdam plot was bought by Arthur Loew on his recent trip to Holland.

## New Fawcett Editors

Tom DeVane, formerly with Radio studios in Hollywood, has been made editor of *Movie Story*, a Fawcett publication, and Ralph Daigh has been appointed managing editor of the company's New York office.

# DECENCY IN MOTION PICTURES

by MARTIN QUIGLEY

*Why there is and how  
there came to be a  
"Production Code"*

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Rockefeller Center, New York City



# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"Venus Makes Trouble"	Original screen play, Michael L. Simmons. Director: Gordon Wiles.	James Dunn, Patricia Ellis, Gene Morgan, Astrid Allwyn, Thurston Hall.	Shooting
"League of Frightened Men"	Original story, Guy Endore. Screen play, Eugene Scow. Director: Alfred E. Green.	Walter Connolly, Irene Hervey, Lionel Stander, Eduardo Ciannelli, Walter Kingsford, Victor Kilian, Nana Bryant, Rafaela Ottiano, Allen Brook, Leonard Mudie, Ian Walse, Kenneth Hunter, Charles Irwin, Jonathan Hale, Jameson Thomas, Edward McNamara, James Flavin, Herbert Ashley.	Shooting
"Right Guy"	Original, Richard Wormser. Screen play, Harold Shumate. Director: D. Ross Lederman.	Paul Kelly, Jacqueline Wells, George McKay, Robert Emmett O'Connor, Wade Boteler, C. Montague Shaw, John Tyrrell, Edward Earle, Harry Hlsham.	Shooting
<b>GRAND NATIONAL</b>			
"The Gold Racket"	Original, Howard Higgin. Screen play, David Levy. Director: Louis Gasnier.	Conrad Nagel, Eleanor Hunt, Fuzzy Knight, Frank Milan, Charles Delaney, Karl Hackett, Warner Richmond, Albert J. Smith, Ed LeSaint, W. L. Thorne, Paul Weigel, Fred Malatesta.	Editing
<b>METRO-GOLDWYN-MAYER</b>			
"Night Must Fall"	From the stage play by Emyln Williams. Adapted by John Van Druten. Director: Richard Thorpe.	Robert Montgomery, Rosalind Russell, Dame May Whitty, Kathleen Harrison, Merle Tottenham, Matthew Boulton, Alan Marshal, Forrester Harvey.	Shooting
"The Old Soak"	Original, Don Marquis. Adaptation, A. E. Thomas. Director: J. Walter Ruben.	Wallace Beery, Lynne Carver, Janet Beecher, Ted Healy, Eric Linden, Una Merkel, Judith Barrett, James Bush, Robert McWade, George Sidney.	Shooting
"Broadway Melody of 1937"	Original, Sid Silvers, Jack McGowan. Screen play, Jack McGowan. Director: Roy Del Ruth.	Eleanor Powell, Robert Taylor, Binnie Barnes, George Murphy, Sophie Tucker, Buddy Ebsen, Judy Garland, Robert Wildhack, Charles Gorin, George Clayton, Larry Adler.	Shooting
"They Gave Him a Gun"	From the novel by William Joyce Cowan. Adaptation by Cyril Hume, Richard Maibaum, Maurice Rapi. Director: W. S. Van Dyke.	Spencer Tracy, Gladys George, Franchot Tone, Mary Treen, Harold Huber, Cliff Edwards, Charles Trowbridge, Gavin Gordon, Herbert Rawlinson.	Editing
<b>PARAMOUNT</b>			
"I Met Him in Paris"	Based on a story by Helen Meinardi. Screen play, Claude Binyon. Director: Wesley Rug-gles.	Claudette Colbert, Robert Young, Melvyn Douglas, Mona Barrie, George Davis, Alexander Cross, Fritz Feld, Lloyd Nolan, Claire Trevor, Akim Janiroff, Helen Burgess.	Shooting
"King of the Gamblers"	Original story, Ben Hecht, Charles MacArthur. Director: Robert Florey.	Charles Ruggles, Eleanore Whitney, Johnny Downs, Ben Blue, Jean Dixon, Grady Sutton, Mary Carlisle, William Boyd, George Hayes, Russell Haden, Stephen Morris, Earl Hodgins, Steve Clemente, Chief Big Tree, Clara Kimball Young, Gail Sheridan, John Beach, George Chesboro, Paul Gustine, Leo MacMahon, John Powers.	Shooting
"Turn Off the Moon"	From the story by Mildred Harrington. Director: Lewis Seiler.	Phil Regan, Frances Langford, Louise Henry, Pert Kelton, Monroe Owsley, Max Terhune, Tick Tock Girls, Pierre Watkin, Edward Brophy, J. Farrell Macdonald, Oscar and Elmer, George Givot.	Shooting
"Hills of Old Wyoming"	Original story, Clarence E. Mulford. Screen play, dialogue, Maurice Gerghy. Director: Nate Watt.	Dick Purcell, Mary Brian, Warren Hymer, Lucille Gleason, Horace MacMahon, Joseph Sawyer.	Shooting
<b>REPUBLIC</b>			
"The Hit Parade"	Original. Bradford Ropes. Screen play, Sam Ornitz, Bradford Ropes. Director: Gus Meins.	Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Harriet Hector, Jerome Cowan, Ketti Gallian, Charles Coleman, Emma Young, Sherwood Bailey.	Shooting
"Navy Blues"	Original screen play, Gordon Kahn, Eric Taylor. Director: Ralph Staub.	Helen Mack, Vinton Haworth, Onslow Stevens, Edgar Norton, Mary Alper, Frank M. Thomas, Hedda Hopper, Paul Guilfoyle, George Irving, Gordon Jones, Constance Worth, Barbara Pepper, Willie Best, Patsy Lee Parsons.	Editing
<b>RKO RADIO</b>			
"Stepping Toes"	Original story, Lee Loeb, Harold Buchman. Screen play, Allan Scott, Ernest Pagano. Director: Mark Sandrich.	Peter Lorre, Virginia Field, Thomas Beck, Sig Rumann, Murray Kinnell, John Rogers.	Shooting
"Borrowed Time"	Original, Martin Mooney. Screen play, Martin Mooney, Arthur T. Hornman. Director: Lew Landers.	Jane Withers, Frances Drake, Robert Kent, Joan Davis, Frank Jenks.	Shooting
<b>TWENTIETH CENT.-FOX</b>			
"Think Fast, Mr Moto"	Director: Norman Foster.	Jed Prouty, Spring Byington, Florence Roberts, Shirley Dean, Alan Lane, Kenneth Howell, George Ernst, Billy Mahan, June Carlson.	Shooting
"Angel's Holiday"	Director: James Tinling.	Miriam Hopkins, Joel McCrea, Charles Winninger, Andrea Leeds, Erik Rhodes, Ella Logan, Broderick Crawford, Lois January.	Shooting
"Big Business"	Director: Frank R. Strayer.	Larry Blake, John King, Noah Berry, Jr., Andy Devine, Slim Summerville, Maurice Murphy, Barbara Read, Louise Fazenda, Henry Hunter, Richard Cromwell, John Emery, Jean Rouverol, Etienne Girardot.	Shooting
<b>UNITED ARTISTS</b>			
"The Woman's Touch"	Director: John G. Blystone.	John Boles, Doris Nolan, Walter Pidgeon, Mary Phillips, Ernest Cossart, Alan Mowbray, Tala Birell, Katherine Alexander, Dave Oliver, Harry Davenport.	Shooting
<b>UNIVERSAL</b>			
"The Road Back"	From the novel by Eric Remarque. Screen play, R. C. Sherriff. Director: James Whale.	Edward Everett Horton, William Demarest, Eve Arden, Donnie Leighton, Edward Brophy, William Hall, Thurston Hall, Catherine Doucet, Maidel Turner.	Shooting
"As Good As Married"	Original, Norman Krasna. Screen play, F. Hugh Herbert, Lynn Starling. Director: Eddie Buzzell.	Scott Kolk, Jean Rogers, Jack Smart, Suzaane Kaaren.	Shooting
"Oh, Doctor"	Story, Harry Leon Wilson. Screen play, Harry Clark. Director: Ray McCarey.	Kay Francis, Ian Hunter, Basil Rathbone, Jane Bryan, Mary Maguire, Dorothy Peterson.	Shooting
"The Wildcatter"	Original, Tom Van Dycke. Screen play, Charles Logue. Director: Lew Collins.	Boris Karloff, Beverly Roberts, Ricardo Cortez, William Parker, Addison Richards, Gordon Hart, Marsha Ralston.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"One Hour of Romance"	Original story, Hans Rameau. Screen play, Margaret LeVino, Jules Epstein. Director: Joe May.	Paul Muni, Josephine Hutchinson, Gloria Holden, Joseph Schildkraut, Jane Bryan, Barton MacLane, Robert Barrat, John Littel, Ben Welden, Donald Crisp.	Shooting
"China Bandit"	Screen play, Crane Wilbur. Based on the "Bad Man" by Porter Emerson Brown. Director: John Farrow.	Craig Reynolds, Ann Sheridan, William Hopper, Anne Nagel, Teddy Hart.	Shooting
"The Story of Emile Zola"	Based upon the life of Emile Zola from his famous book "I Accuse." Story, Heinz Herald, Geza Herczeg. Screen play, Heinz Herald, Gene Herczeg, Norman Reilly Raine. Director: William Dieterle.		
"Footloose Heiress"	Original screen play, Robertson White. Director: William Clemens.		



# DISTRIBUTORS BRINGING TEST CASE TO BURY GIVEAWAYS IN AUSTRALIA

## Board of Trade Is Reluctant to Take Direct Action Such as Cutting Off Exhibitor's Film Supply for Violation

by CLIFF HOLT  
in Melbourne

Arising out of the Film Board of Trade ban on giveaways and the refusal of some exhibitors to abide by the decision, the Motion Picture Distributors' Association has decided to take the issue to court to test the legality of the Board's action, a friendly prosecution to be served on a nominal defendant with the object of clarifying the position for the whole of Australia.

Recently the Distributors' Association informed the industry that in prohibiting gifts the Board of Trade had the written support of all exhibitors' associations and the large circuits. The ban was to come into effect on January 1. But many exhibitors continued the giveaway practice, obviously reluctant to dispense with a system that they believe has become of importance to their box-office. While the board has the necessary powers to enforce its decision, it seems anxious to avoid any direct action, such as cutting off an exhibitor's film supplies, and prefers to leave the issue to the courts. Should the court find for the defendant, it will be interesting to see whether the Distributors' Association will allow the gift policy to spread once again, or will act in face of the court's decision and set its machinery in motion to stop them.

Printed matter distributed by exhibitors shows that the champions of the policy have been using giveaways under the following classifications:

- (1) £3 (\$15) in cash with many other prizes;
- (2) Cut-glass, crockery, linen, cutlery, aluminum;
- (3) Forty-piece tea sets;
- (4) £6 in cash given away; in addition to linen, crockery and glassware;
- (5) One pair of blankets and 40 large tablecloths;
- (6) One bicycle.

The anxiety of the Board of Trade to put an end to Gift Nights for all time is well known, but surprise is expressed in some quarters that it is going so far as indirectly to eliminate the promotion of prizes for exploitation competitions, which scarcely can be construed as coming under the heading of gifts. An outstanding example of this was given recently by a leading city theatre which, by providing reciprocal publicity, promoted (at no charge to the theatre) a £350 automobile. The management subsequently was told that the idea of giving such a prize for a competition conducted by the theatre offended the spirit of the Board of Trade ban and the idea was scuttled. Though promotional ideas such as this always have been considered an important adjunct to a theatre's selling campaign, it now can be

## MODERN CHILDREN PREFER PICTURES

*Modern boys and girls much prefer going to motion picture theatres or listening to radio programs to reading books, a questionnaire recently completed by the Children's Aid Society reveals.*

*For every child who spends three hours weekly over a book, 12 children spend three hours weekly at theatres, according to the questionnaire, which was circulated among 10,000 boys and girls between the ages of 10 and 16 years. Forty-seven per cent of the children said they saw pictures twice a week; 49 per cent once a week and 2 per cent every day.*

deduced that the board indirectly has sounded their death-knell.

Australian writers have formed the Film Critics Guild of Australia, the chief significance of which lies in the fact that newspapers at last have recognized the industry's importance in the community. The Guild says that one of its most important objects is to "maintain and develop harmonious relationship between the picture industry and the press." Annual awards for the best imported picture and best Australian-produced picture will be made along the same lines as awards are made by similar organizations in the United States and Great Britain.

## Censor on Hollywood Tour

W. Cresswell O'Reilly, Chief Commonwealth Film Censor, is on his first overseas trip since taking office. He will be absent from Australia for nine months and, although his trip is in the nature of a holiday, Mr. O'Reilly plans to visit the British and Hollywood studios.

## Doyle Reassures Industry

To discouraging cables on the British production industry, coming through the Australian Press Association, reassuring statements have been issued by Stuart F. Doyle, managing director of British Empire Films, and Cecil Marks, general manager of United Artists, through whose organization the product of London Films is distributed.

"British International Pictures, Associated Talking Pictures, Capitol Films, Herbert Wilcox Productions and C. M. Woolf Productions are not affected by the crisis," Mr. Doyle said. "All are carrying on prosperously in their production activities and none of them is concerned.

"British International Pictures, which are associated with British Empire Films, Ltd., in the distribution of films in Australia, are in a very prosperous condition, the parent company's balance sheet recently disclosing a net profit of £639,850. This is the company with which John Maxwell, who re-

## Stuart Doyle Reassures Public That British Film Industry Is Sound as a Whole, Cites Profits to Substantiate Claim

cently purchased a big interest in Gaumont-British, is associated. Many other British theatre and production organizations are making good profits at the present time.

## Says Industry Is Sound

"The difficulties that are referred to in the cables do not affect the really solid part of the industry.

"Actually the British film industry as a whole is particularly sound, and an issue of £2,000,000 4½ per cent mortgage debentures recently put out by Associated British Properties, Ltd., the holding company of British International Pictures, was immediately over-subscribed, and is an indication of trade prosperity in England generally and the confidence of the public."

Mr. Marks said that he had received a cable from London Films stating that the company is in a sound financial position; that, in fact, it proposes to spend more than two and a half million pound sterling on its 1937 program. The company, the cable points out, recently has completed construction of studios at Denham and will release more than double its usual output this year.

## S. S. Crick to America

Stanley S. Crick, managing director of 20th Century Fox in the Commonwealth and chairman of directors of Hoyts, sails from Sydney on a world tour this week. He will travel through Europe, attend the Coronation celebrations in London, and visit the United States. He will be accompanied by Mrs. Crick and will be absent six months.

## Set 200 "History" Dates

"History Is Made at Night" has been booked in 200 key cities for day-and-date engagements on April 2nd, according to United Artists. Monroe Greenthal, director of advertising and publicity, has announced that the exploitation staff will be doubled to handle the picture, with men in the field scheduled to do advance work in 110 principal towns.

## Union Elects Donavan

Cyril Donovan, electrician at the Newman in Kansas City, and former vice-president of the Stagehands' Local No. 31, has succeeded J. R. Sandersan, Midland electrician, who was president of the organization until his death February 2. Walter Brown was also elected a vice-president of the union.

## Monogram Amends Charter

Monogram Pictures Corporation has filed an amendment to its charter authorizing the issuance of 1,000,000 shares of common stock instead of a preferred and common stock issue totaling 290,000 shares as originally filed in Delaware.



# PETTENGILL DEMANDS BLOCK SALES ACTION

## Calls for Hearings; Taxation Proposals Considered in Seven State Legislatures

A flood of proposed laws, threatening the motion picture industry with new or increased taxes, poured into the federal and state legislatures this week. Some of the bills met with the lawmakers' approval; a vast deal of it was debated at committee hearings.

In Congress Representative Samuel B. Pettengill of Indiana announced that he had asked Chairman Lea of the House interstate and foreign commerce committee for hearings on his anti-block booking bill.

New levies or modifications of old ones in the form of sales or admission taxes, or censorship fees, were being considered in Georgia, Idaho, Illinois, Kansas, Nebraska, Oregon and Wisconsin. Governor Earle of Pennsylvania recommended that the amusement tax in that state be dropped.

Bills ranging from Delaware's tax exemption proposal, to attract motion picture studios, to building law amendments and billboard regulations were pending in California, Connecticut, Kansas, New Jersey and North Carolina.

A measure legalizing Sunday motion pictures throughout the state of Delaware was introduced in the legislature at Wilmington.

Aroused by reports that he was ready to abandon his block booking bill in favor of an amendment to pending legislation extending the authority of the Federal Trade Commission, under which that body would be empowered to deal with the subject, Representative Pettengill announced his intention not only of pressing his measure but of seeking hearings at an early date. No date for the hearings was set.

Representative Samuel Dickstein, chairman of the House immigration committee, announced on Wednesday at a hearing on his alien actor bill that the measure will be amended to meet objections to quota restrictions so that the law will provide for unlimited entry of talent from any country which does not discriminate against American actors.

Fern Andra, Illinois born actress who became a European star, cited onerous restrictions placed on American born talent by foreign countries as reasons for the enactment of the Dickstein bill at the hearing this week. Miss Agnes Cronin, representative of the Works Progress Administration, told committee members that approximately 1150 persons are now on the theatre project rolls.

### Circuit Tax Proposed

A tax measure affecting theatre circuits and chain stores was presented in the Georgia Senate following its passage after two days of debate by the House. It provided for a levy of \$10 to \$500 per unit, scaled according to the number of establishments in the circuit or chain. Amendments placed theatres within the scope of the measure. The maximum tax was for circuits of 10 or more units.

A one per cent sales tax bill to supplant the two per cent law which recently expired was placed before the Idaho legislature.

Bills for a 2 per cent tax on gross receipts

and for statewide censorship were referred to committees in the Senate of the Illinois legislature.

A special amusement license tax bill, another for a five per cent income tax on corporations and a third providing for a two per cent sales tax were pending in the Kansas legislature.

Plans for a fight on theatre tax bills pending in the Nebraska legislature were drawn up by C. E. Williams, president of the Motion Picture Theatre Owners unit; Regina Molseed, secretary of the Film Board of Trade of Omaha, and E. R. Cummings, district manager for the Tri-States circuit.

### License Fee of \$1,000

The most troublesome bill would assess an annual \$1,000 license fee against distributors and prohibit exhibitors from purchasing more film than they could show. Enforcement would be placed in the hands of the State Railway Commission. Two bills called for taxes on exhibitors, one calling for a 10 per cent tax on rentals, the second providing for a 10 per cent tax on amusements. The tax could not be passed on to the public because of the way the bill was worded.

Exhibitors in Oregon were concerned over a possible revival of a bill to impose a tax of one cent on each theatre admission of 20 cents or less. The measure had been killed in committee but several legislators were planning to reintroduce it.

Music brokers would be obliged to pay an annual franchise tax of 25 per cent on their entire gross receipts from persons within Wisconsin for licenses or other agreements for the public rendition of copyrighted music under a bill introduced in the state Senate.

The Alabama House of Representatives passed a bill permitting motion picture theatre operators who absorb the gross receipts tax to deduct the amount of licenses from their tax payments.

Lower admission prices were in prospect in Pennsylvania as a result of Governor Earle's recommendation that the legislature drop the present amusement tax of one cent on each 25 cents of admission, totaling \$6,700,000 annually in the state. Exhibitors had added it to ticket prices.

### Construction Bill Opposed

Regulation of the construction of theatres was asked in a bill introduced in the California Assembly. Labor groups and exhibitors were opposing the measure.

Exhibitors, exchange men and salesmen gathered in Hartford last week for committee hearings on several bills pending in the Connecticut legislature. Two measures which would require two men in projection booths were held over for further hearings. A bill extending the Sunday closing hour from 10:30 to 11:30 p. m. was upheld by several exhibitors. No opposition was heard.

A bill introduced in the Delaware state Assembly, designed to attract motion picture studios to Delaware, would exempt film companies established in the state on or after July 1, 1937 from taxes for 15 years. Real estate used by the companies in connection with motion picture production would also be exempted.

Film processors would be allowed to place a lien on motion picture films for labor, services or materials under the terms of a bill introduced in the New Jersey legislature.

The Delaware State Assembly was considering a bill to legalize Sunday motion picture showings in the state after 2 p. m.

A committee of the Maine legislature submitted an unfavorable report on a bill to legalize public entertainment on Sunday.

## Title of Rogers Hospital Given To Commission

Title to the Will Rogers Memorial Hospital at Saranac Lake, New York, was transferred last Thursday to the Rogers Memorial Commission in a brief ceremony at the Twentieth Century-Fox Movietone studio in New York. The presentation was made by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., on behalf of the industry, to Jesse H. Jones, treasurer of the memorial commission.

Participating in the ceremony, in addition, were Major Leslie E. Thompson of RKO; Harold Rodner, Warners; Y. Frank Freeman, Paramount; Charles C. Moskowitz, Loew's; Harry M. Warner, Warners; George J. Schaefer, United Artists; Jules Brulatour, Ed Kuykendall, president of the Motion Picture Theatre Owners of America; J. Henry Walters, RKO; Spyros Skouras, National Theatres; Leopold Friedman, Loew's; Truman Talley, Fox Movietone; W. C. Michel, Twentieth Century-Fox; A. P. Waxman and Captain Eddie V. Rickbacker.

In addition to the \$1,000,000 sanitarium, the industry's endowed wards in the French Hospital in Manhattan and the large tract in Kensico Cemetery were turned over to be administered by the Rogers Memorial Fund.

On Friday, the general sales managers of all the large companies were the guests of Major Thompson at a luncheon during which plans for the Will Rogers Memorial Hospital campaign, headed by Major Thompson, were dismissed. Present were Abe Montague, Columbia; William F. Rodgers, MGM; Jules Levy, RKO; Neil F. Agnew, Paramount; John D. Clark, Twentieth Century-Fox; James R. Grainger, Universal; Gradwell L. Sears, Warners; A. W. Smith, Jr., United Artists; J. J. Milstein, Republic; Edward J. Peskay, Grand National; George W. Weeks, Gaumont British; Mr. Rodner, Warners, and Mr. Waxman, director of the campaign under Major Thompson.

## French 40-Hour Week a Problem

by PIERRE AUTRE  
in Paris

The motion picture industry in France is faced with the serious problem of compliance with a new law, recently passed, calling for a 40-hour week in all industries. The members of the General Syndicate of Cinema Workers, which embraces practically all employees of the industry, are demanding a five-day week and an eight-hour day, in accordance with the law.

The introduction of such a system would form a severe handicap for producers. Now in progress are negotiations looking to the most practicable application of the new rules and regulations.



# TAX AND CENSORSHIP BILLS ADD TO ILLINOIS EXHIBITOR TROUBLES

## Two Per Cent Levy on Gross Receipts Proposed; State Would Censor Films and All Advertising Material

by WILLIAM F. CROUCH  
in Chicago

Exhibitors in Chicago, perplexed and perspiring under the "heat" being applied to them from the direction of the City Hall, what with sharp increases in theatre license fees, rigid enforcement of building code and health ordinances, prohibition of giveaways, and a tightening of municipal censorship, now have the active sympathy of showmen of Illinois at large.

Two bills sent this week to committees in the state Senate, and understood to be meeting with considerable favor among the legislators, provide for the following:

A 2 per cent tax on all gross receipts of "places of amusement";

Formation of a state board of censors of motion pictures and all advertising matter that has to do with films.

Proceeds from Senator Tuttle's tax measure would go to the state old age fund.

The state board of censors proposed by Senator Meyers, would consist of three persons picked by the director of registration and education and would become a part of that department. A charge of \$3.00 per 1,200 feet of film would be imposed for every film submitted and \$3.00 for every duplicate print. The measure would become effective August 1.

The censorship bill, which exempts "films or views for purely educational, charitable, fraternal or religious purposes," and for "advertising purposes," provides that the department "shall approve and register such films or views including all sound accompaniments as are moral and proper; and shall disapprove such as are sacrilegious, obscene, indecent or immoral, or such as tend to debase or corrupt morals."

Regarding advertising the bill decrees that "all banners, posters or other advertising relating to such films or views shall be submitted to the department for approval, and the same shall be approved or disapproved in like manner as films or views are approved or disapproved."

Violations would be punishable by a fine of \$100 to \$500, up to a year in the county jail, or both.

## Erpi Picture Consultants Launch Educational Series

Erpi Picture Consultants, subsidiary of Electrical Research Products, Inc., is launching the production of a new series of educational pictures in the fields of human geography and human biology, intended for elementary school teaching. The company also has just completed a library of sound films covering the physical sciences through the cooperation of the University of Chicago.

## SHORT PRODUCT PLAYING BROADWAY

(Week of February 27)

### CAPITOL

Colorful Islands ..... MGM  
What Do You Think? ..... MGM  
Hold That Wire ..... Paramount

### CRITERION

Singing in the Air ..... RKO Radio  
Deadly Females ..... RKO Radio  
Be Human ..... Paramount

### MUSIC HALL

Mickey's Elephant ..... United Artists

### PARAMOUNT

Paramount Pictorial, No. 6. Paramount  
Where Champions Meet ..... Paramount  
The Paneless Window  
Washer ..... Paramount

### RIALTO

Whoops, I'm an Indian .... Columbia

### RIVOLI

Mickey's Elephant ..... United Artists

### ROXY

Three Little Wolves ..... United Artists  
Springtime on Lake Como ..... European Films  
Slippery Silks ..... Columbia

### STRAND

Porky's Road Race ..... Vitaphone  
Along the Mediterranean ..... Vitaphone

## Balaban Theatre Group Buys St. Louis Property

The Chicago syndicate composed of Jules Rubens, Sam Meyers, Fred Bartman, Arthur Greene and A. J. Balaban and known as Balaban Theatres, has purchased a site at Hodiament and Easton Avenues in St. Louis for construction of a large theatre. It was reported some ago that the syndicate would enter the St. Louis field, but this is the first actual step taken in that direction.

## Deny "Ecstasy" Injunction

Circuit Judge John I. Viney at St. Petersburg, Fla., has denied an injunction sought by Robert Boardman, manager of the Playhouse there, to restrain County Prosecutor Henry S. Baynard from interfering with a second showing of "Ecstasy."

## Becker Suit Dismissed

Dismissal of petitions, cross petitions and answers in the cases of Paramount and Fox against W. E. C. Becker and Naomi Becker, owners and operators of the Isis at Ashland, Neb., was made in the federal court at Lincoln, Neb., this week.

## Paramount Keeps Wolfe

Manny Wolfe, head of the story department at the Paramount studios, has signed a new two-year contract with the company.

## 50 Bookings Set for 'Maytime'

Prior to the regular national release of "Maytime," MGM will initiate a presentation plan whereby the musical will be given prerelease bookings in some 50 cities. "Maytime" co-stars Jeanette MacDonald and Nelson Eddy.

Among the cities in which the showings will take place are Montreal, March 5; Los Angeles, March 10; Milwaukee, March 11; Denver, March 11; San Francisco, March 11; Memphis, March 13; Evansville, March 14; Seattle, March 26; Portland, March 26; Boston, March 26; Washington, March 26; Chicago, March 13; and on March 12th the following: Salt Lake City, St. Louis, Toledo, Wilmington, New Orleans, Indianapolis, Kansas City, Louisville, Atlanta, Houston, Nashville, Rochester, Syracuse, Baltimore, Norfolk, Richmond, Pittsburgh, Columbus, Dayton, Akron, Canton, Cleveland, Harrisburg, Reading, Providence, Springfield, Worcester, Bridgeport, Hartford, New Haven, Waterbury, Detroit, Buffalo, Cincinnati, Philadelphia. Special engagements will be held likewise in six Florida cities.

An "international" press preview of the picture, which is based on Sigmund Romberg's musical play, and was directed by Robert Z. Leonard, will be held in Hollywood next week. This will be similar to the preview given "Romeo and Juliet," which was attended by about 700 correspondents and newspaper men.

The pre-release presentation of "Maytime" will be attended by an extensive promotional and advertising campaign. A special exploitation staff will be delegated to launch the openings in the various cities. The national newspaper ad campaign will include on opening day full page spaces across a six-column width, in addition to preliminary four and five-column ads.

Among the magazines represented in the national magazine advertising on "Maytime," are Collier's, Liberty, Redbook, McCall's, Saturday Evening Post, Woman's World, Time, Literary Digest, News-Week, Life, True Story and Parent's Magazine.

## Thomas for Dialogue

Lowell Thomas, commentator and author, has been signed by Grand National to do the dialogue on "Killers of the Sea," to be produced by Raymond Friedgen.

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# REVIEWS OF BOOKS

**SHOWMANSHIP IN BUSINESS.** By Kenneth M. Goode and M. Zenn Kaufman. Published by Harper & Bros. 213 pp. \$2.75.

Showmanship in business is not new. Nor was it new even in the time of the itinerant medicine man who attracted attention of customers with free entertainment and giveaways to sell something else.

The technique has not changed essentially. The modern medicine man has exchanged his decorated horse-drawn wagon for the printed word and the air waves, his oil torch for neon signs, his sombrero and Prince Albert cutaway for striped trousers and gardenia. Instead of "high pitch" he has appropriated the term "showmanship" from show business and turned it over to big business as a definite solution of selling problems.

Showmanship now assumes sufficient importance to the advertising gentry to rate a book and in "Showmanship in Business" by Kenneth M. Goode and M. Zenn Kaufman, the authors, who have written other volumes on advertising, tell and not too successfully how showmanship may be applied easily and profitably to business in general.

This they go about doing in the first

chapter, headed "The Simple Formula for Success," with the calm assurance: "For all practical purposes, thoroughness in checking the more or less obvious possibilities of showmanship can take the place of a naturally agile imagination, just as surely as a certain number of hours' practice under some standard method will enable you to play the piano. That is the best way to learn showmanship. Any ordinary businessman can, whenever he pleases, achieve reasonable fame as a showman by selecting for his own purpose any one of a dozen ideas elicited by no magic more brilliant than a patient mechanical checkup of sources."

Motion picture showmen will be pleased to know it's as simple as that.

In support of the authors' brave declaration some 50 psychological and physical elements are listed and illustrated by actual campaigns put over by advertisers. Additional ideas taken from here and there are used to point up other chapters on showmanship in various branches of advertising. These include, among others, show windows, interior display, commercial shorts, display advertising, sales contests and training of salesmen. Motion picture tieups are mentioned in a chapter on publicity. But little reference is made to picture and theatre ad men or their activities, and in describing outstanding film tieups the authors neglect to credit the showmen responsible for them. Inexcusable instances of this are the Warner Bros. "42nd Street Special," the "Six-Day Bike Rider" tieup and Columbia's "Lady for a Day" Apple Annie campaign.

Picture business is soundly spanked in the declaration that theatremen are poor showmen, that the Harry Reichenbach school of exploitation is to be blamed for throwing showmanship into "doubtful repute businesswise" and in a warning to merchants against rushing into reciprocal tieups, as follows.

"Let us, however, caution you against rushing too quickly into a reciprocal tie-up. Don't give without getting. A great many tieups are 90-Movie and 10-Merchant. Merchants seem to be hypnotized by any offer to shine in the reflected glory of Great Garbo. (Two passes for the show throw a lot of people off balance.) It doesn't pay. The picture men have been spoiled."

However, the lowly pressbook is praised and Terry Turner mentioned as a "noted exploiter" in connection with the Quaker Oats tie-in on "Six-Day Bike Rider."

Adolph Zukor and the late Marcus Loew also are mentioned.

In all, the 213-page volume is fairly interesting but hardly valuable to theatremen familiar with the machinery of exploitation explained here in detail. The ideas used as illustrations are for the most part elementary but may serve the interests

of the non-showman businessman encouraged to venture in this direction. The authors however err in assuming that willingness and study are the only requisites in transforming staid merchants into veritable exploitation experts. They have yet to prove these the sole qualities needed.

Despite the numerous ideas, painstaking analyses and other devices aimed to simplify the subject, the book falls far short of its early promise to reduce the intangibles and vagaries of showmanship to a series of easy lessons. The authors further defeat their purpose in discounting the assistance to be had from showmen who are and always will be responsible for the majority of successful tieups. Hard-headed nationwide advertisers and local merchants benefiting from motion picture tieups will continue to cooperate regardless of the uncalled for warning to lock their doors.—A-MIKE VOGEL.

## Paramount Shifts Sales Personnel

J. E. Fontaine, district manager for Paramount, with headquarters in Chicago, has been appointed successor to Harry Hunter as branch manager in Washington. Mr. Hunter replaces the late John Kennebeck as managing director for the company in Australia.

Allan Usher, now Chicago branch manager, becomes district manager in place of Mr. Fontaine. James Donohue, Minneapolis branch manager, will take Mr. Usher's former post. No decision has been made as yet to fill the Minneapolis position.

## 'Fire Over England' Opens Deluxe Theatre in Paris

The Normandie, most luxurious film theatre in Paris, has opened with the Alexander Korda production, "Fire Over England." The new house, which seats 2,000, is on the Champs Elysees.

## Basha Opens New House

J. A. Basha of Corner Brook, Newfoundland, has opened the Palace theatre there with himself as manager and his son, Frederick A. Basha, as assistant manager. The house, with over 500 seats, is equipped with RCA High Fidelity equipment.

## Weinberger On Tour

Mack D. Weinberger, general sales manager of General Pictures, has left New York on a tour of key city exchanges. He will also visit Hollywood and will return to New York with a print of General's first production, "Three Legionnaires."

## Arnold Albert Joins Studio

Arnold Albert, exploitation director for Warners' western zone, with headquarters in Los Angeles, has joined the company's trailer department at the Burbank studios as assistant to Sanford M. Abrahams.

## UA Ad Chief in Hollywood

Monroe Greenthal, director of advertising and publicity for United Artists, is in Hollywood for a series of conferences with studio executives concerning advertising plans for forthcoming productions.



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# REPLACEMENT OF OLD EQUIPMENT LEADS TECHNICAL DEVELOPMENT

## Score of Features in Color Employed Several Different Processes; Healthful Sign, Says Cinematographers Society

While no revolutionary technical developments were recorded in cinematography, sound and related functions in 1936, the year was notable for two facts, a wide replacement of old and obsolete equipment, much of which had been in service since the advent of sound ten years ago, and detail improvements in materials, equipment and methods. These are emphasized in a survey conducted by the American Society of Cinematographers in Hollywood.

One of the more significant phases in the technical field was the production of nearly a score of color features, in several different processes, by both major and independent producers. This, according to the ASC, was a more fundamentally sound development than a color "boom," because it permitted a more intelligent exploration of the problems and possibilities of color than could be possible in an industry-wide scramble for "something in color."

A marked tendency among studios toward closer cooperation in technical matters was reflected in a general way in the international field. A definitely increasing number of Hollywood's outstanding technicians have been engaged by foreign producers, especially in England. In that country, too, a number of American technical companies have established either branches or subsidiary companies. Among them are Mole-Richardson, Technicolor and others with British affiliate companies, and Dunning Process Company, with a working agreement with the Humphries Laboratory, making both Dunning Process shots and the new Dunning-color process available on both sides of the Atlantic. Cinecolor has established trans-Pacific connections, with a color laboratory in the Orient.

Developments in particular fields, according to the Cinematographers' Society, were:

### Raw Materials

Insofar as professional film is concerned, the improvements have been largely in detail, and unpublicized. Agfa quietly introduced a new film bearing the old name, "Superpan," but featuring increased speed and improved fine-grain characteristics. Similarly, the same company has replaced its previous "Finopan" background-film with a new emulsion of softer gradation, but the same name. The Agfa Infra-Red sensitive film, recipient of an Academy technical award, has gained notably in popularity, being used in every studio. Du Pont has made similar improvements in detail, but none of a revolutionary nature. The Eastman forces report similarly, indicating that while many detail improvements were made in all emulsions, only one professional film was deemed sufficiently changed to merit a new type classification. This is the "1357" sound-recording positive, made for variable-area recording by ultra-violet light. Under ordinary light, this emulsion shows little, if any change from the

## PREDICTS OPERAS WRITTEN FOR SCREEN

*Motion picture productions of great American operas, with words and libretto written exclusively for the picture, is possible within the next few years, it is predicted by Eugene Ormandy, director of the Philadelphia orchestra, according to a statement made at Columbus, Ohio, where the orchestra appeared last week.*

*"It would take much money. Production costs would be enormous. A far-sighted producer would have to gather all of the best minds from all over the world to help him, and that is hardly probable, as you can see. But eventually it will come. There is no doubt in my mind about that," he said.*

previous "1359" type; but it has somewhat more sensitivity in the ultra-violet region.

In substandard materials there has been considerably more activity. Most notable, unquestionably, is the popularity of Eastman's Kodachrome natural-color film. Despite its greater cost, this film is proving at least as popular as black-and-white (as judged by the volume of both handled in Eastman processing-plants). In some districts, it is reported that 60% of the plant's output is Kodachrome processing, with the remaining 40% spread over all types of black-and-white.

During the year, a number of important advances have been made in Kodachrome. Early in the year, a special Kodachrome emulsion, known as "Type A," was developed for use under incandescent lights. Soon after, both emulsions were made available for users of 8mm. cameras. Early in the fall, improvements in processing, and also in a new emulsion, increased the daylight-speed of the film notably. For earlier emulsions, the Weston-speed rating was increased by processing changes from 4 (15° Scheiner) to 6 (17° Scheiner). The new emulsion ("9120" and over) combined with the new processing, raises the speed-rating to approximately 10 (19° Scheiner). At the same time, 35mm. Kodachrome for miniature cameras (Leica, Contax, etc.) was made available.

*(Kodachrome is used only for amateur "movie making" or in other instances in which prints are not required.—Editor.)*

In the substandard black-and-white field, Agfa also introduced a new high-speed Panchromatic 16mm. film known as "Hypan," and described as an intermediate between regular panchromatic and Superpan, at a price more popular than that of Superpan.

Gevaert introduced its 16mm. reversal film to the American market, and is also manufacturing a low-cost preslit 8mm. film for the new Univex 8mm. camera.

### Cameras

The hoped-for noiseless camera did not put in an appearance during 1936, but a very welcome sign of progress was the fact that several studios in this country have invested in new and modern camera equipments. Sammel Goldwyn put a number of the de luxe Mitchell "NC"

## Closer Cooperation Among Studios Is Seen in Increasing Employment of American Technicians in Foreign Studios

self-blimped cameras into service. Paramount is reequipping with the latest type of silenced Mitchells, 10 of which are going into service immediately. The De Brie "Super-Parvo" camera, integrally blimped, made its debut on actual production in Hollywood, though used for some time in Europe, and in studios in New York, Detroit, and elsewhere. Several have been used on production at the Twentieth Century-Fox studio, and at Universal.

An interesting new color-camera was developed by the Dunning Process Company. This camera uses two films, side by side, passing through a double pilot-pin movement, and receiving their images through a Harrison "Multichrome" optical unit on the lens. This design eliminates the loss of definition in the rear (red) negative, common to bipack processes. The camera also incorporates a noteworthy feature by which the filter-balance is controllable, and may be adjusted by visual inspection through the finder.

In the substandard field, Bell & Howell supplemented their "Straight 8" Filmo camera (using pre-slit 8mm. film) with a virtually identical model for standard 8mm. The Eastman Kodak Company introduced a magazine-loading 16mm. camera embodying numerous refinements. Home-movie making is being brought to a vast new group with the introduction of the Univex 8mm. camera. This will use pre-slit Gevaert 8mm. film with an additional charge for processing. A similarly low-priced projector is also made, bringing the cost of buying and operating a home-movie outfit within the reach of thousands.

### Accessories

The Fearless Camera Company introduced a new camera-dolly in which the features of both the crane-type ("Velocitor") and the turntable-type ("Rotambulator") are combined. In it a spring-counterbalanced crane arm is mounted on a revolving turntable, which in turn is carried on a four-wheeled chassis.

Emil Oster, camera executive at the Columbia Studio, developed an accessory for high-speed camerawork. This is a motor-drive which eliminates the complication and uncertainty of handcranking a high-speed shot through a gearbox.

The Fried Camera Company developed a special underwater housing for the three-color Technicolor camera.

Several improved types of blimps have been developed, both by the studios themselves and by equipment firms. The Raby blimp is being used in many studios. Specially modified Raby blimps are being ordered in quantity to house Paramount's new Mitchell cameras.

During the year the new Photoscop was brought into the American market. This electric photo meter by an arrangement of pre-setting both film speed and shutter speed gives a direct lens reading.

### Lenses

An outstanding special-purpose development is a universal-focus lens-mount developed by Hal Mohr, A.S.C. This makes use of a standard Leica "Summar" lens, which is mounted in a ball-and-split-socket mount so that the lens may be rotated about its optical centre, or nodal

*(Continued on following page)*



# OBSOLETE EQUIPMENT REPLACED

(Continued from preceding page)

point. In use, this permits an effect similar to that obtained with a swing-back "still" camera; i.e., altering the plane of focus from a plane at right angles to the optical centre-line of the camera to a diagonal position relative to the camera. This gives an effect of universal focus along this diagonal plane, though the focus drops off normally on both sides thereof.

## Lighting

The trend to lower levels of illumination and fewer lighting units still continues. This is particularly noticeable in Technicolor cinematography, and is attributable alike to improvements in the process itself; more efficient beam-distribution on the part of the new H.I. Arc spot-lighting units, and to increasing familiarity with the process.

Mole-Richardson introduced several new Fresnel-lensed lamp in both the Incandescent and the Arc types. These include the (incandescent) "Senior Solarspot," a 5,000-Watt unit; the "Ultra H.I. Arc," a 150-Ampere high intensity unit; and the "Type 60," a small 60-Ampere arc said to outperform the older 80-Ampere rotaries. The Fresnel-lensed "Solar-spots" came into general use in every studio. Twentieth Century-Fox announced a program of completely replacing reflector lamps with these new units.

## Special-Process Cinematography

The outstanding development in this field was legal, rather than technical. It was a cross-licensing agreement by which the major producers arranged to effectively pool all existing patents relating to special-process cinematography, and provide for licensing under future patents. A provision is also made by which non-members of the agreement, such as independent producers, industrial studios, and others, may obtain licenses. This move quashed an involved tangle of lawsuits and counter-suits growing out of patent infringement claims, and should go far to advance progress in this important field, as it virtually eliminates the ever-present fear of imitation and infringement. Notable use has been made of special-process cinematography, and especially optical printing, in musical films. Projected-background process shots have been made in Technicolor: extensive tests having been made by Vernon L. Walker, A.S.C., for Pioneer Productions and RKO, and the process having been used in actual production by Gaetano Gaudio, A.S.C., at Warner Bros.

## Natural-Color Cinematography

While a year ago it was forecast that 1936 would see the production of nearly a score of Technicolor productions, the year has actually seen five produced in this country, and a sixth in England.

At least an equal number of color features have been made by independent producers, using two-color processes such as Cinecolor, Magnacolor, and the like, including Hirlacolor, a Magnacolor variant.

A highly significant development was the work done on the Keller-Dorian (lenticular film additive) process by a group of Paramount and Eastman engineers at the Paramount studio.

Another promising contender is the new Dunningcolor process. It is a wide-range two-color process which by means of a special camera and special printing methods permits the use of standard negative film and standard (single-coated) positive film, and gives excellent, well-defined subtractive prints.

Considerable undercover experimentation in color has gone on in virtually every studio. Both MGM and RKO have experimented with the Gilmore "Cosmocolor," while at Universal,

## 95,500,000 HOURS AT RADIOS BY U. S. FAMILIES

*A total of 95,500,000 hours each day are devoted to listening to radio by families in the United States, it is indicated in research studies conducted by the staff of Dr. Daniel Starch, research authority, under the sponsorship of Columbia Broadcasting System.*

*It was determined that there are 24,500,000 families owning radio sets in the country. A total of 76.4 per cent of these families listens to the radio sometime each day; 18,718,000 families listen each day, and each family listens on an average of 5.1 hours each day. The foregoing figures result in a daily total of family listening hours of 95,500,000.*

considerable work has been done with "Telco," an optical process, originally additive.

There has been an increasing demand for natural-color stills, and every major studio has been searching for a really commercial method of producing them. At present, everything from hand-coloring to "one-shot" cameras is being used, the most popular medium, perhaps, being the Dufaycolor transparency process. The Curtis color camera, an excellent, moderate-priced "one-shot" instrument, is being used in several studios, with good results.

## Make-Up

Two important developments may be chronicled in this field. The Max Factor laboratories introduced the "T-D" series of make-up materials, primarily a range for the new Technicolor, but also applicable to black-and-white. Jack Dawn, make-up head at MGM, developed a truly remarkable material and technique for character make-up, by which the actual contour of the head and face may be sculptured to suit the part, and convincing bald heads created without sacrificing the player's hair.

## Film Standards

In America, the industry is standardizing on 2,000-ft. reels for release, and is also establishing standards for leader and change-over cueing. The S.M.P.E. single-perforation 16mm. sound-on-film dimension appears to be on the way to world-wide acceptance as standard for 16mm. sound.

## Sound Recording

Significant of the length of time elapsed since the Vitaphone took Hollywood by storm, and virtually every producer save RKO and Pathe contracted for Western Electric sound, several of the studios changed to RCA recording. A sweeping reduction in royalties, service charges and other costs took place, more or less incidental to this.

Technically, the most important development in recording was the introduction of RCA-Photophone's system of ultra-violet recording. This may be applied to any RCA-Photophone recorder.

Western Electric introduced "Mirrophonic" reproducing equipment, a monaural development of the binaural system experimented with by Leopold Stokowski and the Bell Telephone engineers.

The two-way multiple horn system developed

by Douglas Shearer, A.S.C., at Metro-Goldwyn-Mayer, has been used in several theatres for roadshowing of special pictures.

## Substandard Sound

Berndt-Maurer introduced an excellent double system 16mm. recorder. It may also be noted that 16mm. sound-on-film rental libraries have been gaining considerably. Some theatrical productions have been reduced to 16mm. for this purpose and there are constant rumors that various major producers are about to enter this field on a large scale. In England, Gaumont British is understood to be doing so, despite protests from exhibitors.

*(A novel method brought out in 1936 by George Lane at the Cineadograph Laboratories provided both color and a standard sound track on 16-mm. stock. The color process is two-color additive, with each pair of images placed horizontally (course of film through camera and projector is accordingly horizontal), and this provides space for the standard (35-mm.) width of the sound track.—Editor.)*

## Projection

As prosperity is visibly returning to the nation's box-offices, an increasing number of theatres are re-equipping their projection installations. High-intensity arc lamp-houses using the National Carbon Company's "Suprex" carbons for maximum illumination, are becoming more and more common in theatres of the class using low-intensity and hi-lo arcs. Surveys show a gratifying improvement in screen-brilliance averages. Dr. John G. Capstaff, of the Eastman Laboratories, has devised an optical system which increases the light-output 380% while permitting a reduction in Amperage from well over 100 for H. I. rotating carbon arcs (usually 120 or more) to an average of 85.

*(The optical system devised by Mr. Capstaff was devised for a projection system directly applied to special illumination problems in the projection of lenticular color film.—Editor.)*

## Laboratories and Methods

During the year, one of Hollywood's most important commercial laboratories—the Consolidated Film Industries' plant—was completely modernized, and a new firm—International Cinema Laboratories—put up an entirely new, and most modern plant. Several of the studio-owned laboratories have modernization plans projected, and at least one is reported to be contemplating an entirely new plant.

The Bell & Howell automatic production printer came into additional use in several laboratories.

*(Other automatic production printers given extended application were those of Oscar Depue and Andre Debré.—Editor.)*

The Fried Camera Company introduced two new moderately-priced printers—one for 35mm. and one for 16mm. As companions to these printers, the same firm produced 35 mm. and 16mm. light-testing machines for print timing.

An interesting small developing-machine was developed by Hugh Gwynne and the World Motion Picture Equipment Co. This plant is small enough to be portable—it can be carried into the field in a light truck—and can be operated by one man. Operating two fixed film-speeds (for negative and for positive, respectively) the machine obtains a remarkably wide variation in development timing by altering the length of the loops in any solution.

In the Paramount experiments with Keller-Dorian color, standard developing-machines were adopted to reversal-processing, and it was proven possible to make excellent color-prints from the lenticular-base Keller-Dorian reversal film.





# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*



## THEATRE TIME-TABLES

In the issue of April 21, 1934, under the heading "The Public Be Damned", Martin Quigley discussed at length among other things the boxoffice disadvantages of "allowing or compelling" patrons to see a feature picture from any point but the beginning. Mr. Quigley pointed out the necessity that the industry do something about it.

His editorial brought quick comment from important quarters. In the following issues of May 5th and May 12th, producers, distributors, exhibitors, newspaper editors agreed or disagreed, with the majority concurring with the publisher that doing nothing to prevent patrons from coming when they pleased was a destructive practice. How to combat it was another thing.

Among the solutions most frequently suggested was the time-table schedule in advertising, already utilized by representative theatremen at that time and, since the Herald's "open forum" on the subject, adopted by many other exhibitors in the intervening years.

Further progress in the education of patrons to "arrive in time" is indicated in the article by John Bigelow, issue of January 30th. Mr. Bigelow, motion picture editor of the Spokane, Wash., *Press*, described the success of the movement in the Pacific Northwest made possible through the co-operation of his paper. And now the discussion is extended on a following page by Joe Kinsky, Tri-States Theatres district manager, who illustrates his article with a series of suggested advertising slugs created by the Round Tabler for this purpose.

Mr. Kinsky sees the hurdle from both sides of the fence but feels that there is much more to be done. He is of the opinion "that exhibitors should, on the suggestion of Motion Picture Herald, launch a 'Go-to-the-Show-on-Time' campaign".

The issue is clearly defined between those theatremen who see the boxoffice necessity of bringing patrons to the show before feature-starting time and those who believe in letting well enough alone.



## "EVERYBODY TALKS ABOUT IT"

Out-of-town managers who come to New York to work are struck immediately with the lack of social contacts between theatremen in the Big City. On this score, they wonder why. They point out that in other spots showmen get together often if for no other reason than a "cuppa coffee" and bemoan the absence of such opportunities to relax after the show or on days off with men "who speak the same language."

It's a question or a problem, as the case may be, that comes up for discussion right along among those who labor in the metropolitan area. There is no sound reason why showmen should not fraternize here as they do in other situations. Among the replies given by those queried is the size of the city, the time element, the long day's work, etc., etc. But theatremen in top cities such as Chicago and Philadelphia, for instance, do not find these obstacles in their way. They manage to gather frequently and enjoy each other's company.

Mark Twain was credited with saying: "Everybody talks about the weather but no one does anything about it!" That might be paraphrased as a good answer as any to the subject before the house.



## ADVERTISING TO BE HAD

The number of theatre publications issued regularly in one form or another by Round Tablers increases steadily and it appears that as an extra and excellent low-cost medium these "house organs" are paying their way and sometimes more. Recently received are copies of the papers published by W. Clyde Smith, in Hot Springs, Ark., Frank Shaffer, in Harrisonburg, Va., Pat Patchen, in Lincoln, Nebr., H. J. Quartemont, in Milwaukee, Wis., A. C. Balducci, in Fulton, N. Y., and W. Bennett, in Vernon, British Columbia. Layout and copy in all cases of course is more than adequate but another significant virtue the publications have in common is outside advertising often sufficient to pay all costs.

Businessmen who know the value of tying in with motion picture publicity are never hesitant to avail themselves of the sales advantages to be had in such advertising. Theatremen who would venture in this field but are held back by the expense involved should keep this in mind.



PROGRESS NOTE. Men on skates clear the ice between sessions at the Rockefeller Center outdoors rink. Stock boys in the mail order warehouses propel themselves on roller-skates as do girl messengers who flit from department to department at the telegraph companies' mammoth main offices. Seems that in the interests of better grosses something might be done about equipping busy managers with bicycles.

*A. Mike Page*



# SHOWMEN'S LOBBY LAFFS!

## Troup of Chinese Welcomed by Scott With Co-op Page



This cartoon was created by Milt Rosenfeld, Club artist.

BOY: "IT'S LIKE WALLA WALLA, ONLY IT'S DIFFERENT."

If any of the members are interested in securing a lot of snappy Chinese one-column and two-column slugs plus a four-column reverse, Sid Scott at the Famous Players-Canadian Capitol, in Sudbury, Ontario, may be able to oblige. For Scott with a Chinese act called "Shanghai Troupe" booked to play a three-day date on a coast-to-coast tour, decided to welcome the players with a key-to-the-city act sponsored by the local Chinese merchants.

The above-mentioned slugs were made up in greetings form by a local Chinese artist and Sid went out to convince the city's oriental merchants that participation in a full page co-op to welcome the visitors from home would not only be a nice gesture but also would enhance their standing among newspaper readers. "When you can sell the whole Chinese fraternity and it costs the theatre nothing—it's something different," writes Scott, which no doubt it was. Laundries and restaurants took most of the space with the top streamer and center of the spread given over to the attraction and theatre.

As the North Country offers little in the way of vaudeville orchestras, Sid conceived the idea of renting Chinese musical records to be played on the house non-sync and after much difficulty finally rounded up some 16 of these. Incense was added for further effect and from latest reports Scott now is head man among the Oriental launderers and restaurateurs for taking so deep an interest in the drama of their native country.

"Tell Us What You Did"

### Benjii's Goodwill Stunt

Swell goodwill builder was stunt pulled by Ed Benjii, Capitol, Madison, Wis., when he offered gratis use of his theatre for local teachers in which to hold their annual convention. Ed says offer was accepted with alacrity and to show appreciation teachers purchased block tickets for forthcoming pictures. Convention program carried nice theatre mention.

### Identify Neon Signs For Theatre Tickets

Up at the Central Square Theatre, Cambridge, Mass., Manager M. M. Corkery hit on the unusual contest twist of asking newspaper readers to identify various leading stores by the neon signs decorating their establishments for tickets to see "College Holiday."

Paper ran a page co-op in the center of which was a photo layout of the various signs. Surrounding these were placed the ads of the participating merchants without the full names or addresses, though the business was identified by the ad copy. Readers were required to clip the sign photos and attach them to the ads to which they belonged. Names and addresses in all ads had to be filled in plus a short statement on what the entrant thought the predominating feature in each ad.

"Tell Us What You Did"

### Philatelists Exhibit Stamps for "Clipper"

Contests highlighted Will Harper's "China Clipper" date at the Liberty Theatre, Trail, B. C., one of which brought out all the philatelists when Will offered passes for the best two exhibits of airmail stamps. All entries properly marked were exhibited in lobby, where they created plenty of interest.

Another contest was held in which ducats were awarded those correctly answering list of questions pertaining to construction and various measurements as regards wings, tail, engine, etc.

"Tell Us What You Did"

### Abbott's "Jury" Subpoena

For "We're on the Jury," Guy Abbott, Arlington Theatre, S. D., covered his mailing list with government post cards, message side containing subpoena for the recipient to act as a witness in the trial of The People vs. Melen Broderick and Victor Moore, who were charged with being the funniest team of entertainers on the screen.

### Criterion Search for Twins Publicizes "Affairs" Date

As George Arliss plays a dual twin role in "Man of Affairs," the date at the New Criterion, on Broadway, was aided by Manager Milton Marien with a "Search for Twins" contest tied in with Station WINS, local jewelers and photographer. Week ahead, in lobby broadcast, station invited twins to send names and addresses to theatre and to the 700 who replied form letter was sent inviting them to the photographer where their pictures would be taken free of charge and to be displayed in the theatre lobby for judging.

Letter served as admission to the theatre after it had been certified by cooperating photographer and at the special showing most identical twins were selected by the judges for the prizes which of course were two of each.

"Tell Us What You Did"

### Extensive Billposting On Paris "Pine" Date

Taking it upon themselves to make colorful Paris even more colorful, Rene Lebreton and Andre Agramon, at the Paramount, in the French capital, planted all sizes and types of posters in prominent spots all over the city and in suburbs for the date on "Lonesome Pine." The all-color angle was also stressed in newspaper ads, each of which was distinctively set off with use of pine-like borders. (Examples of these newspaper displays were run in a recent Round Table ad page.) All important picture magazines and newspapers featured the showing also from the color slant.

Front sported a many-hued rainbow across the top of marquee (see photo) with huge electric sign also stressing the color. Cut-outs of the stars and front panels were bordered in pine-tree effects, scene stills of the picture being treated similarly. The artificial pine effect against the trees that border the avenue made for an unusual display in the decorations.



Pine Front at Paris Paramount Theatre



## Smart Campaigns Precede Openings of "Lost Horizon"

Folks down in Miami Beach and in New York were bowed in to the road-show premieres of Columbia's "Lost Horizon" after four-weeks of steady and effective campaigning that covered all avenues.

In the Florida vacation spot, Sonny Shepherd skippered a drive at the Lincoln that plastered the newspapers with stories and serialisation for weeks ahead. Well in advance was displayed the special art exhibit of water colors used to assist in the production and shown with an exact miniature reproduction of the Shangri La set in the picture (see photo). Shangri La fashions were tied in with smart stores, plugged on women's pages along with other style accessories. Post cards signed by Ronald Colman were mailed from Hollywood to local women. For the opening, giant blimp with title in neon letters covered the city and a 90-minute broadcast was featured in the lobby where stars and celebrities were greeted as they arrived.

"Lost Horizon Handicap" at the Hialeah race track on opening day broke sport pages throughout the country and all in all, Shepherd put over a bang-up campaign with the cooperation of Columbia exploiters, Ralph Gervers and Don Prince.

For the reserved seat engagement at the New York Globe, the water color exhibit was displayed at Bloomingdale store which advertised the showing heavily. Miniature reproductions of the picture sets were planted in various parts of the city, the Colman postcards mailed from Hollywood to New York names, and special rotogravure heralds distributed in selected residential sections of the city.

Drug and cigar store chains advertised the book with special displays and a perfume tein brought smart windows in the mid-town shopping center. Brentano's, leading book store used the Shangri La set reproduction, publicised both editions of the story. Style fashions were tied in with leading shops and department stores which also cooperated with complete window displays.



"Lost Horizon" Studio Exhibit in Miami

## Governor Allred of Texas Presents Quigley January "Silver" to Grady



Again the state of Texas honors the Quigley Awards Competitions as Governor James V. Allred presents the January Silver Plaque to Hal B. Grady (right), voted the manager of the Palace Theatre, in Lubbock, for his campaign on Paramount's "The Plainsman". Looking on approvingly are Representative J. Doyle Settles (left) and Gus Hoenscheidt, Grady's assistant. The Chief Executive complimented the winner in saying: "Inasmuch as you have been awarded this plaque in an international contest, I feel that you have brought honor to the state of Texas as well as personal glory to yourself."

## Eason Issues Checks On "Lloyds of London"

To exploit "Lloyds of London" at the Oakwood Theatre, Toronto, Allan Eason issued checks made payable to the order of "Oakwood Theatre Patron" on the Lloyds of London Bank in the amount of One hour and twenty minutes of spectacular screen entertainment. Easel in lobby carried list of numbers and guest tickets were awarded.

Another theatre activity successfully put on by Allan is a Shirley Temple Club. Application cards are filled out by the kids, membership cards presented and on the birthdays of each member, guest tickets are sent from Shirley.

"Tell Us What You Did"

## Human Interest Yarn

Unusual showing of a picture to inmates at a penal institution was private screening of "Black Legion" at the Michigan State Prison for the four prisoners found guilty in the recent Black Legion case in that state. Detroit papers played up the yarn, one sheet with a three-column story and photos and another with a full-page banner.

## Safety Campaign Launched by Reynolds

Al Reynolds' ballyhoo for his campaign on "You Only Live Once" at the State, Austin, Texas, included a special street car covered with banners selling the credits with strong copy. During the peak hours for several days before opening, the car covered the main streets with both bells ringing constantly to attract attention. The stunt was arranged in connection with a safety campaign which enabled him to plaster the intersections with "Drive Carefully—'You Only Live Once'" cards.

Local radio stations and press gave the picture a number of breaks, department stores and specialty shops contributing window space and cooperative ads.

"Tell Us What You Did"

## Make Tieup With Newsreel

Newspaper-theatre tiein with the Chicago Times has been effected by John Joseph, RKO Chicago district theatres ad head and Jack Osserman, RKO branch manager, whereby regular Pathe News weekly releases will be plugged by the daily and theatres playing subject listed weekly.





Rosenthal's Male Nurse Street Bally

## Man Dressed as Nurse Street Ballys "Reunion"

Man dressed as nurse wheeling baby carriage with five dolls inside properly labeled (see photo) was street stunt used by Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., for his "Reunion" date. *Times-Star* Carrier ran contest offering Quint dolls to those securing five new subscriptions, full page ads were run together with order blanks.

Another contest which proved successful was coloring contest, with paper running pictures of the Dionnes and tickets going to winners. Special dodgers printed by the *Times-Star* were distributed by crew of their men; entire cost paid for by paper. Cards were used in all busses and restaurants, Morris devoted half of his weekly movie column to picture plug and for lobby display 100 dolls were used together with large cutouts of the babes.

"Tell Us What You Did"

## May West Float Entered In Parade by Brock

When the city of Ellwood, Pa., recently staged its annual Christmas parade, Bill Brock, Maons Theatre, entered a Mae West float (see photo) which created plenty of comment. Local newspaper cooperated, sponsoring a toy matinee and Bill also held a free morning kiddie show. Two huge Christmas trees properly lighted were placed atop marquee and a large cutout illuminated Merry Christmas sign was placed directly in front of the theatre over the marquee.

Through tieup effected with merchants, dolls, wrist watch, gowns, furniture, etc., were donated to theatre and given away to holder of lucky number coupon with due ceremony on Christmas Eve.

"Tell Us What You Did"



Brock's Mae West Float Entry

# ENDORSEMENTS

## S. ECKMAN, JR.

Managing Director, MGM, Ltd.  
London, England

Great films require great exploitation—less important films require their share also.

We are all subject to the benefits of approbation, whether they take the form of pecuniary gain or that of the figurative "pat on the back." Therefore Quigley Awards serve a useful and even important purpose by spurring on to great endeavor theatre managers and advertising men.

▽

## RALPH R. DOYLE

Managing Director, RKO Radio  
Sydney, Australia

(By Cable) Your monthly worldwide exploitation Awards creating keen rivalry here between first run theatres.

▽

## CHARLES RAYMOND

Manager, New Empire Theatre  
London, England

As an original exploitation man who worked in the field with A-Mike Vogel, editor of Managers' Round Table pages in the *MOTION PICTURE HERALD*, I feel I am more or less qualified to speak regarding the inspiration the Quigley Award must give to the exploitation man.

In the early days we had no such inducement as these beautiful plaques to go into the sticks and work up stirring campaigns.

Managers also must feel this same inspiration, the result, of course, being increased Box Office receipts, particularly in the instance where a field exploitation man and manager, both anxious to obtain a trophy, concentrate on a campaign.

You may well judge by the above that I am heartily in favor of the Quigley Award, even though I am so far removed from my old associates with whom I pioneered the exploitation end of the business in 1919-1920.

▽

## MERVYN McPHERSON

Publicity Manager, New Empire Theatre  
London, England

The idea of the Quigley Awards is so good that I only regret the fact that it cannot be applied to publicity as a whole.

The publicity which conceals itself—for example the story which is carefully broken as a piece of hot news, and which thrills a score of million newspaper readers throughout the civilized world (to say nothing of large portions of the world which will never be civilized) is so very much more effective than the type of publicity which can be photographed, mimeographed, or otherwise preserved for the scrutiny of the Quigley Committee.

However, there is probably no way in which the value of the subtler forms of publicity can be exactly measured. And so I heartily congratulate the Quigley Awards Committee on the excellent work they are doing in the realm of exploitation.



Hopkins Gold "Gold Diggers" Front

## Girls on Street Bally "Gold Diggers" for Hopkins

For his street stunt on "Gold Diggers," Roscoe Hopkins, Chief Theatre, Gallup, New Mexico, used two mine cars which he filled with girls and had two men push about town. Ahead of them were twelve girls carrying cutout letters spelling title, these letters were covered with gold metallics and each girl carried one with a money bag in the other hand. Accompanying photo shows front which was painted gold.

Empty powder cans secured from local mine were painted gold and used for lobby display together with money bags filled with sand while gold picks and shovels were placed at strategic points about the theatre. Cutout letters on building across the street were studded with reflector buttons that shone when car lights hit them at night. Birthday gag was announced daily offering guest tickets to those presenting birth certificates showing they had been born on playdates, and tickets also went to those correctly solving cross word puzzle run in paper.

"Tell Us What You Did"

## Teaser Ads Help Sell "Reunion" for Nelson

Week ahead of opening, Jack Nelson, Capitol Theatre, North Bay, Ontario, ran teaser "Reunion Days" ads in local paper on that picture. Merchants came through with full page co-op ad with streamer across top and scattered throughout paper various other stores included picture mention in their ads.

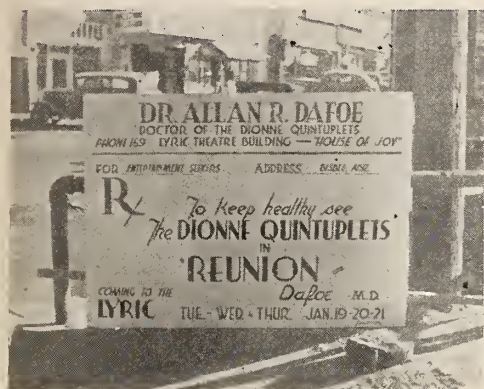
Newspaper carried pictures and stories on the Quins, through tieup with merchant heralds were distributed, various window displays planted and accompanying photo shows usherettes wearing uniforms of Red Cross nurses.



Nelson's Usherettes Dressed for "Reunion"



# THE JANUARY QUIGLEY "FIRSTS"



Quint Baby Doctor Prescription

## De Grazia Features Contests For "Reunion" Date

Launched five weeks before his January playdate and with the cooperation of city officials, schools, churches, health clinics and merchants, Ted De Grazia's campaign on "Reunion" was one of the biggest and most effective in Bisbee, Ariz.

With the participation of over 30 merchants, an essay contest was put on with a main prize offered of a five-day all-expense trip to Hollywood and a visit to the studios. All residents of the county were eligible excluding employees of the theatre and their families and entrants were requested to write no less than 500 or more than 1000 words on "The Dionne Quintuplets and Their Place of Wonderment in the Medical World." De Grazia published a four-page folder with the rules.

Newspaper was generous on this and the papers aided also on other of Ted's publicity. These led off with an offer of 200 passes to the parents of twins born during the three weeks ahead of opening date.

Guessing slants were utilized with radio offers of tickets for the first five calling the station after the announcement and giving the picture dates. Same idea was used in a number of newspaper ads asking names of some of the quins. Questions-and-answers idea on the picture was another slant and also found effective were tickets for best guesses on local basketball games, coloring contest and newspaper cross-word puzzle.

Unusual posters and amusing street ballys brought further attention. Giant telegram

was posted on main road and mammoth prescription from Dr. Dafoe (see photo) planted in business section also attracted.

Lectures on babies and their care by head of health center was put on as added feature, trick heralds and napkins distributed, special advertising and ballyhoo to attract trade from Mexican section effected and unique slant was the use of old-time woodcuts in the newspapers.

## Special 18-Page Section Created by Herb Grove

It so happened that the engagement on "The Plainsman" at the Fort, Rock Island, Ill., came at the same time of the theatre's anniversary plus the inauguration of the Silver Jubilee, and Herb Grove struck on the idea of a Pioneer Days event, in the form of a two-day citywide sale sponsored by leading merchants, to point up his campaign on the picture. Top stunt was an 18-page special section with Grove himself responsible for selling about 90 percent of the ad space. Paper contained a lot of interesting material on the picture and coming attractions plus stories and photos of Grove and Joe Kinsky, his district manager. To insure reader attention contest was put on with entrants required to clip bits of a scene still from "The Plainsman" scattered among the ads. There were 30 pieces in all and these had to be pasted together and brought to the theatre for judging.

For the opening, a Hollywood premiere was put on and taking part in the ceremonies were winners in a star impersonation contest built up by cooperating radio Station MHBK and the newspapers which plugged the event strongly. The 17 winners were brought to the brilliantly lighted theatre in new cars, greeted by the mayor, who presented key to the city and introduced "stars" on the radio. Photographers from the papers were on hand for candid shots and an added stunt was the introduction of "Governor Horner," who was also impersonated. "Stars" took part in a stage show and were guests later at a supper show in the leading hotel.

Boy Scouts were tied in on the national contest, historical societies contacted, prominent stores tied in for display and student tickets made available in schools for a Saturday matinee, the third day of the date. Street banners were planted in heavy traffic spots, special lettered linoleum carpet made up for lobby and among the outstanding windows was a vacant store (see photo).

## Mayor Proclaims Pioneer Day On Limerick's "Plainsman" Date

Situated in the heart of the plains country, George Limerick, Yale, Cleburne, Tex., was able to obtain civic cooperation on his "Plainsman" date by having the mayor issue an official proclamation for a Pioneer Day which fell naturally on the opening day of the date. Limerick also received a congratulatory wire from C. B. DeMille, the picture's producer. Papers featured the event and also the receipt of the wire in addition to the historical displays arranged.



Limerick's Black and White "Plainsman" Front

These included exhibit in the foyer of old-type shot guns, powder horns, spinning wheel, bed-warmers, etc., above which was displayed letter from Mr. DeMille recommending the feature. Also shown were photos of General Custer and other famed plainsmen of the early days. Over the entrance door, the title was spelled out in script with two-inch rope.

Historical windows were in keeping and featured was a display of authentic Abraham Lincoln relics obtained from a local museum. Another window contained pistols, saddles, etc., used by such famed characters as Billy the Kid, Wild Bill Hickock, Buffalo Bill, and still another window displayed various kinds of Indian relics. Out front was featured a 25-foot cutout Plainsman fastened to the marquee so that passersby would have to walk between the legs of the cutout. Front was covered with box board painted with life-size paintings of Indians and plainsmen in black against the background (see photo) to give impression of silhouettes. Rope title was placed above entrance doors.

Noteworthy was a car license stunt worked by obtaining numbers and names of city and county car owners. These were made up in series, each series assigned to one of the staff. With the numbers went a short note on theatre letterhead on the picture, and when one of the crew working the downtown street spotted a license number in his series, he went through the list to find the corresponding name, filled in the name in the letter and attached it to the windshield wiper.

Title cutout letters across the main street, 24-sheet on velvet front curtain, invitation to history teachers, announcement by Gene Autry playing a personal date for Limerick, and invitation to all locals resident for 50 years or more were other ideas found effective.



Grove's Window Display on "Plainsman"

THIS AD IS TOO SMALL

TO TELL YOU THE MANY REASONS WHY YOU SHOULD LET FILMACK MAKE YOUR SPECIAL TRAILERS. Let us make your next special trailer and you'll know why our customers stay with us for years and years. Try us for Speed and Quality

FILMACK Trailer COMPANY

843 S. WABASH
IN CHICAGO



# MORE EASTER AND SPRING IDEAS

## Style Show in Lobby Favored by Martin

Having worked on style presentations on stage and off, Guy Martin, at the Colfax, South Bend, Ind., finds this tiein more effective when put on in the lobby instead of the stage. It is easier to obtain satisfactory models, he says, for the show is less stagey and more intimate when presented in this manner. Show should be given at designated hours in keeping with the picture schedule and in no way is to interfere with the regular routine. Martin advises careful use of makeup on models as they will come in closer contact with patrons than they would behind stage lights and also suggests having representative of cooperating store or stores on hand to explain the various style numbers and seasonal fashions. Guy works this on a no-cost basis with the stores paying all expenses and points out another slant in favor of the lobby exhibition, that patrons who are not interested in this entertainment don't have to look at it.

Martin describes an Easter organ novelty used with great success as follows: Organ was decorated with crepe flowers and tied to small branches gathered in the woods and painted silver. On top of console was small coop with 30 baby chicks, promoted locally, and when the console started to rise to stage level the rustle of the flowers and branches made a picturesque setting. First slide announced greetings from the organist and his "company of 30." Second slide read "Meet the Company" and amber spot was thrown on the chicks to great applause. Title slides were projected through Brenkert effect of a huge church window and when console reached its height, organist ran a "community sing" set of slides called "Easter Bleatings" and followed with another "community" of popular numbers.

Hat designing contest for Easter Week is another acer for Martin put on with newspaper and leading women's store, the latter offering a snappy hat, the theatre perhaps modest cash prizes and tickets. Obtain full view portrait cut or mat of star without hat for newspaper reproduction. Mortise coiffure to allow room for design of hat, leaving enough space for drawn design.



**WORD GAME.** Lobby display planted by Frank Boucher, Metropolitan, Baltimore, Md., on "College Holiday" for which packages of Jello were given those getting most words from Jack Benny's name.

Wired Easter greetings to public school teachers including invitation to see the Easter picture was another effective slant which Martin reports a gross-builder, as most of those invited brought others along who paid admission. Another angle used before and suggested is a Flower Matinee with the flowers so obtained distributed to hospitals, old folks' homes, etc.

Martin runs his Egg Hunts by obtaining the newspaper tiein and merchants' prizes as usual, stores included in the publicity. Children are assembled at the theatre before ten o'clock for a free show of shorts, after which they are marched to the Hunt escorted by Boy Scouts, school teachers, etc.

## March Parade of Hits Reported by Exton

For the circuit's houses in Green Bay, Oshkosh and Kenosha, Wisc., Bill Exton reports the progress of a drive now in operation: "March Parade of Greater March Hits." Campaign started with strong trailer selling March as the outstanding single month in motion picture history, followed by list of click attractions to be shown. Lobby, foyer, mezzanine are decorated with set-pieces, banners, streamers, etc. House personnel wear label ribbons and window cards with drive copy distributed. Merchant tieup was made with theatre copy on one side of herald and on the reverse "We join hands with the Kenosha" copy for the store. Each individual picture is numbered in advertising such as "March of March Hits No. 1," etc.

Exton also has a dance school revue set for Holy Week, pupils now selling tickets on a percentage split and on Saturday morning before Easter a combined Kiddies Cartoon Show and Easter Egg Party is scheduled with colored eggs to each child attending.

## Warner Ohio Zone Admen Suggest Effective Slants

"Open your windows, let in the Spring air, give yourself a chance to breathe, say goodbye to Old Man Winter and prepare yourself for the best season of the year—Easter," writes Nat Wolf, Warner Bros. Ohio division manager to the men in his zone. Published in the Easter Manual put out by Sid Dannenberg's ad department, the message is followed by ideas gathered by the adman for use at this time of the year.

Transportation companies are suggested as good tieins, copy selling the idea of using street cars and busses downtown to see the Easter Parade and also to see a picture after the parade at the cooperating theatre. Street ballyhoos of couple in Spring outfits is another slant, each carrying back-banners with appropriate theatre copy.

Goodwill from the church groups was built up recently by Julius Lamm, at the Uptown, Cleveland, who donated the theatre for a community church service and this is set down as another suggestion for Easter. Theatre checking service for Easter shoppers is also offered.

## Replicas of Star Gowns Featured in Silver's Show

Tieing in exclusively with one store, a new gown and millinery shop, Nat Silver, at the Strand, Lowell, Mass., has just put over a highly successful three-day style show as an added attraction to "Stolen Holiday." Labeled "A Spring Style Revue," the entertainment ran 45 minutes and included nine professional models brought from New York and Boston.

Publicity started two weeks ahead and in addition to the theatre plug the store placed an attractively-gowned model in the lobby to distribute coupons, these to be filled in with names and addresses for a lucky number draw, held on the stage each night of the show, with prizes given by the store. The cooperating shop's main window was promoted for a showing of new styles and a display of replicas of gowns worn by Kay Francis in the picture. Stills, cutout heads and theatre credits were included.

Headline act on the bill was a wedding scene with models showing the Kay Francis gowns. Runway over the orchestra allowed girls to promenade, giving patrons closeup of the different styles as they were described by commentator over house p.a. system to the audience. Special orchestra was engaged to provide music for the occasion. During the run models in new styles and stationed in lobby distributed programs of the show to patrons as they entered.

Store of course paid all expenses, which included a strong newspaper campaign of sizable ads. Theatre did not increase space but ran underlines for two weeks ahead. Show on last day of run was broadcast from stage by Station WLLH. All local papers cooperated by assigning special feature writers and fashion editors to cover all interesting angles in advance and during the engagement.

Frank Boucher at the Metropolitan, Baltimore is another advocate of fashion shows and writes that he will be glad to outline methods and styles for any member requesting same. Sid Holland, city manager, Elkhart Amusement Co., Elkhart, Ind., casts another vote in favor of the style flash and states that when put on skillfully are excellent grossers during Holy Week.



**"PLUG" PLUGS PICTURE.** To arouse curiosity of folks, Ken King, Melba Theatre, Batesville, Ark., planted these three men on a horse for bally on that picture. Absence of banners caused comment.



# "Go-to-the-Show-On-Time" Drive Asked for Theatres

*Round Tabler Proposes Patrons Be Encouraged to See Feature Pictures From Beginning*

by JOE KINSKY

*District Manager, Tri-States Theatres*

With so many recent releases such as After the Thin Man, Camille, The Plainsman, General Died at Dawn, Anthony Adverse, and others largely dependent on audiences seeing them from the beginning to fully enjoy them, I should like to see you open up for discussion the columns of the Manager's Round Table a question of advertising the starting times of features. Since the advent of double features, this is a phase of our operation that has been sadly neglected. Personally, I believe this situation should be corrected at once, but I would like to find out what the reaction of other exhibitors is to this idea.

So many times of late I have talked with people outside our theatres about pictures which were, unquestionably, fine entertainment, but in many cases I have found that they did not enjoy them, and upon questioning them, I found that the chief reason for their bad reaction to the picture was because they had come in 10 or 15 minutes after it had started.

I believe that exhibitors should, on the suggestion of the MOTION PICTURE HERALD, launch a nation-wide "Go-to-the-Show-on-Time" campaign that will, once and for all, get people in the habit of arriving in the theatres near the starting time of the feature. To help accomplish this purpose in the theatres in my district, I have made up several slugs to be used in the newspaper ads. In addition, it is my intention to have special trailers, posters, etc., made to sell this idea to our patrons. However, I do not intend using any of this material until I am positive that such a campaign can be successful. When and if you care to sponsor such a campaign in the HERALD, I will be very glad to submit other ideas in this regard. In the meantime I would like to see you go ahead and obtain some expressions of opinion from other exhibitors and production executives. I am well aware of numerous objections to giving the starting times in our newspaper ads, and I know that many exhibitors have purposely eliminated this service. Some of the objections I have run across are:

For the past several years we have educated our people that no matter when they care to attend a theatre they may do so; in other words, if Mrs. Jones finishes dinner at 7:15 and decides that she wants to see a show, she goes down to the theatre, arriving at 7:45 without any thought about it at all. Perhaps, if she looked in the paper and found the feature had started at 7:10 she would not have gone at all.

To a great extent, people now follow our price changes rather than the starting times of the features. However, in most theatres, persons coming in just before a price change would find themselves right in the middle

## Time-Table Slugs of Various Sizes Offered As Suggestions By Kinsky

*For Your Greater Enjoyment* **COME AT THESE TIMES!**

**GET TO THE MOVIES ON TIME!**

**MOVIE CLOCK**

**THESE ARE THE CORRECT STARTING TIMES OF THE SHOWS AT THIS CITY'S THEATRES TODAY!**

**TODAY'S SHOWS**  
START AT: [ ]

**Complete SHOWS START** at [ ]

**THIS FEATURE STARTS AT:** [ ]

**2 HITS! No.1**  
**FEATURES No.2**  
START AT [ ]

**FEATURE NO. 1** **2 BIG HITS** **FEATURE NO. 2**

**COME AT START OF A FEATURE**

**SHOWS START AT** [ ]

**THIS FEATURE STARTS AT:** [ ]

**To FULLY ENJOY Any Show ALWAYS COME AT THE BEGINNING!**  
**Today's SHOWS BEGIN AT:** [ ]

**IT IS EXTREMELY IMPORTANT TO SEE THIS SHOW FROM THE BEGINNING! FOR YOUR ENJOYMENT PLEASE COME AT THESE TIMES!**  
[ ]

**THIS FEATURE AT:** [ ]

of a feature. If we were to urge people to attend at the starting time of a feature, it might be necessary to revise our schedule of price changes. Otherwise many of us would be contradicting ourselves.

Houses having more than one change of program a week undoubtedly must change their running schedules frequently. For example, a house opening on Friday may find that the advertised schedule of running

times is unsuitable for use on Saturday and Sunday. By the same token, errors in the running time of the features as given by the booking department or film exchange, may result in a complete revision of the schedule on the second day.

For these reasons, advertising running times in our newspaper ads might serve only to confuse rather than help the public. 1

(Continued on following page, column three)



# YOU ARE INVITED TO JOIN UP

## HAROLD SACHSE

is assistant to our good friend George Limerick at the Yale and Palace Theatres in Cleburne, Texas. Harold started his membership off in the proper way, i. e., with a contribution to our pages, and so between him and George, there is no reason why we shouldn't have the Yale and Palace in our section frequently.



## A. C. MAC BAIN

is the assistant manager of the Audubon Theatre, New York City, a neighborhood house operated by the Brandt Circuit and certainly close enough to us to stop in and get personally acquainted next time he's in the neighborhood. Incidentally, we are always anxious to report activities of the men hereabouts so how about letting us hear from you?



## STEPHEN WYNDHAM

in Cardiff, Wales, manages the Empire Cinema an independently owned house. Wyndham says at the age of seventeen he had to choose between show and the insurance business and picked the former because he was ambitious to arrive somewhere in the industry. Your brother managers here are always interested in overseas activities so please keep in touch with us.



## MARSHALL W. SCOTT

manages the Plano Theatre in Plano, Ill., and since he is the first Round Tabler to join up from that city, we shall depend on him to keep the home fires burning and report to us on what's doing out there. How about it, Scott?



## JOHN A. MATTHEWS

is in Baldwin, L. I., managing the Baldwin Theatre for the Century Circuit. John started as usher at the New York Strand under Roxy, then went to the Rivoli and thence to the Capitol as chief of personnel. Matthews was later promoted to assistant, then manager and left to follow Gloria Gould at the Embassy. From that point he went to the N. Y. Hippodrome for two seasons, then to the Jefferson and for the past five years has been connected with his present circuit.



## EDDIE WILLIAMS

manages the Wilby-Kincy Strand in Birmingham, Ala., and says he received his first training under L. Pepper, starting at the Academy Theatre in Selma, Ala., then to the Selma; and in 1934 opened the Walton Theatre, where he remained for two years before taking over the managerial reins of the Strand.



## MILTON WADE

sends along his application for membership from Gainesville, Texas, where he is at the helm of the Plaza Theatre. Milt is no stranger to this section and this will simply serve as a gentle reminder that we expect to hear from him at not too infrequent intervals.

## WOODY BARRITT

in Wichita, Kan., manages the Palace Theatre for Fox Midwest and started as usher, doorman, assistant and to his present job. Woody has worked at the Strand, Midland and Fox, all in Hutchinson, before his transfer to his present job. We must remind him that signing on the dotted line doesn't end his obligation; we are expecting to hear how he puts his shows over at the Palace.



## HARRY B. NEUN

is with Famous Players Canadian, managing the Avalon in Ottawa, Canada, starting as treasurer of the Capitol, Metropolitan and Province Theatres in Winnipeg. Harry then went to Hamilton, where he was assistant manager and treasurer of the then Palace Theatre, thence to Toronto as assistant at the Tivoli, then Coburg as manager of the Capitol, and in April, 1936, left for his present job.



## CHARLES G. PICKETT

now in Somerville, Mass., manages the Ball Square Theatre for the Julius Joelson Circuit. Charlie started as usher at Interstae's Capitol there, worked up to assistant chief when his present boss took over the house. Six months later Charlie was transferred to the Ball Square as chief usher and worked on up until he received his managerial post.

## Showmen's Calendar

### APRIL

1st	All Fools' Day Wallace Beery's Birthday U. S. Mint Established—1792
2nd	Elihu Yale Born—1649
5th	Bette Davis' Birthday Spencer Tracy's Birthday Army Day
6th	Louisiana Admitted to Union
8th	Mary Pickford's Birthday George Arliss' Birthday
10th	William Booth's Birthday (Founder of Salvation Army)
14th	Lee Tracy's Birthday First Edition of Webster's Dictionary Published—1828
16th	Charlie Chaplin's Birthday
18th	Paul Revere's Ride—1775
19th	May Robson's Birthday
20th	Gregory Ratoff's Birthday
23rd	William Shakespeare Born—1564 Shirley Temple's Birthday
25th	Daylight Saving Begins
27th	Samuel Morse (Inventor of the Telegraph) Born—1791
28th	Lionel Barrymore's Birthday

## W. S. WAID

manages the Orpheum Theatre for the Texas Consolidated Theatres in Waco, Texas. Lew spent about fifteen years in the distributing end of the business in Dallas, Salt Lake, St. Louis, Chicago and New Orleans. Was manager of the M.P.T.O. of Texas and the Allied Theatre Owners for about six years in Texas. Waid has also been connected with the Lyric, Hinton, Yale and Wigwam Amusement Co. of Muskego.



## J. STUART CANGNEY

manages the Piqua Theatre in Piqua, Ohio, and is another Schine man to join the fold. We are expecting that you shall keep in touch with us Stuart and report regularly on your activities at the Piqua for reproduction in our pages.

## "Go-on-Time" Campaign Suggested by Joe Kinsky

(Continued from preceding page)

say this because I know that many people, in looking at the ads in the evening paper, will plan to attend the theatre the next day, and quite naturally believe that the running times as advertised in that ad will apply to the next day also.

I suppose that I could go on thinking up objections to advertising the starting times in our ads, but I believe, if properly handled, the virtues of such a plan would far outweigh any objections. First of all, if this plan would increase the enjoyment of pictures for the public, it is bound to make new and more frequent customers. Furthermore, any objections to this type of campaign would undoubtedly arise from houses playing double features, as it is my belief that most single feature houses do already advertise their running times.

In looking at a typical schedule for a house playing double feature programs, I find that patrons could arrive at 12:30, 1:00, 2:10, 3:30, 3:50, 5:00, 6:20, 6:30, 7:40, 9:00, 9:20, and still arrive either during the Newsreel or just two or three minutes before the beginning of a picture. With so many times to come, it is hard to believe that we would inconvenience anyone greatly once they got used to watching the newspapers for their starting times.

The most serious objection, of course, is the differences in schedules between one day and the next. This is a situation which, with a little effort and cooperation between the theatre manager and the booking department, could be easily corrected.

I also realize that many newspapers already carry special boxes listing the show-times of theatres, but it seems to me that the logical place in which to inform our patrons is in the ads themselves.

I do not know what you think of this whole plan, but if you feel it is of any worth at all, I would like to see you start something about it in the HERALD. I am attaching a proof of the slugs which I had drawn and which you can possibly use for reproduction.



# WARNER CLEVELAND THEATRES ADS

Here are shown representative newspaper advertisements in various sizes for some of the circuit's Cleveland houses as conceived by Sid Dannenberg's Warner Bros. Midwest Theatres ad department, and ably executed by Hank Harold, staff artist. The page is another in the present Round Table layouts reproducing the efforts of individual theatre and circuit admen.

**HIPPODROME**  
Today!  
**50,000 MURDERERS**  
**EXPOSED**  
READ EVERY WORD OF THIS!  
**BLACK LEGION OATH**  
By the name of heaven and hell, by the powers of light and dark, I pledge my heart, my soul, my body and my limbs to you, my superior, I will show no mercy, I will submit to all tortures and suffer the most horrible death rather than reveal a single word of this, my oath of death and destruction!

BY THE MERCILESS SEARCHLIGHT OF THE SCREEN!  
The whole amazing story of the black-hooded mobsters... and their distraught women who stood by helpless and anguished... as these marauders blazed a trail of death and destruction!

**BLACK LEGION**  
No Escape  
Midnight Justice  
Man-Bait

**HUMPHREY BOGART**  
The Star of "Hunted Fanny"  
DICK FORAN • ERIN O'BRIEN MOORE • ANN SHERIDAN • ROBERT BARRAT • Helen Flint Joseph Sawyer • Addison Richards • Eddie Acuff  
© Warner Bros. Picture

**VARIETY**  
LOAN-WEST 118  
**UPTOWN**  
ST. CLAIR • EAST 100  
**SMASH HITS!**  
TODAY  
**FRANCIS LEDERER**  
**ANN SOTHERN**  
in  
**"MY AMERICAN WIFE"**  
with  
**FRED STONE**  
**ISLE FURY**  
HUMPHREY BOGART  
MIDNIGHT JUSTICE

**VARIETY**  
LOAN-WEST 118  
**UPTOWN**  
ST. CLAIR • EAST 100  
**OLSEN & JOHNSON**  
Country Gentlemen  
**Harold Lloyd**  
MAN WHO LIVES AGAIN

**VARIETY**  
LOAN-WEST 118  
**UPTOWN**  
ST. CLAIR • EAST 100  
**5 Unit Show!**  
**JOE E. BROWN**  
**Polo Joe**  
RICHARD HART CALLENDER  
CAROL MORGAN  
**PATSY KELLY**  
"At the Sea Shore"  
**MARCH OF TIME**  
**FLOOD PICTURES**

**HIPPODROME**  
Starts with a NEW YEAR'S EVE SHOWING at 8 p. m., 10 p. m. and MIDNIGHT TONITE!

**Donite!**  
A great big, good-time musical show... bubbling over with rollicking romance and swinging time rhythm!... Laugh piled on laugh... with a big name cast goin' to town..

**LILY PONS**  
**OAKIE RAYMOND**  
in  
**"That Girl from Paris"**  
A Radio-Radio Musicomedy Romance with  
**HERMAN DING** **MISORA AUER**  
**FRANK JENKS**

**HIPPODROME**  
Hurry! Last Day!  
**"LLOYDS OF LONDON"**  
Tomorrow!  
For Thirty Pieces of Silver They'll Kill You the Privilege of Killing Your Neighbor!  
**BLACK LEGION**  
A Warner Bros. Picture  
**HUMPHREY BOGART**  
DICK FORAN • ERIN O'BRIEN MOORE • ANN SHERIDAN • ROBERT BARRAT • Helen Flint Joseph Sawyer • Addison Richards • Eddie Acuff  
© Warner Bros. Picture

**★ Your Shirley**  
Is Here TODAY  
... in just about the sweetest picture you've ever seen her in! She's a little street minstrel... singing... dancing... laughing her way right into your heart!

**Shirley TEMPLE**  
in  
**"Dimples"**  
A 20th Century-Fox Hit with  
**FRANK MORGAN**  
**STEPIN FETCHIT**  
Helen Westley Astor Allen  
THE MALL JOHNSON CHOIR

Midnite Show TONITE 11:30!

**FREE Starring Today!**  
A beautiful flower to the first 100 ladies daily through engagement of "Dimples".  
Curtain, Please! Run or Center!

**HIPPODROME**

**HIPPODROME**  
Saturday!  
**ASTAIRE • ROGERS**  
Look Out Rhythm Here They Come!  
A Radio-Radio Musicomedy Romance with  
**ERIC BLORE**  
by  
**JEROME KERN**

**HIPPODROME**  
Tomorrow!  
**"Hi! Dimples"**  
You're dancin' and all the world is waitin' for your new picture. Thanks for coming right now, dancin' the musical season of the year.

**Shirley TEMPLE**  
in  
**"Dimples"**  
A 20th Century-Fox Hit with  
**FRANK MORGAN**  
**STEPIN FETCHIT**  
Helen Westley Astor Allen  
THE MALL JOHNSON CHOIR

Starts Saturday! A beautiful flower to the first 100 ladies daily through engagement of "Dimples".  
Curtain, Please! Run or Center!

**HIPPODROME**  
Go! Flood Bonaparte Show Palace: Friday Night 11:45  
**"BLACK LEGION"**  
Last 2 Days!  
She stood alone before a world which scorned her undying love for a man who could never marry!  
**KAY FRANCIS**  
in  
**"STOLEN HOLIDAY"**  
A Warner Bros. Production with  
**CLAUDE RAINS**  
**IAN HUNTER**  
A First National Picture



# TECHNOLOGICAL

## *The Bluebook School*

Conducted by

ANSWER TO QUESTION NO. 58

F. H. RICHARDSON

*Bluebook School Question No. 58 was: (A) At what point do we regard the water pipe or electric wire as having reached normal capacity? (B) Explain why a small amount of current flows when the switch of an a. c. circuit is open and why this loss increases as the switch is partly closed. (C) Explain the difference in Ohm's law as stated, and as it applies to a. c. circuits.*

The following made acceptable answers, though some had to be looked at perhaps not too closely: C. Rau and S. Evans; B. DeVietti; J. R. Prater; T. F. Bochart; W. Limmroth; L. Cimikoski; H. Edwards; G. E. Doe; G. A. Francis (whose answer is quite too long for use here; it may appear later in my *Better Theatres* comments); C. Oldham; M. and J. Devoy; H. B. Smith; W. R. Warner; O. H. Schmidt; C. L. Loft; D. P. Miller; C. Lonie; A. L. Cooper; K. Dowling; C. Champney; W. R. Warner; W. H. Edmonds; S. O. Sears; P. and L. Felt; D. and W. Porter; A. D. Lonby; T. H. Morton, F. H. and L. Klar; K. J. K. Robinson and R. E. Bullard; R. R. Robbins and W. Winkle; H. P. Richardson; K. N. Alberts; B. B. Hornstein and R. R. Jacobs; C. and S. E. Gay; G. Caldwell; H. T. Plum; D. H. Purcell; R. Dennis, F. E. Dorp and H. A. Ames; M. Mitchell; F. L. Birch; G. T. Jones and A. Leonard; L. and W. R. Matthews; T. T. Golley; T. L. Redhouse; S. Q. and O. W. Mallaby; T. W. Wilson; R. Garrison; R. Tompkins and H. J. Abernathy; J. Weiser; B. L. Lasser; E. M. Brown and D. Davis; L. and F. L. Savor; F. Wentworth; O. Hunt; L. B. Jones; J. R. Davidson and H. W. Matthews; W. V. Henderson and T. L. Brown; W. R. Baxter and R. N. Davis; C. L. Mosier; H. T. McClellan; E. L. Sanford; H. L. Lilly; H. D. Stonybrook; D. B. Smith; D. Morgan; M. F. Robinson and L. A. Beachwood;

F. H., S. and P. Balbey; E. and G. E. Lomax; L. E. Dodson and H. T. Todd; L. B. Masters; Lantry and W. L. Bolton; C. H. Lowrie, M. Dey and H. Lathrope; R. D. Hicks and P. F. Maxwell; C. L. Davis and R. V. Manning; B. L. Sanderson; C. Hawkins; B. and M. Walker; J. G. Brown.

There were an astonishing number of answers that were correct but supplied little upon which to base an opinion as to just how far maker of the reply had knowledge of the underlying facts upon which it was based. As a matter of fact, H. D. Stonybrook, a Missouri projectionist, made the only really satisfactory reply. He said:

"For economic reasons we may consider any waste of power over and above that required for normal operation of a circuit, be it for transporting water or electric power, undesirable. A water pipe may be said to have reached normal capacity in pressure when it may no longer be regarded as safe from fracture under the pressure, or until excessive leakage occurs because of excessive pressure. Water pipes have reached normal volume capacity when the cost of power consumed in forcing water through against friction would exceed the cost of interest, at normal rate, on capital required to replace the pipes with others offering less resistance.

"Electric conductors may be said to have reached their capacity in pressure (voltage) when insulation becomes difficult, or when the use of such voltage involves danger from which proper protection cannot be provided. They are above normal maximum volume capacity when the temperature of the conductors is made to rise above that permitted by the authorities."

(B) C. Lonie says: "When an a. c. circuit switch is in open position it acts as a condenser, and as such permits a small current to flow. As the switch is partly closed it acts as a larger condenser, hence the effect is increased."

A. L. Cooper answers thus: "An open a. c. circuit switch permits a slight flow of current because the blades of the switch change polarity with frequency in accordance with the frequency of the current. At each such change a small portion of the positive negatrons are attracted to the then negative blade, which action forms a slight but endless surging of current in the wires connected with the switch. In event the switch is partially closed this flow, or action, will be increased, because of the closer proximity of the parts. However, no current can be detected except by a very delicate galvanometer until the switch poles are in actual physical contact."

Rau and Evans say: "Though an open switch will stop the free flow of current in an a. c. circuit, a very sensitive galvanometer would disclose the fact that because of electronic action a very weak current does flow. Because the switch blades are alternately positive and negative there is a movement of negatrons backward and forward between the blades, and if there be such movement there must be and is current flow, though it is of course ex-

## BLUEBOOK SCHOOL QUESTION NO. 64

Suppose a new screen is to be purchased and installed in your theatre. Auditorium seating space is 48 feet wide. Distance from proscenium to rear wall is 110 feet. There is a balcony with rear seats 136 feet from proscenium. Stage depth, 19 feet; proscenium opening, 38 feet; projection lenses 23 feet above stage floor. Exhibitor requests from you written advice regarding screen dimensions, location and type of screen surface. How would your report read?

*To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.*

tremely weak. However, it does waste power. (It occurs to me that all such action might be stopped by spacing a. c. wires and switch blades further apart. I wonder if the loss might not be sufficient to justify it.—F. H. R.) This action is increased when the switch blades are in partly closed position because the distance between polarities is decreased, hence the negatronic action is greater."

(C) S. O. Sears answers thus: "Ohm's law reads: 'The intensity of current in any d. c. circuit is equal to electromotive force divided by the ohmic resistance of that circuit.' As stated, this law may be correctly applied to calculations in d. c. circuits, but if the current be a. c., the inductance and capacitive reactances must be taken into account in addition to the resistance. Therefore for application to a. c. circuits Ohm's law is changed to read thus: 'The intensity in an a. c. circuit is equal to the EMF divided by the impedance of the circuit, impedance standing for the sum total of opposition an a. c. circuit offers to flow of current, which includes ohmic resistance and inductive effect, which latter may vary widely under different conditions.'"

Note: Recently I requested brother J. R. Prater, Palouse, Washington, to make certain photographic experiments looking to a better understanding of action of mirrors used in projection work, concerning which many claims are being made, the correctness of some of which I doubted. I have just received from him what I regard as one of the most astonishing reports, considering the fact that it comes from a small town projectionist, ever reaching my desk. It is amazing in its completeness and excellence. I shall lay it before you presently, though through just what medium I am not yet certain.

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# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

## AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Born to Fight.....	Frankie Darro-Jack La Rue.....	Nov.	31	.....	
Devil Diamond, The.....	Kane Richmond-June Gale.....	Jan.	15	'37	.....
Galloping Dynamite.....	Kermit Maynard-Ariane Allen.....	Dec.	30	.....	
Headline Crasher.....	Frankie Darro-Kane Richmond.....	Dec.	25	.....	
Phantom Patrol.....	Kermit Maynard-Jean Barclay.....	Oct.	30	.....	
Racing Blood.....	Frankie Darro-Kane Richmond.....	Nov.	15	.....	
Sing While You're Able.....	Pinky Tomlin.....	Feb.	15	'37	.....
Valley of Terror.....	Kermit Maynard-Harley Wood.....	Jan.	20	'37	.....
Wildcat Trooper.....	Kermit Maynard-H. Bosworth.....	Dec.	16	.....	
Wild Horse Roundup.....	Kermit Maynard-Dickie Jones.....	Nov.	20	.....	
With Love and Kisses.....	Pinky Tomlin-Toby Wing.....	Dec.	20	.....	

## BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Drag Net, The.....	Rod LaRocque-Marian Nixon.....	Apr.	15	.....	
(See "In the Cutting Room," Feb. 15.)					
Phantom of Santa Fe, The.....	Nina Quartaro-Norman Kerry.....	Jan.	1	'37	.....
(all color)					
Tundra (G).....	Del Cambre.....	Sept.	15	.....	78....Aug. 29

### Coming

White Glove, The.....		May	1	'37	.....
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## CELEBRITY

### Coming

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
For Love of You.....	F. Foresta-Riscoe and Wayne.....			60	.....
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....			62	.....

## CHESTERFIELD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
August Week-end.....	V. Hobson-G. P. Huntley, Jr.....	Apr.	25	.....	65....Dec. 31
Below the Deadline.....	Cecilia Parker-Russell Hopton.....	June	1	.....	64....
House of Secrets.....	Leslie Fenton-Muriel Evans.....	Dec.	26	.....	67....
(See "In the Cutting Room," Nov. 7.)					
Lady Luck.....	Patricia Farr-Wm. Bakewell.....	July	6	.....	66....
Missing Girls (G).....	Roger Pryor-Sydney Blackmer.....	Sept.	10	.....	66....Oct. 10
Red Lights Ahead.....	Andy Clyde-Lucille Gleason.....	Dec.	29	.....	67....

### Coming

Light Fingered Ladies.....					
Policewoman.....					

## COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventure in Manhattan (G).....	Jean Arthur-Joel McCrea.....	Dec.	8	.....	73....Dec. 31
Alibi for Murder (G).....	M. Churchill-Wm. Gargan.....	Sept.	23	.....	60....Dec. 24
And So They Were Married (G).....	Mary Astor-Melvyn Douglas.....	May	10	.....	75....Apr. 18
Avenge Waters.....	Ken Maynard-Beth Marion.....	May	8	.....	56....
Beloved Vagabond, The (G).....	Maurice Chevalier.....	Dec.	14	.....	80....Sept. 26
Blackmailer.....	William Gargan-Florence Rice.....	July	19	.....	66....
(See "In the Cutting Room," Mar. 28.)					
Code of the Range.....	Charles Starrett-Mary Blake.....	Oct.	9	.....	55....
Come Closer, Folks.....	James Dunn-Marian Marsh.....	Nov.	7	.....	61....
Counterfeit.....	Chester Morris-Margot Grahame.....	June	12	.....	74....
(See "Queer Money," "In the Cutting Room," May 2.)					
Counterfeit Lady (G).....	Ralph Bellamy-Jean Perry.....	Dec.	31	.....	60....Jan. 23,'37
Cowboy Star, The.....	Charles Starrett-Iris Shunn.....	Nov.	20	.....	56....
(See "In the Cutting Room," Oct. 10.)					
Craig's Wife (G).....	John Boles-Rosalind Russell.....	Oct.	1	.....	75....Sept. 19
Devil's Playground (A).....	Dolores Del Rio-Richard Dix.....	Jan.	24	'37	.....74.Feb. 27,'37
Devil Squadron (G).....	Richard Dix-Karen Morley.....	May	1	.....	80....May 16
Dodge City Trail.....	Chas. Starrett-Marian Weldon.....	Feb.	5	'37	.....
End of the Trail (G).....	Jack Holt-Louise Henry.....	Sept.	18	.....	72....Nov. 21
Final Hour, The.....	M. Churchill-Ralph Bellamy.....	June	30	.....	58....
Find the Witness.....	Rosalind Keith-Chas. Quigley.....	Jan.	8	'37	.....57....
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)					
Fugitive Sheriff, The (G).....	Ken Maynard-Beth Marion.....	June	1	.....	58....Oct. 24
Killer at Large (G).....	Mary Brian-Russell Hardie.....	Oct.	1	.....	58....Nov. 7
King Steps Out, The (G).....	Grace Moore-Franchot Tone.....	May	28	.....	86....May 23
(Exploitation: July 25, p. 81.)					
Lady from Nowhere.....	Mary Astor-Charles Quigley.....	Nov.	21	.....	60....Nov. 7
Legion of Terror (G).....	Marguerite Churchill-B. Cabot.....	Nov.	1	.....	60....Nov. 7
Man Who Lived Twice, The (G).....	Isabel Jewell-Ralph Bellamy.....	Sept.	25	.....	73....Oct. 24
Meet Nero Wolfe (G).....	Edward Arnold-Lionel Stander.....	Aug.	1	.....	72....July 25
(Exploitation: Oct. 3, p. 81.)					
Mine With the Iron Door, The (G).....	Richard Arlen-Cecilia Parker.....	May	6	.....	66....Apr. 25

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
More Than a Secretary (G).....	Jean Arthur-George Brent.....	Dec.	24	.....	77....Dec. 28
Mr. Deeds Goes to Town (G).....	Gary Cooper-Jean Arthur.....	Apr.	12	.....	118....Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)					
North of Nome (G).....	Jack Holt-Evelyn Venable.....	Nov.	14	.....	63....Oct. 31
Panic on the Air (G).....	Lew Ayres-Florence Rice.....	Apr.	10	.....	56....May 2
Parole Racket.....	Paul Kelly-Rosalind Keith.....	Feb.	20	'37	.....
(See "Freedom for Sale," "In the Cutting Room," Jan. 16,'37.)					
Pennies from Heaven (G).....	Bing Crosby-Madge Evans.....	Nov.	25	.....	83....Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 6,'32, p. 72.)					
Pride of the Marines.....	Charles Bickford-Florence Rice.....	Apr.	2	.....	66....
Ranger Courage.....	Bob Allen-Martha Tibbetts.....	Dec.	30	.....	58....
Rio Grande Ranger.....	Bob Allen-Iris Meredith.....	Dec.	11	.....	.....
(See "In the Cutting Room," Nov. 7.)					
Roaming Lady.....	Fay Wray-Ralph Bellamy.....	Apr.	12	.....	69....
(See "In the Cutting Room," April 4.)					
Secret Patrol (G).....	Charles Starrett-Finis Barton.....	May	20	.....	60....Aug. 22
Shakedown (G).....	Lew Ayres-Joan Perry.....	July	17	.....	57....Sept. 12
Stampede.....	Charles Starrett-Finis Barton.....	June	8	.....	56....
Theodore Goes Wild (G).....	Irene Dunne-Melvyn Douglas.....	Nov.	12	.....	95....Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)					
They Met in a Taxi (G).....	Chester Morris-Fay Wray.....	Sept.	1	.....	70....Aug. 8
Trapped.....	Charles Starrett-Peggy Stratford.....	Mar.	5	'37	.....
Trapped by Television (G).....	Lyle Talbot-Mary Astor.....	June	15	.....	63....Aug. 8
Tugboat Princess.....	Walter C. Kelly-Edith Fellows.....	Dec.	15	.....	69....
Two Fisted Gentleman.....	James Dunn-June Clayworth.....	Aug.	15	.....	63....
(See "The Fighter," "In the Cutting Room," July 4.)					
Unknown Ranger, The.....	Robert Allen-Martha Tibbetts.....	Sept.	15	.....	.....
Westbound Mail.....	Chas. Starrett-Rosalind Keith.....	Jan.	22	'37	.....54....
When You're in Love (G).....	Grace Moore-Cary Grant.....	Feb.	27	'37	.....110.Feb. 20,'37
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan.	17	'37	.....68.Feb. 13,'37
Women of Glamour.....	Melvyn Douglas-Virginia Bruce.....	Jan.	28	'37	.....72....
(See "In the Cutting Room," Nov. 28; exploitation: Feb. 27,'37, p. 81.)					

### Coming

College Hero.....	Charles (Buddy) Rogers.....				
Devil Is Driving, The.....	Richard Dix-Joan Perry.....				
(See "In the Cutting Room," Feb. 27,'37.)					
Honeymoon Pilot.....	Rosalind Keith-Chas. Quigley.....				
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....				*65.Feb. 27,'37
Law of the Ranger.....	Bob Allen.....	Feb.	26	'37	.....57....
League of Frightened Men.....	Walter Connolly-Irene Hervey.....				
Let's Get Married.....	Ralph Bellamy-Ida Lupino.....	Mar.	31	'37	.....
(See "Weather or No," "In the Cutting Room," Jan. 16,'37.)					
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....				*130.Feb. 27,'37
(Exploitation: Sept. 5, p. 79.)					
New Trail Ahead, A.....	Chas. Starrett-Peggy Stratford.....				
Racing Luck.....	Dorothy Wilson-Chas. Quigley.....				
(See "In the Cutting Room," Feb. 13,'37.)					
Racketeers in Exile.....	George Bancroft-Evelyn Venable.....	Mar.	15	'37	.....
Right Guy.....	Paul Kelly-Jacqueline Wells.....	Feb.	26	'37	.....
Sound of Your Voice.....	Grace Moore.....				
Speed Mad.....	Rosalind Keith-Allen Brook.....	Mar.	20	'37	.....
(See "In the Cutting Room," Feb. 20,'37.)					
Thunder in the City (G).....	Edw. G. Robinson-Luli Deste.....				76.Feb. 13,'37
(See "In the Cutting Room," Feb. 20,'37.)					
Trouble in Morocco.....	Jack Holt-Mae Clarke.....	Mar.	25	'37	.....
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....				
Women Are Wise.....	Dolores Del Rio.....				

## CRESCENT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Battle of Greed (G).....	Tom Keene-Gwynne Shipman.....	Jan.	18	'37	.....*60.Jan. 9,'37
Glory Trail, The (G).....	Tom Keene-Joan Barclay.....	Sept.	15	.....	65....July 18
Old Louisiana.....	Tom Keene-Rita Cansino.....	Mar.	1	'37	.....
Rebellion (G).....	Tom Keene-Rita Cansino.....	Dec.	27	.....	60....Oct. 17

### Coming

Common Ground.....	Tom Keene.....	Apr.	12	'37	.....
Star of Empire.....	Tom Keene.....	July	6	'37	.....

## DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Be Good Unto Death.....	Laci Devenyi.....	Sept.	10	.....	80....
Blue Danube Romance.....	Zita Percell.....	Jan.	20	'37	.....85....
Car of Dreams.....	Torcs-Percell.....	Dec.	10	.....	90....
Don't Cry Mother.....	Eva Rutkay.....	Aug.	25	.....	78....
Dreams of Love (English Titles).....	Frank Taray.....	Jan.	3	'37	.....103....
Friendly Expression.....	Radey-Szoke.....	Nov.	1	.....	65....
Hungarian Village.....	Travelogue.....	Dec.	25	.....	20....
(English titles)					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Little Pastry Shop.....	Kabos-Perell	May 15	54	.....	
Man Under the Bridge.....	Csortos-Kazar	Nov. 15	82	.....	
March Tales.....	Tucay-Kabos	July 15	88	.....	
New Landlord, The.....	Csortos-Egry	Aug. 20	98	.....	
Salary \$200 Monthly.....	Javor-Fulop	Dec. 31	82	.....	
Son of the Steppes.....	Kiss-Komcar	Dec. 25	85	.....	
Sweet Stepmother.....	Maria Tasnadi	Sept. 15	90	.....	
(English titles)					
This Villa for Sale.....	Verebes-Csikos	June 15	80	.....	
Three Spinsters.....	Emille Markus	Dec. 1	84	.....	

## Coming

Scotchman in Hungary.....	Rado-Drosy	Apr. 12	'37	.....	95
Sister Mary.....	Szorenyi-Sved	Mar. 28	'37	.....	91
Storm on the Pusta.....	Kiss-Komcar	Apr. 5	'37	.....	78

## DuWORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crimson Circle.....	Noah Beery	Jan. 1	'37	.....	
Kilou, The Killer.....	Technicolor	Dec. 1	60	June 1	'35
Mysteries of Notre Dame.....		Oct. 1	58	.....	
Nobody's Boy.....	Robert Lynen	Sept. 15	81	.....	
Opera of Paris.....	Georges Thill	Dec. 1	50	.....	

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Brides Are Like That (G) 972.....	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25	
(Exploitation: June 20, p. 117.)					
Bullets or Ballots (G) 961.....	Edw. G. Robinson-Jean Blondell	June 6	81	May 23	
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)					
Captain's Kid, The (G) 167.....	Guy Kibbes-Sybil Jason	Nov. 14	72	Sept. 19	
Case of the Black Cat (G) 170.....	Ricardo Cortez-June Travis	Oct. 31	66	Dec. 3	
(Exploitation: Dec. 5, p. 79.)					
Case of the Velvet Claws, The (G) 965.....	Warren William-Claire Dodd	Aug. 15	63	May 23	
China Clipper (G) 960.....	Pat D'Brien-Beverly Roberts	Aug. 22	88 1/2	Aug. 15	
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Dec. 31, p. 76.)					
Down the Stretch (G) 177.....	Patricia Ellis-Dennis Moore	Sept. 19	66	July 18	
Earthworm Tractors (G) 962.....	Joe E. Brown-June Travis	July 18	69	June 20	
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)					
Gold Diggers of 1937 (G) 151.....	Dick Powell-Jean Blondell	Dec. 26	101	Dec. 12	
(Exploitation: Jan. 2, '37, p. 100; Jan. 9, '37, p. 71; Feb. 13, '37, p. 86.)					
Golden Arrow, The (G) 959.....	Bette Davis-George Brent	May 23	68	May 8	
(Exploitation: May 16, p. 85; July 4, p. 72.)					
Green Light (G) 154.....	Errol Flynn-Anita Louise	Feb. 20	'37	*85 Jan. 9	'37
Guns of Pecos 960.....	Dick Foran-Anne Nagel	Jan. 2	37	.....	56
Hearts Divided (G) 955.....	Marion Davies-Dick Powell	June 20	70	June 13	
Here Comes Carter (G) 169.....	Ross Alexander-Anne Nagel	Dec. 24	60	Dec. 12	
Law In Her Hands, The (G) 973.....	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18	
Love Begins at Twenty (G) 975.....	Warren Hull-Patricia Ellis	Aug. 22	58	May 30	
Murder by an Aristocrat (G) 974.....	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4	
Once a Doctor 171.....	Donald Woods-Jean Muir	Jan. 23	'37	.....	
(See "In the Cutting Room," Dec. 10.)					
Penrod and Sam (G) 172.....	Billy Mauch-Henry Watson	Feb. 28	'37	*65 Jan. 16	'37
Singing Kid, The (G) 954.....	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21	
(Exploitation: May 2, p. 99.)					
Sing Me a Love Song (G) 160.....	James Melton-Patricia Ellis	Jan. 9	'37	.....	79
(Exploitation: Dec. 26, p. 70.)					
Snowed Under (G) 971.....	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21	
Stage Struck (G) 155.....	Jean Blondell-Dick Powell	Sept. 12	61	Aug. 19	
(Exploitation: Sept. 5, p. 79.)					
Stolen Holiday (G) 157.....	Kay Francis-Ian Hunter	Feb. 6	'37	.....	80
Three Men on a Horse (G) 151.....	Frank McHugh-Jean Blondell	Nov. 21	85	Dec. 5	
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2, '37, p. 106; Jan. 9, '37, p. 71.)					
Trailin' West 979.....	Dick Foran-Paula Stone	Sept. 5	56	.....	
(See "On Secret Service," "In the Cutting Room," May 16.)					
Two Against the World (G) 977.....	H. Bogart-Beverly Roberts	July 11	57	May 23	
(Exploitation: Aug. 1, p. 90.)					
White Angel, The (G) 951.....	Kay Francis-Ian Hunter	July 4	91	June 8	
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Dec. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9, '37, p. 64.)					

## Coming

Cherokee Strip, The.....	Dick Foran-Jane Bryan	.....	60	Aug. 29	
Draegerman Courage (G) 168.....	Jean Muir-Barton MacLane	.....	60	Aug. 29	
Gentleman from Kimberley, The.....	Warner Baxter-Anita Louise	.....	60	Aug. 29	
Her Husband's Secretary 173.....	Jean Muir-Warren Hull	Mar. 20	'37	.....	
(See "In the Cutting Room," Dec. 19.)					
Marked Woman.....	Bette Davis-H. Bogart	Apr. 10	'37	.....	
(See "In the Cutting Room," Feb. 20, '37.)					
Men in Exile.....	Richard Purcell-June Travis	Apr. 3	'37	.....	
(See "In the Cutting Room," Nov. 21.)					
Mountain Justice.....	Josephine Hutchinson-G. Brent	Apr. 24	'37	.....	
(See "In the Cutting Room," Dec. 31.)					
Prince and the Pauper, The 112.....	Mauch Twins-Errol Flynn	May 8	'37	.....	
(See "In the Cutting Room," Jan. 30, '37.)					
San Quentin.....	Pat O'Brien-Humphrey Bogart	.....	30	'37	
(See "In the Cutting Room," Nov. 21.)					
Slight Case of Murder, A.....	Edward G. Robinson	.....	30	'37	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Slim.....	Pat O'Brien-Henry Fonda	May 1	'37	.....	
(See "In the Cutting Room," Jan. 16, '37.)					
Story of Emile Zola, The.....	Paul Muni-J. Hutchinson	.....	.....	.....	
Stuttering Bishop, The.....	Donald Woods-Ann Dvorak	.....	.....	.....	
Talent Scout.....	Donald Woods-Jeanne Madden	.....	.....	.....	
That Man's Here Again.....	Mary Maguire-Tom Brown	Apr. 17	'37	.....	
(See "Love Begins," "In the Cutting Room," Jan. 23, '37.)					

## FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Astero.....	Miss Kyvell	Feb. 21	'37	.....	90
Crustalo.....	Nina Afentaki	Dec. 11	95	.....	
Eros.....	A. Marikos	Sept. 7	110	.....	
Exo Ftiohea.....	B. Argyre	Sept. 20	96	.....	
Sarcos and the Eagle.....	Dlympia Deos	Oct. 18	118	.....	

## Coming

Far from the Crowd.....	Mary Tsaganis	Mar. 7	'37	.....	82
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## GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Backstage.....	Anna Neagle-Arthur Tracy	Mar. 1	'37	.....	78
East Meets West (G) 3516.....	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12	
Everybody Dance (G).....	Ernest Truex-C. Courtneidge	Feb. 15	'37	.....	75
Everything Is Thunder (A) 3609.....	C. Bennett-D. Montgomery	Dec. 1	74	Sept. 12	
Head Over Heels in Love (G) 3604.....	Jessie Matthews-Louis Borrell	Feb. 20	'37	.....	67
(Exploitation: Feb. 27, '37, p. 84.)					
It's Love Again (G) 3505.....	Jessie Matthews-Robert Young	May 30	79	May 18	
(Exploitation: Sept. 19, p. 68.)					
Living Dangerously (A) 3617.....	Dtto Kruger-Leonora Corbett	Dec. 1	69	Mar. 31	
Love in Exile (A) 3623.....	Clive Brook-Helen Vinson	Nov. 15	63	May 30	
Man of Affairs (G).....	George Arliss-Rene Ray	Jan. 20	'37	.....	71
(Reviewed under the title, "His Lordship.")					
Man Who Lived Again (A) 3507.....	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10	
Nine Days a Queen (G) 3610.....	Nova Pilbeam-Cedric Hardwicke	Sept. 1	80	May 10	
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Dec. 3, p. 83; Jan. 2, '37, p. 106.)					
River of Unrest (G).....	John Lodge-John Loder	Jan. 10	'37	.....	69
(Reviewed under the title, "Ourselves Alone.")					
Secret Agent (A) 3515.....	Madeleine Carroll-Peter Lorre	June 15	83	May 28	
Seven Sinners (A) 3611.....	E. Lowe-C. Cummings	Aug. 15	70	July 11	
(Reviewed under the title, "Doomed Cargo.")					
Strangers on a Honeymoon (G) 3615.....	C. Cummings-Noah Beery	Dec. 15	67	Jan. 9	'37
Week-end Millionaire (G) 3616.....	Buddy Rogers-Mary Brian	Nov. 20	64	Apr. 4	
(Reviewed under the title, "Dnce in a Million.")					
Woman Alone, The (G) 3601.....	Sylvia Sidney-John Loder	Jan. 1	'37	.....	76
(Reviewed under the title, "Sabotage.")					
You're in the Army Now (G).....	Wallace Ford-Anna Lee	Mar. 1	'37	.....	80
(Reviewed under the title, "D. H. M. S.")					

## Coming

Great Barrier, The (G).....	Richard Arlen-Lilli Palmer	Apr. 1	'37	.....	100
(See production article, Feb. 6, '37, p. 20.)					
King Solomon's Mines 3618.....	Roland Young-Cedric Hardwicke	Apr. 15	'37	.....	
Two of Us, The.....	Jack Hulbert-Gina Malo	.....	.....	.....	

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Arizona Days (G) 147.....	Tex Ritter-Eleanor Stewart	Jan. 30	'37	.....	52
Captain Calamity 128.....	George Houston-Marian Nixon	Nov. 29	66	.....	
Devil on Horseback, The (G) 126.....	Lili Damita-Fred Keating	Dec. 11	70 1/2	Oct. 8	
Great Guy (G) 101.....	James Cagney-Mae Clarke	Jan. 2	'37	.....	73
(Exploitation: Jan. 16, '37, p. 74; Jan. 23, '37, p. 78; Feb. 6, '37, pp. 74, 77; Feb. 20, '37, p. 85; Feb. 27, '37, p. 81.)					
Hats Off (G) 108.....	Mae Clarke-John Payne	Dec. 6	'37	.....	66 1/2
Headin' for the Rio Grande (G) 146.....	Tex Ritter-Eleanor Stewart	Dec. 20	61	Dec. 12	
Romance and Riches (G) 153.....	Cary Grant-Mary Brian	Mar. 6	'37	.....	70
(Reviewed under the title, "The Amazing Quest.")					
Scotland Yard Commands (G) 152.....	Clive Brook-V. Hopper	Jan. 23	'37	.....	62
Sins of Children (G) 119.....	Eric Linden-Cecilia Parker	Oct. 4	'37	.....	79 1/2
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)					
Song of the Gringo (G) 144.....	Tex Ritter-Jean Woodbury	Nov. 22	62	Nov. 14	
Trouble in Texas 148.....	Tex Ritter	Feb. 27	'37	.....	
We're in the Legion Now (G) 129.....	Reginald Denny-Esther Ralston	Jan. 16	'37	.....	55 1/2
(Reviewed under the title, "Rest Cure.")					
White Legion, The (G) 120.....	Tala Birell-Ian Keith	Dec. 25	81	Oct. 24	
Yellow Cargo (G) 136.....	Conrad Nagel-Eleanor Hunt	Nov. 8	63	Nov. 14	

## Coming

Dynamite.....	James Cagney	.....	.....	.....	
Girl Loves Boy 124.....	Eric Linden-Cecilia Parker	Mar. 27	'37	.....	
Gold Racket, The.....	Conrad Nagel-Eleanor Hunt	.....	.....	.....	
Grand Canyon.....	.....	.....	.....	.....	
Hittin' the Trail 149.....	Tex Ritter	Mar. 20	'37	.....	
Killers of the Sea 135.....	Capt. W. Casewell	Apr. 7	'37	.....	
Navy Spy 137.....	Conrad Nagel-Eleanor Hunt	Mar. 27	'37	.....	
23 1/2 Hours Leave 103.....	James Ellison-Terry Walker	Mar. 21	'37	.....	



## (THE RELEASE CHART--CONT'D)

## GUARANTEED

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1	1,37†	86	
Just My Luck	Eddie Nugent-Charles Ray	June 15	15	111	July 4
Luck of the Irish	Richard Hayward	Sept. 15	15	114	Aug. 29, p. 85;
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15	15	79	Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 31, p. 79.)
Women in White	Molly Lamont-Lester Matthews	July 15	15		

## Coming

Early Bird, The	Richard Hayward				
Irish and Proud of It	Richard Hayward				

## HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10	1,37†	62	Jan. 26, '35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10	1,37†	58	Dec. 7, '35
Girl from Maxims	Leslie Henson-Frances Day	Dec. 1	1†	65	Oct. 14, '33
Inyaah	Borneo Expedition	Nov. 15	15	70	
Palo's Wedding	Greenland Drama	Feb. 15	1,37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10	1,37†	82	
Song of the Scarlet Flower	Swedish	Sept. 1	1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15	15	82	
Uncle from America	Czech Film	Dec. 15	15	90	
Voice of India	Hoeffler Expedition	Nov. 1	1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1	1†	82	

## Coming

Crime of Voodoo	Fredi Washington			83	
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## IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1	1†	90	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1	1,37†	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1	1,37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1	1†	90	Dec. 1, '35

## Coming

Deerslayer					
I Demand Payment	Betty Burgess-Jack LaRue				
Judgment Day					
With Pleasure, Madame	Conrad Nagel-Marta Labarr				

## INVINCIBLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5	5†	66	
Easy Money (G)	Dnslow Stevens-Kay Linaker	June 10	10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	2	75	July 4

## Coming

Borrowed Time					
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25	25†	112	Dec. 12
(Exploitation: Jan. 9, '37, p. 71; Feb. 6, '37, p. 72; Feb. 13, '37, p. 86.)					
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16	16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20	20†	82	Feb. 13, '37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27	27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2, '37, p. 108; Jan. 23, '37, p. 80.)					
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1	1,37†	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2, '37, p. 107.)					
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22	22,37†	71	Feb. 6, '37
Devil Doll, The (G) 631	Lionel Barrymore-M. D'Sullivan	July 10	10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2, '37, p. 100; Jan. 9, '37, p. 68.)					
Espionage 723	Edmund Lowe-Madge Evans	Feb. 26	26,37†	67	
(See "In the Cutting Room," Feb. 13, '37.)					
Fury (G) 610	Sylvia Sydney-Spencer Tracy	June 5	5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)					
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11	11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3, '37, p. 68.)					
Great Ziegfeld, The (G) 790	W. Powell-M. Loy-L. Rainer	Sept. 4	4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)					
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19	19,37†	98	Feb. 27, '37
Labeled Lady (G) 648	Jean Harlow-William Powell				
Myrna Loy-Spencer Tracy		Oct. 9	9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2	2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	20	81	Nov. 21
(Exploitation: Jan. 9, '37, p. 64.)					
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13	13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5	5,37	65	Feb. 8, '37
Man of the People (G) 716	Joseph Callela-Florence Rice	Jan. 29	29,37†	81	Jan. 30, '37
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23	23†	78	
Did Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	25	80	Sept. 3
Dur Relations (G) 710	Laurel and Hardy	Oct. 30	30†	74	Nov. 21
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	14	87	Aug. 15

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Robin Hood of El Dorado, The					
608	Warner Baxter-Ann Loring	Apr. 17	17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)					
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 31, p. 79.)					
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18	18	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)					
Speed (G) 652	Wendy Barrie-James Stewart	May 8	8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)					
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	11	78	July 11
(Exploitation: Dec. 26, p. 70.)					
Tarzan Escapes (G) 711	J. Weissmuller-M. D'Sullivan	Nov. 8	8	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	15	75	May 18
(Exploitation: July 18, p. 85.)					
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	29	75	May 20
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8	8,37†	72	Jan. 9, '37
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	3	88	Apr. 4
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	31	59	June 20

## Coming

Broadway Melody of 1937	Eleanor Powell-Robt. Taylor				
Captains Courageous	F. Bartholomew-Spencer Tracy	Apr. 9	9,37†		
(See "In the Cutting Room," Dec. 19.)					
Day at the Races, A	Marx Brothers-Allan Jones	May 7	7,37†		
Good Earth, The (A)	Paul Muni-Luise Rainer	Feb. 13	13	Feb. 6, '37	
(See production article, July 11, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
I Stand Accused	Lionel Barrymore-Cecilia Parker	Mar. 19	19,37†		
Maytime 720	J. MacDonald-Nelson Eddy	Mar. 12	12,37†		
(See "In the Cutting Room," Feb. 13, '37; exploitation: Feb. 27, '37, p. 85.)					
Night Must Fall	Robt. Montgomery-R. Russell	Apr. 23	23,37†		
Nobody's Baby (G)	Patsy Kelly-Robt. Armstrong			*65, Feb. 6, '37	
Old Soak, The	Wallace Beery-Lynne Carver	Apr. 30	30,37†		
Parnell 722	Clark Gable-Myrna Loy	May 28	28,37†		
(See production article, Feb. 13, '37, p. 16.)					
Personal Property	Jean Harlow-Robert Taylor	Mar. 26	26,37†		
Pick a Star	Jack Haley-Patsy Kelly				
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16	16,37†	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77.)					
Song of the City	Dean Jeffries-Margaret Lindsay	Apr. 2	2,376		
They Gave Him a Gun	S. Tracy-G. George-F. Tone	May 14	14,37†		
Way Out West (G)	Laurel and Hardy			*65, Jan. 2, '37	

## MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Senior Jim	Conway Tearle-Barbara Bedford				

## Coming

## PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Acquiescing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23	23	62	Nov. 31
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6	6	66	Feb. 20, '37
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30, '37, p. 84.)					
Arizona Mahoney (G) 3621	Larry Crabbe-Joe Cook	Dec. 4	4†	68	Feb. 20, '37
Arizona Raiders, The (G) 3564	Larry Crabbe-Marsha Hunt	June 26	26	57	Oct. 17
Big Broadcast of 1937, The (G)					
3612	Jack Benny-Burns & Allen	Oct. 9	9	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)					
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 8	8	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	29	59	Apr. 25
Borderland (G)	Wm. Boyd-Jimmy Ellison	Feb. 26	26,37†	75	Feb. 13, '37
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15	15,37†		
(See "In the Cutting Room," Dec. 19.)					
Case Against Mrs. Ames, The					
(A) 3555	Madeleine Carroll-George Brent	May 8	8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)					
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29	29,37†	85	Dec. 12
(Exploitation: Jan. 16, '37, pp. 79, 80.)					
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 12	12,37†		
(See "In the Cutting Room," Dec. 26.)					
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25	25	87	Dec. 26
Doctor's Dairly, A (G)	John Trent-Helen Burgess	Jan. 22	22,37†	*70, Jan. 30, '37	
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	5	73	July 25
(Exploitation: Aug. 1, p. 90.)					
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6	6†	67	
(See "In the Cutting Room," Oct. 3.)					
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	15	76	May 20
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 8	8	67	Apr. 26
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	15	72	May 2
General Died at Dawn, The (G)					
3607	Gary Cooper-Madeleine Carroll	Sept. 4	4†	98	Sept. 2
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Girl of the Ozarks, The (G)					
3561	Virginia Welder-H. Crosman	June 12	12	68	June 6
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13	13	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	24	78	



## (THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Hideaway Girl (G) 3619.....	Martha Raye-Robt. Cummings.....	Nov. 20	72	Nov. 14	
Hollywood Boulevard (G) 3603.....	John Halliday-Robt. Cummings.....	Aug. 21	74	Nov. 7	
Hopalong Cassidy Returns (G)					
3666.....	William Boyd-Evelyn Brent.....	Oct. 23	75	Aug. 22	
I'd Give My Life (G) 3602.....	Sir Guy Standing-F. Drake.....	Aug. 14	81	Aug. 20	
John Meade's Woman (A).....	Edw. Arnold-Francine Larrimore.....	Feb. 26	37	'85 Feb. 20, 37	
Jungle Princess, The (G) 3620.....	Ray Milland-Dorothy Lamour.....	Nov. 27	84	Nov. 28	
Lady, Be Careful (G) 3606.....	Lew Ayres-Mary Carlisle.....	Sept. 4	71	Aug. 29	
Let's Make a Million (G) 5622.....	Edward Everett Horton.....	Dec. 13	80	Feb. 27, '37	
Maid of Salem (G).....	C. Colbert-Fred MacMurray.....	Feb. 19	37	'85 Jan. 30, '37	
Mind Your Own Business (G)					
3625.....	Charles Ruggles-Alice Brady.....	Jan. 8	37	'75 Dec. 19	
Moon's Our Home, The (G)					
3549.....	Margaret Sullivan-Henry Fonda.....	Apr. 10	83	Apr. 11	
Murder Goes to College.....	Roscoe Karns-Marsha Hunt.....	May 5	37		
Murder with Pictures (G) 3610.....	Lew Ayres-Gail Patrick.....	Sept. 25	71	Sept. 6	
My American Wife (G) 3601.....	Francis Lederer-Ann Sothorn.....	Aug. 7	63	July 26	
(Exploitation: Sept. 19, p. 65.)					
Outcast (G).....	Warren William-Karen Morley.....	Feb. 5	37	'75 Feb. 6, '37	
Palm Springs (G) 3559.....	Frances Langford-Smith Bellew.....	June 5	72	June 6	
Plainsman, The (G) 3624.....	Gary Cooper-Jean Arthur.....	Jan. 1	37	'113 Nov. 28	
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83.)					
Poppy (G) 3562.....	W. C. Fields-Rochelle Hudson.....	June 19	73	June 13	
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)					
Princess Comes Across, The (G)					
3557.....	C. Lombard-Fred MacMurray.....	May 22	76	May 16	
Return of Sophie Lang, The (G)					
3566.....	Gertrude Michael-Ray Milland.....	July 3	64	June 20	
(Exploitation: Aug. 1, p. 90.)					
Rhythm on the Range (G) 3569.....	Bing Crosby-Frances Farmer.....	July 31	87	July 25	
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)					
Rose Bowl (G) 3615.....	Eleanor Whitney-Tom Brown.....	Oct. 30	80	Oct. 24	
Scrooge (G) 3527.....	Seymour Hicks-Denald Calthrop.....	Dec. 20	73	Dec. 21, '35	
Sky Parade (G) 3550.....	Jimmy Allen-Katherine DeMille.....	Apr. 17	70	Apr. 4	
(Exploitation: July 11, p. 127; Jan. 16, '37, p. 78.)					
Son Comes Home, A (G) 3573.....	Mary Boland-Donald Woods.....	July 31	75	Aug. 15	
Spendthrift (G) 3565.....	Henry Fonda-Pat Paterson.....	July 10	77	June 20	
Straight from the Shoulder (G)					
3605.....	Ralph Bellamy-Katherine Locke.....	Aug. 28	71	Aug. 22	
Texas Rangers, The (G) 3604.....	Fred MacMurray-Jean Parker.....	Aug. 28	99	Aug. 29	
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16, '37, p. 81.)					
Three Cheers for Love (G) 3565.....	E. Whitney-Robt. Cummings.....	July 17	64	July 4	
Three Married Men (A) 3608.....	Lynne Overman-Wm. Frawley.....	Sept. 11	61	Sept. 5	
Three on the Trail (G) 3553.....	William Boyd-Jimmy Ellison.....	Apr. 24	67	Apr. 18	
Till We Meet Again (G) 3551.....	Herbert Marshall-G. Michael.....	Apr. 17	72	Apr. 11	
Trail Dust (G) 3667.....	William Boyd-Jimmy Ellison.....	Dec. 11	77	Jan. 2, '37	
Valiant Is the Word for Carrie					
(A) 3611.....	Gladys George-Arlene Judge.....	Oct. 2	109	Sept. 26	
(Exploitation: Jan. 16, '37, p. 76; Feb. 13, '37, p. 86.)					
Wedding Present (G) 3613.....	Jean Bennett-Cary Grant.....	Oct. 16	81	Oct. 3	
(Exploitation: Dec. 5, p. 78.)					
Wives Never Know (G) 3609.....	Charles Ruggles-Mary Boland.....	Sept. 18	73	Sept. 12	
Yours for the Asking (G) 3571.....	G. Raft-D. Costello Barrymore.....	July 24	75	Aug. 8	

## Coming

Crime Nobody Saw, The.....	Lew Ayres-Ruth Coleman.....	Jan. 30, '37			
(See "Danger, Men Working," "In the Cutting Room," Jan. 30, '37.)					
Girl from Scotland Yard.....	Karen Morley-Robert Baldwin.....				
Her Husband Lies.....	Ricardo Cortez-Gail Patrick.....	Mar. 12, '37			
High, Wide and Handsome.....	Irene Dunne-Randolph Scott.....				
Hills of Old Wyoming.....	Wm. Boyd-Gale Sheridan.....				
I Met Him in Paris.....	Claudette Colbert-Robt. Young.....				
Internes Can't Take Money.....	Barbara Stanwyck-Joel McCrea.....	Feb. 27, '37			
(See "In the Cutting Room," Feb. 27, '37.)					
King of Gamblers.....	Lloyd Nolan-Claire Trevor.....				
Love Trap, The.....	Ricardo Cortez-Gail Patrick.....				
Souls at Sea.....	Gary Cooper-George Raft.....				
(See production article, Jan. 30, '37, p. 16.)					
Swing High, Swing Low.....	Carole Lombard-F. MacMurray.....	Mar. 12, '37			
(See "In the Cutting Room," Jan. 9, '37.)					
Turn Off the Moon.....	Chas. Ruggles-Eleanor Whitney.....				
Waikiki Wedding.....	Bing Crosby-Shirley Ross.....	Mar. 26, '37			
Years Are So Long.....	Beulah Bondi-Victor Moore.....				

## PURITAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Aces and Eights (G).....	Tim McCoy-Luana Walters.....	June 6	62	Aug. 22	
Ghost Patrol (G).....	Tim McCoy-Claudia Dell.....	Aug. 3	60	Sept. 19	
Lightnin' Bill Carson.....	Tim McCoy-Joan Woodbury.....	Apr. 15			
Lion's Den, The.....	Tim McCoy-Joan Woodbury.....	July 8			
Prison Shadows.....	Eddie Nugent-Luella Lund.....	June 15	76		
Reckless Way, The.....	Marian Nixon-Kane Richmond.....	Apr. 20	68		
Traitor, The.....	Tim McCoy-Frances Grant.....	Aug. 29			

## RAY KIRKWOOD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventurous Rogue.....	Bobby Nelson-Donald Reed.....	Jan. 3	37		
El Justiciero.....	Ernesto Guillen.....	Jan. 3	37		
Fighting Vagabonds.....	Bobby Nelson-Donald Reed.....	Feb. 19	37		

## Coming

Masked Devil, The.....	Bobby Nelson-Donald Reed.....	Apr. 4	37		
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## RELIABLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ambush Valley.....	Bob Custer.....	Nov. 1	56		
Pinto Rustlers.....	Tom Tyler-Catherine Cotta.....	May 14	56		
Santa Fe Bound.....	Tom Tyler-Jeanne Martell.....	Aug. 15	56		
Santa Fe Rides.....	Bob Custer.....	Feb. 25	37		
Silver Trail.....	Rin-Tin-Tin, Jr.-Rex Lease.....	Feb. 28	37		
Speed Reporter.....	Richard Talmadge-Luana Walters.....	May 14	56		
Vengeance of Rannah.....	Rin-Tin-Tin, Jr.-Bob Custer.....	Nov. 6	56		

## Coming

Apache Trail.....	Bob Custer.....				
Frontier Fury.....	Bob Custer.....				
Outlaw River.....	Rin-Tin-Tin, Jr.....				
Prairie Terror.....	Bob Custer.....				
Thundering Stampede.....	Bob Custer.....				

## REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Bar Z Bad Men 6323.....	Johnny Mack Brown-L. January.....	Jan. 20	37	'51	
Beware of Ladies (G) 6011.....	Donald Cook-Judith Allen.....	Dec. 21		61 Feb. 13, '37	
Big Show, The 6301.....	Gene Autry-Kay Hughes.....	Nov. 16		70	
(See "In the Cutting Room," Oct. 24.)					
Bold Caballero, The (G) 6101.....	Bob Livingston-Heather Angel.....	Jan. 18	37	'71 Dec. 5	
Border Phantom 6333.....	Bob Steele-Harley Wood.....	Dec. 28		58	
Bulldog Edition (A) 6032.....	Ray Walker-Evalyn Knapp.....	Sept. 21		56 Sept. 28	
Cavalry 6331.....	Bob Steele-Frances Grant.....	Oct. 14		60	
Circus Girl.....	June Travis-Bob Livingston.....	Mar. 1	37		
(See "In the Cutting Room," Feb. 13, '37.)					
Comin' Round the Mountain (G)					
3571.....	Gene Autry-Ann Rutherford.....	Apr. 13		55 Apr. 11	
Country Gentleman (G) 6010.....	Olsen and Johnson.....	Nov. 9		68 Oct. 31	
Down to the Sea 6009.....	Russell Hardie-Ann Rutherford.....	Aug. 25		67 July 11	
(Exploitation: Sept. 5, p. 80.)					
Federal Agent 3548.....	William Boyd-Irene Ware.....	Apr. 10		59	
Follow Your Heart (G) 6001.....	Marlon Talley-Michael Bartlett.....	Sept. 5		82 Aug. 15	
(Exploitation: Nov. 7, p. 82.)					
Frankie and Johnnie (A) 3555.....	Helen Morgan-Chester Morris.....	May 1		66 May 22	
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)					
Gambling Terror 6324.....	Johnny Mack Brown-I. Meredith.....	Feb. 15	37	'53	
Gentleman from Louisiana (G)					
3503.....	Eddie Quillan-Charlotte Henry.....	Aug. 17		66 Aug. 22	
Ghost Town Gold 6312.....	Bob Livingston-Ray Corrigan.....	Oct. 26		55	
Girl from Mandalay, The 3535.....	Kay Linaker-Conrad Nagel.....	Apr. 20		68	
Go-Get 'Em Haines 3549.....	William Boyd-Shellie Terry.....	June 16		60	
Gun Ranger, The 6332.....	Bob Steele-Eleanor Stewart.....	Nov. 19		49	
Guns and Guitars (G) 3573.....	Gene Autry-Dorothy Dix.....	June 22		56 July 11	
Happy Go Lucky (G) 6013.....	Phil Regan-Evelyn Venable.....	Dec. 14		88 Dec. 12	
Harvester, The (G) 3506.....	Alice Brady-Ann Rutherford.....	May 5		74 Apr. 25	
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)					
Hearts in Bondage (G) 6008.....	James Dunn-Mae Clarke.....	Aug. 15		72 June 6	
Hit the Saddle 6315.....	Bob Livingston-Ray Corrigan.....	Mar. 3	37		
House of a Thousand Candles					
(G) 3505.....	Mae Clarke-Phillips Holmes.....	Apr. 6		69 Mar. 7	
Join the Marines (G) 6003.....	June Travis-Paul Kelly.....	Jan. 25	37	'67 Feb. 6, '37	
Larceny on the Alr (G) 6030.....	Grace Bradley-Bob Livingston.....	Jan. 11	37	'60 Jan. 18, '37	
Lawless Land 6322.....	Johnny Mack Brown-L. Stanley.....	Nov. 23		55	
Lonely Trail, The (G) 3563.....	John Wayne-Ann Rutherford.....	May 25		55 Nov. 14	
Man Betrayed, A (G) 6012.....	Eddie Nugent-Kay Hughes.....	Dec. 28		56 Jan. 16, '37	
Mandarin Mystery, The (G)					
6031.....	Eddie Quillan-Charlotte Henry.....	Dec. 7		63 Nov. 29	
Navy Born (G) 3516.....	William Gargan-Claire Dodd.....	June 15		67 June 27	
Oh, Susannah! 6303.....	Gene Autry-Frances Grant.....	Aug. 19		59	
Old Corral, The 6305.....	Gene Autry-Smiley Burnette.....	Dec. 21		56	
(See "In the Cutting Room," Nov. 7.)					
Paradise Express.....	Grant Withers-Dorothy Appleby.....	Feb. 22	37	'58	
(See "In the Cutting Room," Jan. 23, '37.)					
President's Mystery, The (G)					
6007.....	Henry Wilcoxon-Betty Furness.....	Oct. 8		78 Oct. 8	
Ride, Ranger, Ride 6304.....	Gene Autry-Smiley Burnette.....	Sept. 30		59	
Riders of the Whistling Skull					
6314.....	Bob Livingston-Ray Corrigan.....	Jan. 4	37	'55	
Roarin' Lead 6313.....	Bob Livingston-Ray Corrigan.....	Dec. 9		53	
(See "In the Cutting Room," Nov. 7.)					
Round-up Time in Texas 6306.....	Gene Autry-Smiley Burnette.....	Feb. 28	37	'58	
Singing Cowboy, The (G) 3572.....	Gene Autry-Lois Wilde.....	May 11		56 May 16	
Sitting on the Moon (G) 3528.....	Roger Pryor-Grace Bradley.....	Sept. 15		66 Sept. 5	
Three Mesquiteers (G) 6311.....	Bob Livingston-Ray Corrigan.....	Sept. 21		56 Sept. 12	
Ticket to Paradise (G) 3508.....	Roger Pryor-Wendy Barrie.....	July 10		67 July 25	
Trusted Outlaw, The 6334.....	Bob Steele-Lois January.....	Feb. 1	37	'52	
Two Wise Maids (G) 6004.....	Alison Skipworth-Polly Moran.....	Feb. 15	37	'68 Feb. 6, '37	
Undercover Man 6321.....	Johnny Mack Brown-S. Kaaren.....	Sept. 24		56	
(See "In the Cutting Room," Sept. 12.)					
Winds of the Wasteland 3561.....	John Wayne-Phyllis Fraser.....	July 6		53	
(See "In the Cutting Room," May 23.)					

## Coming

Bill Cracks Down.....	Grant Withers-Judith Allen.....	Mar. 22	37		
Git Along Little Dogies 6307.....	Gene Autry-Judith Allen.....	Mar. 22	37		
Guns in the Dark 6326.....	Johnny Mack Brown.....	May 10	37		
Gunsmoke Ranch 6316.....	Bob Livingston-Ray Corrigan.....	Apr. 14	37		
Hit Parade, The.....	Frances Langford-Phil Regan.....	Apr. 26	37		
Jim Hanvey, Detective.....	Guy Kibbee-Tom Brown.....	Apr. 5	37		
Lightnin' Crandall 6335.....	Bob Steele-Lois January.....	Mar. 24	37		
Navy Blues.....	Mary Brian-Dick Purcell.....	Apr. 19	37		
Trail of Vengeance 6325.....	Johnny Mack Brown-I. Meredith.....	Mar. 29	37		



## (THE RELEASE CHART--CONT'D)

## RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Big Game, The (G) 702.....	June Travis-Philip Huston.....	Oct. 9	75	Oct. 3	
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)					
Bride Walks Out, The (G) 531.....	Barbara Stanwyck-G. Raymond.....	July 10	80	July 11	
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)					
Bunker Bean 630.....	Owen Davis, Jr.-Louise Latimer.....	June 26	67		
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)					
Criminal Lawyer 713.....	Lee Tracy-Margot Grahame.....	Jan. 29	72		
(See "In the Cutting Room," Oct. 31; exploitation: Feb. 27/37, p. 81.)					
Dancing Pirate (G) 670.....	Charles Collins-Steffi Duna.....	May 22	85	May 16	
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)					
Daniel Boone (G) 781.....	George O'Brien-Heather Angel.....	Oct. 16	77	Oct. 31	
(Exploitation: Oct. 31, p. 74.)					
Oon't Turn 'Em Loose (A) 636.....	Bruce Cabot-Louise Latimer.....	Sept. 18	65	Aug. 29	
Ex-Mrs. Bradford, The (G) 628.....	William Powell-Jean Arthur.....	May 15	81	May 2	
(Exploitation: July 4, p. 68.)					
Grand Jury 633.....	Fred Stone-Louise Latimer.....	Aug. 7	61		
Last Outlaw, The (G) 629.....	Harry Carey-Hoot Gibson.....	June 19	70	May 30	
Let's Sing Again (G) 646.....	Bobby Breen-Henry Armetta.....	June 12	68	Apr. 25	
(Exploitation: Feb. 20/37, p. 80.)					
Love on a Bet (G) 620.....	Gene Raymond-Wendy Barrie.....	Mar. 6	77	Feb. 8	
Make Way for a Lady (G) 705.....	Anne Shirley-Herbert Marshall.....	Nov. 13	65	Dec. 19	
Mary of Scotland (G) 634.....	Kath. Hepburn-Fredric March.....	Aug. 28	123	July 25	
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)					
Michael Strogoff (A) 717.....	Anton Walbrook-Eliz. Allan.....	Mar. 5	37 1/2	*85. Feb. 27/37	
M'Liss (G) 632.....	Anne Shirley-John Beal.....	July 17	66	July 11	
Mummy's Boys (G) 701.....	Wheeler and Woolsey.....	Oct. 2	68	Aug. 22	
Murder on the Bridle Path (G) 625.....	Helen Broderick-James Gleason.....	Apr. 17	66	Apr. 18	
Night Waitress (G) 711.....	Margot Grahame-Gordon Jones.....	Dec. 18	57	Jan. 2/37	
Park Avenue Logger (G).....	George O'Brien-Beatrice Roberts.....	Feb. 26	37 1/2	*65. Jan. 30/37	
Plot Thickens, The (G) 641.....	James Gleason-Zasu Pitts.....	Dec. 11	69	Nov. 21	
Plough and the Stars, The (G) 640.....	Barbara Stanwyck-P. Foster.....	Jan. 15	37	Jan. 2/37	
(See production article, Aug. 22, p. 16.)					
Racing Lady (G) 707.....	Ann Ovorak-Smith Bellw.....	Jan. 29	37 1/2	59	Dec. 12
Rainbow on the River (G) 714.....	Bobby Breen-May Robson.....	Dec. 25	88	Dec. 12	
(Exploitation: Dec. 26, p. 71.)					
Sea Devils (G) 714.....	Victor McLaglen-Preston Foster.....	Feb. 19	37 1/2	*85. Feb. 20/37	
Second Wife (G) 634.....	Walter Abel-Gertrude Michael.....	Aug. 21	59	Aug. 22	
Smartest Girl in Town (G) 706.....	Ann Sothern-Gene Raymond.....	Nov. 27	58	Nov. 7	
Special Investigator (G) 627.....	Richard Dix-Margaret Callahan.....	May 8	61	May 2	
Swing Time (G) 637.....	Fred Astaire-Ginger Rogers.....	Sept. 4	103	Aug. 29	
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2/37, pp. 100, 106, 108.)					
That Girl from Paris (G) 712.....	Lily Pons-Gene Raymond.....	Jan. 22	37 1/2	105	Dec. 19
(Exploitation: Feb. 27/37, p. 84.)					
They Wanted to Marry (G) 715.....	Gordon Jones-Betty Furness.....	Feb. 5	37 1/2	60	Dec. 26
Two in Revolt (G) 621.....	Louise Latimer-John Arledge.....	Apr. 3	65	May 2	
Walking on Air (G) 638.....	Gene Raymond-Ann Sothern.....	Sept. 11	69	Aug. 22	
Wanted: Jane Turner 643.....	Gloria Stuart-Lee Tracy.....	Dec. 4	67		
(See "General Delivery," "In the Cutting Room," Oct. 3.)					
We're on the Jury 716 (G).....	Helen Broderick-Victor Moore.....	Feb. 12	37 1/2	71	Jan. 23/37
We Who Are About to Die (G) 639.....	Preston Foster-Ann Ovorak.....	Jan. 6	37	82	Oct. 17
Without Orders (G) 704.....	Sally Eilers-Robt. Armstrong.....	Oct. 23	64	Oct. 10	
When's Your Birthday? (G).....	Joe E. Brown-Marian Marsh.....	Feb. 19	37 1/2	*75. Feb. 20/37	
Witness Chair, The (G) 626.....	Ann Harding-Walter Abel.....	Apr. 24	64	Apr. 11	
Winterset (G) 703.....	Burgess Meredith-Margo.....	Nov. 20	77	Nov. 21	
(Exploitation: Jan. 16/37, p. 80; Jan. 30/37, p. 83; Feb. 13/37, p. 84; Feb. 27/37, p. 81.)					
Woman Rebels, A (A) 642.....	Kath. Hepburn-H. Marshall.....	Nov. 8	88	Oct. 31	

## Coming

Borrowed Time.....	Vinton Haworth-Helen Mack.....	Mar. 19	37 1/2		
China Passage 718.....	Constance Worth-V. Haworth.....	Mar. 19	37 1/2		
(See "In the Cutting Room," Jan. 9/37.)					
Don't Tell the Wife (G).....	Guy Kibbee-Una Merkel.....	Mar. 12	37 1/2	62	Feb. 27/37
Man Who Came Back, The.....	John Beal-Joan Fontaine.....	Apr. 2	37 1/2		
(See "Wings of Mercy," "In the Cutting Room," Jan. 30/37.)					
Outcasts of Poker Flat.....	Preston Foster-Jean Muir.....	Feb. 13	37		
(See "In the Cutting Room," February 13/37.)					
Quality Street.....	Kath. Hepburn-Franchot Tone.....	Apr. 9	37 1/2		
(See "In the Cutting Room," Oct. 7.)					
Stepping Toes.....	Fred Astaire-Ginger Rogers.....	Apr. 23	37 1/2		
Too Many Wives.....	Anne Shirley-John Morley.....	Apr. 16	37 1/2		
(See "Satisfaction Guaranteed," "In the Cutting Room," Feb. 20/37.)					
Toast of New York 719.....	Edward Arnold-Frances Farmer.....	May 7	37 1/2		
(See "In the Cutting Room," Feb. 27/37.)					
Woman I Love, The 721.....	Paul Muni-Miriam Hopkins.....	Mar. 26	37 1/2		
(See "Escadrille," "In the Cutting Room," Jan. 16/37.)					

## STATE RIGHTS

Title	Star	Olst'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
August Week-End.....	Valerie Hobson.....	Grand National.....	Apr. 10	67		
Below the Deadline.....	Russell Hopton.....	Grand National.....	June 8	69		
Easy Money (G).....	Onslow Stevens.....	Grand National.....	July 10	66 1/2	July 1	
Human Adventure, The (G).....	Educational.....	W. G. Shields.....	Oct. 16	72	Oct. 10	
I Was a Captive of Nazi Germany (G).....	Isobel Steele.....	Malvina.....	Aug. 1	73	Aug. 8	
Lady Luck.....	Wm. Bakewell.....	Grand National.....	Aug. 15	69		
Revolt of the Oemons (G).....	Oorothy Stone.....	Grand National.....	July 20	60	July 13	
(Reviewed under the title of "Revolt of the Zombies.")						
Riding Avenger (G).....	Hoot Gibson.....	Grand National.....	June 15	57	July 18	
Ring Around the Moon (G).....	Erin O'Brien-Moore.....	Grand National.....	Dec. 15	69 1/2	Mar. 28	

Title	Star	Olst'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Romance Rides the Range (G).....	Marion Shilling.....	Spectrum.....	Sept. 28	59	Sept. 28	
Trouble Ahead (G).....	Charles Farrell.....	Atlantic.....	Sept. 17	75	Sept. 28	

## Coming

Cavalcade of China.....	James B. Leong.....	6 rls.			
Chinese Melody.....	James B. Leong.....	6 rls.			
Devil on Earth.....	James B. Leong.....	6 rls.			
Singing Buckaroo, The.....	Fred Scott.....	Spectrum.....			
(See "In the Cutting Room," Nov. 21.)					

## SUPREME

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Brand of the Outlaws.....	Bob Steele.....	Aug. 15			
Crooked Trail, The.....	Johnny Mack Brown.....	July 25			
Everyman's Law.....	Johnny Mack Brown.....	June 10			
Last of the Warrens.....	Bob Steele.....	May 10	58		
Law Rides, The.....	Bob Steele.....	June 25			
Rogue of the Range.....	Johnny Mack Brown.....	Apr. 25	58		

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ambassador Bill (G) 767.....	Will Rogers-M. Churchill.....	Oct. 23	70	Oct. 24/31	
(re-issue)					
As You Like It (G) 711.....	Elis. Bergner-Laurence Olivier.....	Jan. 8	37 1/2	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23/37, p. 79.)					
Back to Nature (G) 714.....	Jed Prouty-Spring Byington.....	Sept. 18	56	Aug. 22	
Banjo On My Knee (G) 726.....	Barbara Stanwyck-Joel McCrea.....	Dec. 4	95	Dec. 5	
(Exploitation: Feb. 13/37, p. 89.)					
Border Patrolman, The* (G) 650.....	Geo. O'Brien-Polly Ann Young.....	July 8	59	June 27	
Can This Be Dixie? (G) 723.....	Jane Withers-Slim Summerville.....	Nov. 13	70	Nov. 14	
Captain January* (G) 635.....	Shirley Temple-Guy Kibbee.....	Apr. 17	77	Mar. 21	
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)					
Career Woman (G) 728.....	Claire Trevor-Michael Whalen.....	Dec. 18	77	Nov. 28	
Champaigne Charlie 629.....	Paul Cavanagh-Helen Wood.....	May 8	59		
(See "In the Cutting Room," Dec. 14, 35.)					
Charlie Chan at the Circus* (G) 640.....	Warner Oland-Keye Luke.....	Mar. 27	71	Mar. 26	
Charlie Chan at the Opera (G) 730.....	Warner Oland-Boris Karloff.....	Jan. 8	37 1/2	68	Nov. 28
Charlie Chan at the Race Track* (G) 704.....	Warner Oland-Helen Wood.....	Aug. 7	70	Oct. 26/35	
Connecticut Yankee, A 699.....	Will Rogers-Myrna Loy.....	Apr. 24	85	Mar. 21/31	
(re-issue)					
Country Beyond, The* (G) 643.....	Rochelle Hudson-Paul Kelly.....	Apr. 24	68	Apr. 11	
Country Doctor, The* (G) 636.....	Oionne Quintuplets-J. Hersholt.....	Mar. 6	94	Mar. 21	
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)					
Crack-up (G) 727.....	Peter Lorre-Brian Donlevy.....	Jan. 15	37 1/2	70	Jan. 16/37
Crime of Dr. Forbes, The* (G) 655.....	Gloria Stuart-Robert Kent.....	June 26	76	June 20	
Oimplies (G) 715.....	Shirley Temple-Frank Morgan.....	Oct. 16	78	Oct. 17	
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)					
Dr. Bull (G) 768.....	Will Rogers-Marian Nixon.....	Feb. 5	37 1/2	79	Oct. 14/33
(re-issue)					
Educating Father* (G) 645.....	Jed Prouty-Shirley Oeane.....	July 10	57	May 30	
Fair Warning (G) 740.....	Betty Furness-John Payne.....	Mar. 5	37 1/2	68	Jan. 23/37
15 Maiden Lane (G) 716.....	Claire Trevor-Cesar Romero.....	Oct. 30	64	Oct. 3	
First Baby, The* (G) 646.....	Shirley Oeane-Johnny Downs.....	May 15	74	Apr. 18	
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)					
Gentle Julia* (G) 641.....	Jane Withers-Tom Brown.....	Apr. 3	63	Feb. 29	
Girls' Dormitory (G) 702.....	Herbert Marshall-Simone Simon.....	Aug. 14	66	Aug. 1	
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)					
Half Angel (G) 647.....	Frances Oee-Brian Oonlevy.....	May 22	66	May 9	
High Tension* (G) 653.....	Brian Donlevy-Glenda Farrell.....	July 17	63	June 20	
Holy Terror, The (G) 734.....	Jane Withers-Anthony Martin.....	Feb. 5	37 1/2	67	Jan. 9/37
Human Cargo* (G) 652.....	Claire Trevor-Brian Oonlevy.....	May 29	66	Apr. 25	
King of the Royal Mounted (G) 709.....	Robert Kent-Rosalind Keith.....	Sept. 11	58	Aug. 29	
Ladies in Love (G) 710.....	Janet Gaynor-Constance Bennett.....	Oct. 11	97	Oct. 10	
(See "Glory," "In the Cutting Room," Oct. 17.)					
Laughing at Trouble 724.....	Jane Darwell-Lois Wilson.....	Dec. 11	67		
Little Miss Nobody* (G) 651.....	Jane Withers-Ralph Morgan.....	June 12	72	Mar. 26	
Lloyds of London (G) 735.....	F. Bartholomew-M. Carroll.....	Jan. 29	37 1/2	117	Nov. 26
(Exploitation: Nov. 21, p. 108.)					
Love Is News (G) 729.....	Loretta Young-Tyrone Power.....	Feb. 26	37 1/2	*75. Feb. 27/37	
Message to Garcia, A (G) 632.....	Wallace Beery-B. Stanwyck.....	Apr. 10	85	Mar. 14	
(Exploitation: July 11, p. 127.)					
Off to the Races (G) 736.....	Jed Prouty-Shirley Deane.....	Feb. 19	37 1/2	57	Jan. 16/37
O'Malley of the Mounted* (G) 639.....	George O'Brien-Irene Ware.....	Mar. 27	59	Mar. 28	
On the Avenue (G) 732.....	Dick Powell-Madeleine Carroll.....	Feb. 12	37 1/2	89	Feb. 13/37
One in a Million (G) 722.....	Sonja Henle-Adolphe Menjou.....	Jan. 1	37 1/2	94	Dec. 26
Pepper (G) 708.....	Jane Withers-Irvin S. Cobb.....	Sept. 11	64	July 18	
Pigskin Parade (G) 713.....	Stuart Erwin-Patsy Kelly.....	Oct. 23	93	Oct. 24	
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9/37, pp. 68, 71.)					
Poor Little Rich Girl, The* (G) 657.....	Shirley Temple-Alice Faye.....	July 24	79	June 8	
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)					
Private Number* (G) 645.....	Loretta Young-Robert Taylor.....	June 5	79	May 30	
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ramona (G) 707.....	Loretta Young-Oon Ameche.....	Sept. 25f.....	84.....	Sept. 19	
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Oct. 19, pp. 92, 93.)					
Reunion (G) 717.....	Dionne Quintuplets-J. Hersholt.....	Nov. 20f.....	81.....	Nov. 21	
(Exploitation: Jan. 23, '37, p. 78; Feb. 27, '37, p. 84.)					
Road to Glory, The (G) 706.....	Fredric March-Warner Baxter.....	Sept. 4f.....	101.....	June 6	
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9, '37, p. 68; Jan. 16, '37, p. 76.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15, '37f.....	57.....	Feb. 13, '37	
Sing, Baby, Sing (G) 703.....	Alice Faye-Adolphe Menjou.....	Aug. 21f.....	87.....	Aug. 15	
(Exploitation: Dec. 12, p. 84.)					
Sins of Man (G) 648.....	Jean Hersholt-Oon Ameche.....	June 19.....	79.....	May 16	
Star for a Night (G) 705.....	Jane Darwell-Claire Trevor.....	Aug. 28f.....	76.....	Aug. 15	
State Fair (G) 766.....	Will Rogers-Janet Gaynor.....	Aug. 7f.....	94.....	Feb. 4, '33	
(re-issue)					
Stowaway (G) 725.....	Shirley Temple-Robt. Young.....	Dec. 25f.....	86.....	Dec. 26	
(Exploitation: Feb. 13, '37, p. 86.)					
Thank You, Jeeves (G) 712.....	Arthur Treacher-Virginia Field.....	Oct. 2f.....	57.....	Sept. 19	
36 Hours to Kill* (G) 656.....	Brian Donlevy-Gloria Stuart.....	July 24.....	65.....	Aug. 29	
To Mary—With Love (G) 701.....	Warner Baxter-Myrna Loy.....	Aug. 1f.....	92.....	July 25	
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)					
Under Two Flags (G) 644.....	Ronald Colman-C. Colbert.....	May 1.....	110.....	May 9	
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)					
Under Your Spell (G) 720.....	Lawrence Tibbett-Wendy Barrie.....	Nov. 6f.....	63.....	Nov. 14	
White Fang (G) 649.....	Michael Whalen-Jean Muir.....	July 3.....	70.....	July 25	
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)					
White Hunter (G) 719.....	Warner Baxter-June Lang.....	Nov. 27f.....	65.....	Dec. 5	
(Exploitation: Feb. 27, '37, p. 81.)					
Wild Brian Kent (G) 718.....	Ralph Bellamy-Mae Clarke.....	Nov. 6f.....	57.....	Oct. 31	
Woman-Wise (G) 733.....	Rochelle Hudson-Michael Whalen.....	Jan. 22, '37f.....	70.....	Feb. 13, '37	

## Coming

Angel's Holiday.....	Jane Withers-Robert Kent.....	June 4, '37f.....			
Big Business.....	Jed Prouty-Spring Byington.....				
Cafe Metropole.....	Loretta Young-Tyrone Power.....	June 18, '37f.....			
(See "In the Cutting Room," Feb. 27, '37.)					
Charlie Chan at the Olympics.....	Warner Oland-Kath. O'Mille.....	May 31, '37f.....			
David Harum 769.....	Will Rogers-Evelyn Venable.....	May 14, '37f.....	83.....	Mar. 3, '34	
(re-issue)					
Dead Yesterday.....	Sally Blane-Thomas Beck.....	May 14, '37f.....			
(See "In the Cutting Room," Feb. 13, '37.)					
Desert Storm.....	Richard Arlen.....	May 28, '37f.....			
Fifty Roads to Town 748.....	Don Ameche-Ann Sothern.....	Apr. 23, '37f.....			
(See "In the Cutting Room," Jan. 30, '37.)					
Married Lady.....	Gloria Stuart-Michael Whalen.....	Apr. 30, '37f.....			
Midnight Taxi 744.....	Brian Donlevy-Frances Drake.....	Apr. 2, '37f.....			
Nancy Steele Is Missing 738.....	Victor McLaglen-Peter Lorre.....	Mar. 12, '37f.....			
(See "In the Cutting Room," Jan. 9, '37.)					
Seventh Heaven 742.....	Simone Simon-James Stewart.....	Mar. 26, '37f.....			
(See "In the Cutting Room," Jan. 16, '37.)					
She Had to Eat.....	Rochelle Hudson-Jack Haley.....	July 2, '37f.....			
Slave Ship 746.....	Wallace Beery-Warner Baxter.....	Apr. 9, '37f.....			
Step Lively, Jeeves (G) 747.....	Arthur Treacher-Patricia Ellis.....	Apr. 16, '37f.....	*70.....	Jan. 30, '37	
That I May Live.....	Rochelle Hudson-Robert Kent.....	June 11, '37f.....			
(See "In the Cutting Room," Feb. 13, '37.)					
Think Fast, Mr. Moto.....	Peter Lorre-Virginia Field.....	June 25, '37f.....			
This Is My Affair 721.....	Barbara Stanwyck-Robt. Taylor.....	May 28, '37f.....			
Time Out for Romance (G) 741.....	Claire Trevor-Michael Whalen.....	Mar. 19, '37f.....	*70.....	Feb. 20, '37	
Under the Red Robe 743.....	Conrad Veidt-Annabella.....	Apr. 16, '37f.....			
Wake Up and Live.....	Walter Winchell-Ben Bernie.....	May 7, '37f.....			
(See "In the Cutting Room," Feb. 20, '37.)					
Wee Willie Winkie.....	Shirley Temple-V. McLaglen.....	July 30, '37f.....			
Wings of the Morning 737.....	Annabella-Henry Fonda.....	Feb. 19, '37f.....	87.....		
(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)					

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accused (A).....	D. Fairbanks, Jr.-D. Del Rio.....	Jan. 8, '37f.....	86.....	Aug. 8	
Amateur Gentleman, The (G).....	O Douglas Fairbanks, Jr.-E. Landi.....	Apr. 17.....	100.....	Feb. 22	
Beloved Enemy (G).....	Merle Oberon-Brian Aherne.....	Dec. 25f.....	88.....	Dec. 19	
Come and Get It (A).....	Edward Arnold-Frances Farmer.....	Nov. 6f.....	99.....	Nov. 7	
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30, '37, p. 82; Feb. 13, '37, p. 89.)					
Oodsworth (G).....	Walter Huston-Ruth Chatterton.....	Sept. 23f.....	101.....	Sept. 29	
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30, '37, p. 84.)					
Fire Over England (G).....	Laurence Olivier-Flora Robson.....	Mar. 5, '37f.....	84.....	Jan. 16, '37	
Garden of Allah, The (A).....	Marlene Dietrich-Charles Boyer.....	Nov. 20f.....	78.....	Nov. 7	
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30, '37, p. 85; Feb. 6, '37, pp. 76, 77; Feb. 20, '37, p. 80.)					
Gay Desperado, The (G).....	Nino Martini-Ida Lupino.....	Oct. 2f.....	86.....	Oct. 10	
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9, '37, p. 70.)					
I Stand Condemned (A).....	Harry Bauer-Laurence Olivier.....	July 10.....	76.....	Nov. 30, '35	
Last of the Mohicans, The (G).....	Randolph Scott-Binnie Barnes.....	Aug. 13f.....	91.....	Aug. 15	
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)					
Man Who Could Work Miracles, The (G).....	Roland Young-Joan Gardner.....	Feb. 19, '37f.....	82.....	Aug. 22	
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.....	Jan. 22, '37f.....	90.....	Jan. 2, '37	
One Rainy Afternoon (G).....	Francis Lederer-Ida Lupino.....	May 13.....	79.....	May 2	
(Exploitation: June 13, p. 122; July 25, p. 77.)					
Rembrandt (G).....	Chas. Laughton-Gert. Lawrence.....	Dec. 4f.....	86.....	Nov. 21	
(See production article, Oct. 31, p. 16; exploitation: Oct. 19, p. 88; Jan. 2, '37, p. 108; Jan. 9, '37, p. 68; Feb. 13, '37, p. 84.)					
These Three (G).....	M. Hopkins-M. Oberon-J. McCrea.....	Apr. 10.....	93.....	Feb. 29	
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)					

Title	Star	Rel. Date	Running time		Reviewed
			Minutes	Minutes	
Things to Come (G).....	Raymond Massey.....	Apr. 24.....	99.....	May 7	
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)					
You Only Live Once (A).....	Sylvia Sydney-Henry Fonda.....	Jan. 29, '37f.....	86.....	Jan. 30, '37	
(Exploitation: Jan. 30, '37, p. 80.)					

## Coming

Oark Journey.....	Vivian Leigh-Conrad Veidt.....				
History Is Made at Night.....	Charles Boyer-Jean Arthur.....	Apr. 2, '37f.....			
(See "In the Cutting Room," Jan. 9, '37.)					
Knight Without Armor.....	Marlene Dietrich-Robt. Oonat.....	Mar. 26, '37f.....			
Pagliacci (G).....	Richard Tauber-Steffi Duna.....	May 25.....	58.....	Feb. 6, '37	
(See production article, Jan. 9, '37, p. 16.)					
Star Is Born, A.....	Janet Gaynor-Fredric March.....	Apr. 30, '37f.....			
(See production article, Feb. 27, '37, p. 16.)					
Woman's Touch, The.....	Miriam Hopkins-Joel McCrea.....				

## UNIVERSAL

Title	Star	Rel. Date	Running time		Reviewed
			Minutes	Minutes	
Boss Rider of Gun Creek 1042.....	Buck Jones-Muriel Evans.....	Nov. 1f.....	64.....		
Breezing Home 1033.....	Binnie Barnes-Wm. Gargan.....	Jan. 31, '37f.....	64.....		
Cowboy and the Kid, The 9046.....	Buck Jones-Oorothy Revier.....	May 25.....	58.....		
Conflict (G) 1036.....	John Wayne-Jean Rogers.....	Nov. 29f.....	61.....	Dec. 5	
(See "In the Cutting Room," Nov. 28.)					
Crash Onovon (G) 9031.....	Jack Holt-Nan Gray.....	July 26.....	54.....	July 18	
(Exploitation: Oct. 24, p. 70.)					
Oracula's Oughter (A) 9006.....	Otto Kruger-M. Churchill.....	May 11.....	70.....	May 9	
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)					
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Oct. 20f.....	62.....	Oct. 24	
Flying Hostess (G) 1023.....	Judith Barrett-Wm. Hall.....	Nov. 22f.....	66.....	Nov. 14	
(Exploitation: Dec. 5, pp. 79; Feb. 6, '37, p. 74.)					
For the Service 9045.....	Buck Jones-Beth Marion.....	May 6.....	65.....		
Four Oays' Wonder (G) 1019.....	Jeanne Dante-Kenneth Howell.....	Jan. 3, '37f.....	60.....	Jan. 23, '37	
Girl on the Front Page, The (G) 1032.....	Gloria Stuart-Edmund Lowe.....	Sept. 27f.....	74.....	Sept. 26	
Girl Overboard 1021.....	Gloria Stuart-Walter Pidgeon.....	Feb. 28, '37f.....	58.....		
Love Letters of a Star (A) 1028.....	Henry Hunter-Polly Rowles.....	Nov. 8f.....	66.....	Nov. 14	
Luckiest Girl in the World (G) 1014.....	Jane Wyatt-Louis Hayward.....	Nov. 15f.....	72.....	Oct. 31	
Magnificent Brute, The (G) 1022.....	Victor McLaglen-Binnie Barnes.....	Oct. 11f.....	77.....	Oct. 3	
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)					
Man I Marry, The (G) 1026.....	Doris Nolan-Michael Whalen.....	Nov. 1f.....	76.....	Nov. 7	
Mighty Treve, The 1034.....	Noah Beery, Jr.-Barbara Read.....	Jan. 17, '37f.....	69.....		
My Man Godfrey (G) 1002.....	William Powell-Carole Lombard.....	Sept. 6f.....	93.....	June 20	
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9, '37, p. 71.)					
Mysterious Crossing (G) 1025.....	James Ounn-Jean Rogers.....	Dec. 27f.....	56.....	Feb. 13, '37	
Nobody's Fool (G) 9033.....	E. E. Horton-Glenda Farrell.....	May 31.....	65.....	Aug. 29	
Parole (G) 9036.....	Ann Preston-Henry Hunter.....	June 14.....	65.....	July 4	
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)					
Postal Inspector (G) 9019.....	Ricardo Cortez-Patricia Ellis.....	Aug. 16.....	59.....	Aug. 23	
(Exploitation: Oct. 3, p. 83.)					
Ride 'Em Cowboy (G) 1041.....	Buck Jones-Luana Walters.....	Sept. 20f.....	60.....	Dec. 5	
Sandflow (G) 1044.....	Buck Jones-Lita Chevre.....	Feb. 14, '37f.....	58.....	Feb. 6, '37	
Sea Spoilers (G) 1027.....	John Wayne-Nan Gray.....	Sept. 20f.....	63.....	Nov. 28	
She's Dangerous 1031.....	Walter Pidgeon-Tala Birell.....	Jan. 24, '37f.....	68.....		
Show Boat (G) 8001.....	Irene Ounne-Allan Jones.....	May 17.....	112.....	May 9	
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)					
Sutter's Gold (G) 8002.....	Edward Arnold-Binnie Barnes.....	Apr. 13.....	95.....	Mar. 26	
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)					
Three Smart Girls (G) 1029.....	Deanna Durbin-Ray Milland.....	Dec. 20f.....	84.....	Jan. 30, '37	
(Exploitation: Feb. 6, '37, pp. 73, 74.)					
Two in a Crowd (G) 1010.....	Joel McCrea-Joan Bennett.....	Sept. 13f.....	82.....	Oct. 10	
(Exploitation: Oct. 10, p. 96.)					
Yellowstone (G) 9030.....	Henry Hunter-Judith Barrett.....	Aug. 30.....	63.....	Sept. 12	
(Exploitation: Aug. 29, p. 84.)					

## Coming

As Good as Married.....	John Boles-Ooris Nolan.....				
California Straight Ahead 1030.....	John Wayne-Louise Latimer.....	Apr. 11, '37f.....			
(See "In the Cutting Room," Feb. 27, '37.)					
Left Handed Law.....	Buck Jones.....	Apr. 18, '37f.....	63.....		



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Kelly of the Secret Service.....	Lloyd Hughes-Sheila Mannors.....	June 15.....			
Phantom of the Range.....	Tom Tyler-Beth Marion.....	Nov. 28.....			
Prison Shadows.....	Eddie Nugent-Lucille Lund.....	June 1.....			
Rip Roarin' Buckaroo.....	Tom Tyler-Beth Marion.....	Oct. 15.....			
Silks and Saddles.....	Herman Brix-Toby Wing.....	Dec. 14.....			
Trail Feud, The.....	Tom Tyler.....	Feb. 18, '37.....			
Two Minutes to Play.....	Herman Brix-Jeanne Martel.....	Nov. 21.....			

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Anthony Adverse (G) 801.....	Fredric March-O. de Havilland.....	Aug. 29.....	139.....	May 23	
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)					
Bengal Tiger, The (G) 118.....	Barton MacLane-June Travis.....	Sept. 5.....	60.....	July 11	
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27, '37, p. 82.)					
Big Noise, The (G) 925.....	Guy Kibbee-Warren Hull.....	June 27.....	58.....	Apr. 25	
Black Legion (A) 108.....	H. Bogart-E. O'Brien-Moore.....	Jan. 30, '37.....	83.....	Jan. 9, '37	
(Exploitation: Jan. 16, '37, p. 76.)					
Cain and Mabel (G) 102.....	Marion Davies-Clark Gable.....	Sept. 26.....	90.....	Oct. 31	
(See production article, Aug. 29, p. 36; exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 86.)					
California Mail 930.....	Oick Foran-Linda Perry.....	Nov. 14.....	56.....		
Charge of the Light Brigade (G) 901.....	Errol Flynn-O. de Havilland.....	Nov. 7.....	115.....	Oct. 24	
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16, '37, p. 78; Jan. 23, '37, p. 78; Feb. 6, '37, p. 74.)					
Colleen (A) 903.....	Ruby Keeler-Dick Powell.....	Mar. 21.....	89.....	Feb. 1	
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 82; May 23, p. 86.)					
Fugitive in the Sky (G) 120.....	Jean Muir-Warren Hull.....	Nov. 28.....	58.....	Oct. 31	
Give Me Your Heart (G) 109.....	Kay Francis-George Brent.....	Sept. 26.....	88.....	July 18	
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16, '37, p. 79.)					
God's Country and the Woman (G) 105.....	George Brent-Beverly Roberts.....	Jan. 16, '37.....	85.....	Dec. 26	
(Exploitation: Feb. 13, '37, pp. 84, 85; Feb. 27, '37, p. 80.)					
Great O'Malley, The (G) 110.....	Pat O'Brien-Sybil Jason.....	Feb. 13, '37.....	71.....	Dec. 12	
Green Pastures, The (G) 902.....	Rex Ingram.....	Aug. 1.....	93.....	May 30	
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30, '37, p. 81.)					
Hot Money (G) 926.....	Ross Alexander-Beverly Roberts.....	July 18.....	68.....	Aug. 1	
I Married a Doctor (G) 906.....	Pat O'Brien-J. Hutchinson.....	Apr. 25.....	83.....	Apr. 4	
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)					
Isle of Fury (G) 110.....	Margt Lindsay-H. Bogart.....	Oct. 10.....	60.....	Sept. 5	
Jailbreak (G) 927.....	Craig Reynolds-June Travis.....	Aug. 8.....	60.....	May 16	
(Exploitation: Dec. 5, p. 80.)					
King of Hockey (G) 121.....	Anne Nagel-Richard Purcell.....	Dec. 19.....	55.....	Nov. 14	
Midnight Court.....	Ann Ovorak-John Litel.....	Mar. 6, '37.....			
(See "In the Cutting Room," Dec. 19.)					
Midsummer Night's Dream (G) All Star.....		Oct. 8.....	117.....	Oct. 12, '35	
(Pictorial: Aug. 3, '35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16, '37, p. 76.)					
One Way Passage (G).....	Kay Francis-William Powell.....	Dec. 12.....	69.....	July 30, '32	
(re-issue)					
Polo Girl (G) 111.....	Joe E. Brown-Carol Hughes.....	Dec. 5.....	65.....	Sept. 26	
Public Enemy's Wife (G) 913.....	Pat O'Brien-Margaret Lindsay.....	July 25.....	69.....	June 27	
Satan Met a Lady 912.....	Warren William-Bette Davis.....	Aug. 8.....	74.....		
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)					
Smart Blonde (G) 122.....	Glenda Farrell-Barton MacLane.....	Jan. 2, '37.....	59.....	Dec. 5	
Sons O' Guns (G) 911.....	Joe E. Brown-Jean Blondell.....	May 30.....	79.....	May 2	
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)					
Times Square Playboy (G) 924.....	Warren William-June Travis.....	May 9.....	62.....	Mar. 21	
Treachery Rides the Range (G) 929.....	Oick Foran-Paula Stone.....	May 2.....	56.....	Mar. 7	
Walking Oead, The (G) 914.....	Karloff-Marguerite Churchill.....	Mar. 14.....	76.....	Mar. 7	
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)					

## Coming

Angle Shooter.....	Errol Flynn-Kay Francis.....				
Another Dawn.....	Olivia de Havilland-L. Hunter.....	Apr. 17, '37.....			
Call It a Day.....	Karloff-Beverly Roberts.....				
China Bandit.....	Stuart Erwin-Jean Muir.....				
Dance Charlie Dance.....	Frank McHugh.....				
Desert Song.....					
Don't Pull Your Patches (G) 123.....	Barton MacLane-June Travis.....		60.....	Jan. 30, '37	
Ever Since Eve.....	Marion Davies.....				
Fly Away Baby.....	Glenda Farrell-Barton MacLane.....				
Footloose Heiress.....	Craig Reynolds-Ann Sheridan.....				
Go Getter, The.....	George Brent-Anita Louise.....				
Kid Galahad.....	Edw. G. Robinson-Bette Davis.....				
King and the Chorus Girl.....	Fernand Gravet-Jean Blondell.....	Mar. 27, '37.....			
(See "In the Cutting Room," Jan. 16, '37.)					
Land Beyond the Law 128.....	Dick Foran-Linda Perry.....	Mar. 13, '37.....			
Marry the Girl.....	Frank McHugh-Mary Boland.....				
(See "In the Cutting Room," Feb. 13, '37.)					
Melody for Two (G).....	James Melton-Patricia Ellis.....		60.....	Jan. 16, '37	
Miracle Mountain.....	Oick Foran-Helen Valkis.....				
One Hour of Romance.....	Kay Francis-Ian Hunter.....				
Public Wedding.....	Jane Wyman-William Hopper.....				
Ready, Willing and Able (G).....	Lee Dixon-Ruby Keeler.....	Mar. 6, '37.....	88.....	Feb. 6, '37	
Singing Marine, The.....	Oick Powell-Doris Weston.....				
White Bondage.....	Jean Muir-Gordon Oliver.....				

## WILLIAM STEINER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
From Nine to Nine.....	Ruth Roland-Roland Drew.....	Dec. 21.....	6 rls.....		
I Cover Chinatown.....	Norman Foster.....	Nov. 18.....	7 rls.....		

## WORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Masquerade in Vienna (A).....	Paula Wessely.....	Jan. 28, '37.....	95.....	Feb. 13, '37	
Slalom (G).....	Skiing Film.....	Dec. 15.....	66.....	Jan. 23, '37	
Tempo Massimo.....	Milly.....	Mar. 12.....	78.....	Mar. 21	
Treno Popolare.....	Italian Feature.....	Dec. 25.....			

## Coming

Aurora Sul Mare.....	Italian Feature.....				
My Song of Love.....	Tito Schipa.....				
Second Bureau.....	Jean Murat-Oiane Koreno.....				
Secrets of Stamboul.....	Valerie Hobson.....				
Street Without a Name.....	Constant Remy-Pola Illery.....				
Song of Ceylon.....	Basil Wright.....				

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Calling the Tune (G).....	Sam Livesay.....	Assoc. British.....		70.....	Aug. 8	
Carnival in Flanders (A).....	Francoise Rosay.....	American Tobis.....	Sept. 22.....	93.....	Oct. 8	
(Reviewed under the title, "La Kermesse Heroique.")						
Cavalry (G).....	Elisa Cegani.....	United Artists.....		100.....	Sept. 26	
Ciboullette (G).....	Simone Bertriau.....	Franco-American.....	Sept. 11.....	95.....	Dec. 13	
Clousterd (G).....	Best.....		May 19.....	80.....	Nov. 7	
Crime Over London (A).....	Margot Grahame.....	United Artists.....		65.....	May 30	
Der Kampf (A).....	L. Loebinger.....	Amkino.....	Sept. 9.....		Sept. 19	
Ominant Sex, The (A).....	Phillips Holmes.....	Asso. British.....		82.....	Feb. 20, '37	
Oubrevsky.....	Boris Livanov.....	Amkino.....	Mar. 28.....	72.....	Apr. 11	
Ousty Ermine (A).....	Ronald Squire.....	Twickenham.....		75.....	Oct. 10	
Eternal Mask, The (A).....	Mathias Wieman.....	Mayer-Burstyn.....	Jan. 12, '37.....	70.....	Jan. 23, '37	
Everything Is Rhythm (G).....	Harry Roy.....	Assoc. British.....		75.....	June 27	
Flying Doctor, The (G).....	Charles Farrell.....	20th Century-Fox.....		92.....	Dec. 19	
Great Call, The (G).....	Camille Pilotto.....	United Artists.....		90.....	Dec. 5	
Greater Promise, A (G).....	Tamarina.....	Amkino.....	Oct. 6.....	90.....	Oct. 17	
Gypsies (G).....	Alexander Gramach.....	Amkino.....	July 28.....	90.....	Aug. 22	
Gypsy (A).....	Roland Young.....	Warner.....			Feb. 13, '37	
Gypsy Melody (A).....	Lupe Velez.....	Assoc. British.....		70.....	Aug. 8	
Incertidumbre (G).....	Hilda Moreno.....	United Artists.....	Sept. 18.....	70.....	Sept. 26	
Interrupted Honeymoon, The (A).....	Claude Hulbert.....	British Lion.....		73.....	June 27	
It's You I Want (A).....	Seymour Hicks.....	British Lion.....		70.....	Nov. 21	
Janosik (G).....	Palo Bielik.....	French.....	Nov. 24.....	82.....	Dec. 5	
Juggernaut (A).....	Boris Karloff.....	Twickenham.....		70.....	Oct. 17	
La Fusse.....	Femin Gemier.....	French.....	Aug. 1.....	83.....		
Land Without Music (G).....	Richard Tauber.....	General.....		80.....	Oct. 24	
La Paloma (G).....	Charles Kullman.....	Casino.....	Oct. 16.....	83.....	Oct. 24	
Last Rose, The (G).....	Hanna Ralph.....	Casino.....	Oct. 8.....	102.....	Oct. 17	
(Reviewed under the title, "Letzte Rose.")						
La Oamigella di Bard (G).....	E. Grammatica.....	Artisti.....		85.....	Jan. 9, '37	
Les Petits (G).....	Alice Tissot.....	Franco-American.....	Dec. 29.....	90.....	Jan. 23, '37	
Love from a Stranger (A).....	Ann Harding.....	United Artists.....		77.....	Feb. 13, '37	
Loaves of Toni, The (A).....	Celia Montalvan.....	Metropolis.....	Nov. 4.....	70.....	Nov. 14	
Man in the Mirror (A).....	E. E. Horton.....	Twickenham.....		75.....	Jan. 18, '37	
Marriage of Corbal, The (A).....	Nils Asther.....	General.....		80.....	June 18	
Milizia Territoriale (G).....	Antonio Gandusio.....	Nuovo Mondo.....	Apr. 4.....	77.....	Apr. 25	
Mill on the Floss, The (G).....	Frank Lawton.....	National.....		90.....	Feb. 13, '37	
My Song Goes Round the World (G).....	Joseph Schmidt.....	Casino.....	Sept. 24.....	87.....	Oct. 10	
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")						
Nightingale (G).....	V. Ivashova.....	Amkino.....	Nov. 2.....	96.....	Nov. 14	
Pension Mimosas (A).....	Francoise Rosay.....	Franco-American.....	May 5.....	93.....	May 5	
Prenez Garde a la Peinture.....	Simone Simon.....	French.....	Aug. 1.....	86.....		
Prisoners (G).....	A. I. Chaban.....	Amkino.....	Feb. 18, '37.....	93.....	Feb. 27, '37	
Raggen-Oet Ar Jag Oet (A).....	N. Wahlbom.....	Scandinavian.....	May 21.....	83.....	May 30	
Revolutionists (G).....	V. V. Shchukin.....	Amkino.....	Dec. '35.....	100.....	Feb. 6, '37	
Robber Symphony, The (G).....	George Graves.....	Concordia.....		125.....	May 9	
Romance in the House of Hapsburg, A.....	Paul Otto.....	Casino.....	Oct. 9.....	81.....	Oct. 17	
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")						
Royal Waltz (G).....	Paul Hoerbiger.....	Ufa.....	Apr. 9.....	81.....	Apr. 25	
Sensation (A).....	John Lodge.....	Wardour.....		75.....	Jan. 23, '37	
Skargards (A).....	Gideon Wahlberg.....	Scandinavian.....	Apr. 7.....	90.....	Apr. 18	
Song of Freedom, The (G).....	Paul Robeson.....	British Lion.....		80.....	Sept. 8	
Son of Mongolia, A (A).....	Tseven Raddan.....	Amkino.....	Nov. 20.....	90.....	Oct. 19	
Southern Mail (A).....	Richard Willm.....	Solar.....		100.....	Feb. 20, '37	
Soviet News (G).....	Amkino.....		Apr. 10.....	70.....	Apr. 25	
Spain in Flames (A).....	Amkino.....		Jan. 28, '37.....	63.....	Feb. 13, '37	
Spy of Napoleon (G).....	Richard Barthelmess.....	Twickenham.....		98.....	Oct. 10	
Star Fell from Heaven, A (G).....	Florine McKinney.....	Assoc. British.....		70.....	June 27	
Tenth Man, The (G).....	John Lodge.....	Assoc. British.....		105.....	Nov. 1	
There on the Big Ranch (G).....	Tito Gulzar.....	Bustamente.....				
30 Seconds of Love (G).....	Elsa Merlini.....	E. J. A.....		80.....	Jan. 2, '37	
This'll Make You Whistle (A).....	Jack Buchanan.....	Wilcox.....		78.....	Jan. 9, '37	
Three Maxims, The (G).....	Anna Neagle.....	General.....		87.....	Aug. 1	
Two's Company (G).....	Ned Sparks.....	B. & D.....			May 16	
Waltz for You, A (G).....	Louis Graveure.....	Casino.....	Sept. 25.....	94.....	Oct. 3	
(Reviewed under the title, "Ein Walzer Fuer Dich.")						
We Are from Kronstadt (G).....	V. Zalchikov.....	Amkino.....	Apr. 30.....	83.....	May 18	
White Squadron (G).....	Antonio Centa.....	E. N. I. C.....		85.....	Dec. 26	
Woman Alone, A (A).....	Anna Sten.....	General.....		90.....	June 6	
Yellow Cruise, The (G).....		French.....	Nov. 17.....	90.....	Dec. 5	



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

## CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

## COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6 1/2
No. 4—Major Google (5-16)	May 24	6 1/2

## BROADWAY COMEDIES

Am I Having Fun (11-21)	Sept. 18	20
Andy Clyde		

Ay Tank Ay Go (1-23-37)	Dec. 4	16 1/2
(All Star)		

Champ's a Chump, The	June 20	18
(All Star)		

Disorder in the Court	May 30	17
(3 Stooges)		

Double Trouble		
Andy Clyde		

False Alarms (10-10)	Aug. 16	10
(3 Stooges)		

Fibbing Fibbers (12-5)	Oct. 19	18
Walter Catlett		

Free Rent (1-30-37)	Dec. 20	18
(All Star)		

Grips, Grunts and Groans	Jan. 15	37 1/2
Half Shot Shooters (6-13)	Apr. 30	19
(3 Stooges)		

Knee Action (2-27-37)	Jan. 9	37 1/2
Andy Clyde		

Love Comes to Mooneyville	Nov. 14	18
(1-2-37)		

Midnight Blunders (5-16)	Apr. 21	17
(All Star)		

Mister Smarty (8-1)	July 15	18
Andy Clyde		

Oh, Duchess (11-21)	Oct. 9	20
Polly Moran		

Pain in the Pullman, A	June 27	18
(3 Stooges)		

Peppery Salt, The (8-20)	May 15	18
Andy Clyde		

Sailor Made	Feb. 12	37 1/2
Polly Moran		

Slippery Silks (2-20-37)	Dec. 27	17 1/2
(3 Stooges)		

Super Snooper, The	Feb. 25	37 1/2
El Brendel		

Unrelated Relations	Jan. 9	18
(All Star)		

Whoops, I'm an Indian (11-14)	Sept. 11	2 rls.
(3 Stooges)		

## COLOR RHAPSODIES

Birds in Love (11-14)	Oct. 28	7 1/2
Bon Bon Parade	Nov. 26	8 1/2
Boy and His Dog, A	Dec. 23	7
(1-9-37)		

Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1	37 1/2
In My Gondola (10-17)	Sept. 3	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29	37 1/2
Two Lazy Crows (11-28)	Nov. 26	7
Untrained Seal, The (8-1)	July 26	7

## COLUMBIA TOURS

Gold Quest of the Ages		
(2-27-37)	Jan. 28	37 1/2
Star Gazers (11-7)	Oct. 15	10
When the West Was Young	Mar. 5	37 1/2
Wonder Spots of America (11-14)	Sept. 4	1 rls.

## COURT OF HUMAN RELATIONS

Mad Money (9-5)	Sept. 4	11 1/2
Runway Marriage, The (1-16-37)	Dec. 18	10
Wedding Deal, The	Feb. 26	37 1/2

## FEATURETTES

Community Sing (No. 1) (2-27-37)	Jan. 17	37 1/2
Community Sing (No. 2)	Feb. 19	37 1/2
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18	9

## KRAZY KAT CARTOONS

Title (re-issue)	Rel. Date	Min.
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24	7
16. Merry Cafe (1-23-37)	Dec. 26	7
17. Lyn' Hunter, The	Feb. 2	37 1/2

## NEW WORLD OF SPORT SERIES

Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22	37 1/2
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28	9 1/2
Skiing Is Believing (11-14)	Oct. 26	10
Scrambled Legs	Feb. 22	37 1/2
Speed Mad	Apr. 17	10
Sport Magic	June 13	9 1/2
Touring the Sport World (7-25)	July 11	10

## SCRAPPY CARTOONS

Dizzy Ducks (12-19)	Nov. 28	6 1/2
Looney Balloonists (11-28)	Sept. 24	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7

## SCREEN SNAPSHOTS

No. 9—(5-16)	Apr. 24	9 1/2
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

## SCREEN SNAPSHOTS (New Series)

No. 1—(11-14)	Sept. 11	10
No. 2—(11-21)	Oct. 23	10
No. 3—(1-9-37)	Nov. 28	10
No. 4—(2-6-37)	Dec. 28	10
No. 5—(2-27-37)	Jan. 22	37 1/2
No. 6—	Feb. 19	37 1/2

## SPECIAL

Belgium	Dec. 25	8 1/2
Castle Town of France (2-20-37)	Nov. 1	8 1/2
Old Paris and Berne (2-20-37)	Dec. 18	8 1/2
Robinson Crusoe (12-5)	Sept. 7	3 rls.

## DuWORLD

Title	Rel. Date	Min.
THIS COLORFUL WORLD		
Gangsters of the Deep		
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10

## POPULAR SCIENCE FOREIGN

(Cinecolor)

No. 1—	Sept. 15	9
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## EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	18
Where Is Wall Street?	Apr. 10	19

## MUSICAL COMEDIES

Home on the Range (6-20)	June 5	21
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## SONG AND COMEDY HITS

Alpine Rendezvous	Aug. 1	11
Dental Follies	Feb. 26	37 1/2
Gifts in Rhythm	Oct. 23	10
Going Native	Aug. 28	11
Pink Lemonade (9-24)	Sept. 18	11
Play! Girls	Nov. 6	11
Queen's Birthday, The	Aug. 14	10
Ring Goes 'Round, The	Aug. 21	10
See Uncle Sol (2-6-37)	Jan. 29	37 1/2
Spooks (6-20)	Apr. 17	9
Strike! You're Out (1-9-37)	Dec. 11	11

## STAR PERSONALITY COMEDIES

Gold Bricks	Mar. 20	20
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

## PAUL TERRY-TOONS

Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19	37 1/2
Book Shop, The (1-30-37)	Feb. 5	37 1/2
Bully Frog, A (10-10)	Sept. 18	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4	8
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6

Title	Rel. Date	Min.
Package	July 31	6

Farmer Al Falfa's Twentieth Anniversary	Nov. 27	7
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Flying South	Mar. 19	37 1/2
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Kiko Foils the Fox (11-7)	Oct. 2	6
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Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30	7
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Kiko the Kangaroo in Skunked Again	Dec. 29	7
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Kiko and the Honey Bears (9-22)	Aug. 21	6
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Off to China	Mar. 20	6
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Puddy the Pup and the Gypsies	July 24	6
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Puddy the Pup in Cats in a Bag (12-26)	Dec. 11	7
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Puddy the Pup in Sunken Treasures	Oct. 16	6
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Red Hot Music	Mar. 5	37 1/2
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Robin Hood in an Arrow		
Escape (11-21)	Nov. 13	7

Rolling Stones	May 1	6
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Sailor's Home, The (6-13)	June 12	6
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Salty McGuire	Jan. 6	37 1/2
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Tin Can Tourist, The (2-6-37)	Jan. 22	37 1/2
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Tough Egg, A	June 26	6
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Western Trail, The	Apr. 3	6
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Wolf in Cheap Clothing, A	Apr. 17	6
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## TREASURE CHEST

Animal Cunning	May 1	10
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Chesapeake Bay Retriever, The (12-26)	Dec. 13	11
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Fast Friends (6-13)	June 5	9
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Feminine Form (8-29)	Aug. 7	10
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Krazi-Inventions (10-31)	Oct. 9	11
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Legend of the Lel (1-2-37)	Dec. 4	11
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Nature's Songsters (9-23)	Sept. 4	8
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Sports in the Alps (10-10)	Sept. 11	9
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Symphony in Snow (11-7)	Oct. 16	9
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## TUEXDO COMEDIES

Just Plain Folks	Mar. 13	19
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Rail Birds (6-13)	May 22	18
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## TWO-REEL COMEDIES

Amuse Yourself	Nov. 27	20
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Any Old Port (1-2-37)	Nov. 26	18
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Bashful Buddies	Aug. 7	17
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Big Courtship, The	Feb. 19	37 1/2
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Blue Blazes	Aug. 21	19
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Boy, Oh Boy (9-22)	Aug. 14	19
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Chemist, The (9-24)	Oct. 9	19
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Diamonds in the Rough	Sept. 25	19
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Dllte	Feb. 12	37 1/2
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Fun's Fun (2-6-37)	Feb. 5	37 1/2
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Gags and Gals (10-3)	Sept. 11	20
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Happy Heels (8-22)	Aug. 1	18
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High-C Honeymoon	Jan. 1	37 1/2
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Hold It	Jan. 29	37 1/2
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It Happened All Right (6-13)	May 15	19
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Jail Bait	Jan. 8	37 1/2
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Just the Type	Dec. 4	20
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Love Nest on Wheels	Mar. 26	37 1/2
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Man to Man	Feb. 26	37 1/2
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Mixed Magic (12-19)	Nov. 20	17
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Modern Home (11-28)	Nov. 13	19
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Off the Horses	Mar. 5	37 1/2
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Parked in Pares	Aug. 20	19
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Peaceful Relations	June 19	18
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Practically Perfect (1-30-37)	Jan. 15	37 1/2
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Rah Rah Rhythm (11-21)	Oct. 23	18
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Ready to Serve	Mar. 12	37 1/2
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Screen Test, The (12-19)	Dec. 13	19
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Spring Is Here	Oct. 30	20
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Transatlantic Love	Dec. 25	20
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Wacky Family, The (9-26)	Sept. 4	20
Whose Baby Are You? (11-7)	Oct. 2	18

## YOUNG ROMANCE

Love in September	Mar. 6	21
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## HOFFBERG

Title	Rel. Date
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## (THE RELEASE CHART--CONT'D)

Rel. Date Min.			Title			Rel. Date Min.			Title			Rel. Date Min.					
Harnessed Rhythm (9-5)..... June 6.....10....			Rah, Rah, Football..... Oct. 30f.....10....			No. 5..... May 29.....10....			Fight Is Right (5-2)..... Apr. 10.....17....			Rel. Date Min.					
Polo (6-6)..... May 9.....8....			Will Osborne and Collegians..... Jan. 15, '37f. l. rl.			No. 6..... July 17.....10....			Horse Play..... 18....			Who's Looney Now?..... Sept. 4f.....18....					
<b>MUSICAL COMEDIES</b>												<b>POPULAR SCIENCE (New Series)</b>					
Girl's Best Years, A (2-20-37)..... Dec. 26f.....19....			Song Hits on Parade..... Jan. 15, '37f. l. rl.			No. 1 (8-22)..... Aug. 28f.....11....			<b>RADIO MUSICAL COMEDIES</b>								
No Place Like Rome (11-7)..... Sept. 26f.....19....			Freddie Rich and Orch.			No. 2 (11-28)..... Oct. 30f.....10....			Camp Meetin' (10-3)..... Oct. 9f.....16....								
Violets in Spring (9-5)..... Sept. 5.....21....			Star Reporter in Hollywood (11-21)..... Nov. 20f.....10....			No. 3..... Dec. 25f.....11....			Deep South (1-23-37)..... Jan. 1, '37f. l. rl.								
<b>OUR GANG</b>												No. 4..... Feb. 26, '37f. l. rl.			Melody in May (2-1)..... May 1.....19....		
Arbor Day (6-6)..... May 2.....18....			Ted Husing-Bennie Bartlett-Dorothy Lamour			No. 5..... Apr. 30, '37f. l. rl.			Swing It..... July 3.....18....								
Bored of Education (9-5)..... Aug. 29.....10....			Star Reporter, The, No. 2..... Mar. 12, '37f. l. rl.			<b>SCREEN SONGS</b>			That Man Samson..... June 19.....7....								
Glove Taps..... Feb. 20, '37f. l. rl.			Yankee Doodle Rhapsody..... May 1.....11....			Hills of Old Wyomin', The (8-22)..... July 31.....10....			<b>RAINBOW PARADE CARTOONS</b>								
Pay As You Exit..... Oct. 24f.....11....			Ferde Grofe and Orch.			The Westerners..... Sept. 25f.....8....			Bold King Cole..... May 29.....7....								
Reunion in Rhythm..... Jan. 9, '37f. l. rl.			<b>MUSICAL ROMANCE (Technicolor)</b>			I Can't Escape from You..... Oct. 30f.....10....			Cupid Gets Her Man..... July 24.....7....								
Second Childhood (4-25)..... Apr. 11.....19....			In Old Wyoming (2-27-37)..... Jan. 15, '37f. 9....			Joe Richman and Orch.			It's a Greek Life (3-28)..... Aug. 2.....7....								
Spooky Hooky..... Dec. 5f.....			Lover's Paradise..... Sept. 11f.....10....			I Don't Want to Make History..... May 22.....			Neptune Nonsense (3-28)..... Apr. 17.....8....								
Two Too Young (11-7)..... Sept. 26f.....10....			Schubert's Serenade..... Nov. 13f.....10....			V. Lopez and Orchestra			Toonerville Picnic..... Oct. 2f.....7....								
<b>PATSY KELLY COMEDIES</b>												I Feel Like a Feather in the Breeze..... Mar. 27.....7....			Trolley Ahoy..... July 3.....8....		
At Sea Ashore..... Apr. 4.....20....			Western Sketches..... Nov. 20f.....11....			Jack Denny and Orchestra			Waif's Welcome, A..... June 19.....7....								
Hill Tillies (8-15)..... Apr. 4.....18....			<b>PARAGRAPHS</b>			Never Should Have Told You..... Jan. 29, '37f. l. rl.			<b>SMART SET</b>								
<b>PETE SMITH SPECIALTIES</b>												Talking Through My Heart..... Nov. 27f.....7....			And So to Wed..... June 19.....19....		
Bar-Rac's Night Out..... Feb. 27, '37f. l. rl.			Broadway Highlights, No. 8..... Dec. 11f.....11....			Dick Stabile and Orch.			Framing Father (2-29)..... Apr. 17.....18/2....								
Behind the Headlines (9-5)..... Sept. 12f.....11....			Broadway Highlights, No. 9..... Dec. 11f.....11....			Twilight on the Trail..... Mar. 26, '37f. l. rl.			Grandma's Buys (1-2-37)..... Dec. 18f.....16....								
Dexterity (2-27-37)..... Jan. 16, '37f. 9....			It's a Living..... Mar. 5, '37f. l. rl.			The Westerners..... Mar. 27.....21....			So and Sew..... Sept. 18f.....15....								
Gilding the Lily..... Feb. 6, '37f. 8....			Lulu's Love..... Aug. 14f.....18....			<b>GRANTLAND RICE SPORTLIGHTS (NEW SERIES)</b>			<b>SPECIAL</b>								
Hurling (1-9-37)..... Nov. 14f.....10....			Madison Sq. Garden..... Dec. 11f.....			No. 22—Winged Champions (4-11)..... Mar. 13.....10....			Headlines for 25 Years (3-14)..... Mar. 27.....21....								
Killer Dog (9-5)..... Aug. 29.....10....			Nobody Home..... Apr. 2, '37f. l. rl.			No. 23—Sun Chasers..... Apr. 10.....10....			<b>SPORTS WITH BILL CORUM</b>								
Olympic Ski Champions (11-7)..... Oct. 3f.....10....			Rhythm of the River..... Oct. 9f.....10....			No. 24—Catching Trouble..... May 8.....10....			Goals for Gold and Glory..... Oct. 30f.....11....								
Ski Skill..... Oct. 10f.....10....			Safety in the Air..... Apr. 30, '37f. l. rl.			No. 25—River of Thrills..... June 5.....10....			High, Wide and Dashing..... Sept. 4f.....9....								
Sports on Ice..... Oct. 10f.....10....			Sailor Shorty..... Oct. 23.....10....			No. 26—Sporting Comparisons..... July 3.....10....			Iceaman, The..... Jan. 15, '37f. 9....								
Wanted—A Master (1-2-37)..... Dec. 26f.....10....			Snow..... Jan. 8, '37f. 9....			No. 27—Neptune's Scholars (8-22)..... Aug. 7f.....10....			Ladies Day..... Dec. 18f.....11....								
<b>SPECIAL</b>												Never Catch the Rabbit (5-2)..... Apr. 24.....11....			Pardon My Spray (10-10)..... Oct. 21.....10....		
Audioscops (1-18)..... 8....			That's Their Business..... Nov. 13.....11....			No. 28—Lucky Spills..... Sept. 4f.....10....			Putting on the Dog..... Feb. 12, '37f. 9....								
Servant of the People..... 21....			Where Champions Meet (2-20-37)..... Jan. 8, '37f. 9....			No. 29—Fighting Marlin..... Oct. 2.....10....			Row, Mr. Row..... June 19.....11....								
(Exploitation: Feb. 27, '37, p. 87.)			Where Snow Is King..... Feb. 5, '37f. l. rl.			No. 30—Sporting Quiz (11-21)..... Nov. 6f.....10....			Singing Wheels (12-26)..... Nov. 20f.....11....								
<b>TABLOID MUSICALS</b>												No. 31—Chimp Champs..... Dec. 4f.....10....			Winter Sport (3-28)..... Mar. 13.....10....		
Annie Laurie (1-9-37)..... Oct. 31f.....10....			No. 9—Trailing the Birds —Lake of Enchantment—Swanee River Goes High Hat (4-11)..... Mar. 27.....9....			No. 32—Sporting Pals..... Jan. 1, '37f. l. rl.			<b>STRUGGLE TO LIVE</b>								
Bars and Stripes..... Feb. 20, '37f. l. rl.			No. 10—Toilers of the Oeep —Where Beauty Reigns—Make-up Magic..... Apr. 24.....10....			No. 33—Underwater Romance, An..... Jan. 29, '37f. l. rl.			Deadly Females..... Nov. 13f.....9/2....								
Dancing on the Ceiling..... Jan. 2, '37f. 9....			No. 11—Champagne—Girls Will Be Boys —Up Mont Blanc..... May 22.....11....			No. 34—On the Nose..... Feb. 26, '37f. l. rl.			Forest Gangsters (1-23-37)..... Jan. 8, '37f. 9....								
Every Sunday..... Nov. 28f.....10....			No. 12—Meet the Pelican—Viola Mitchell —Steel Suits..... June 19.....10....			No. 35—Galloping Gauchos..... Mar. 26, '37f. l. rl.			Living Jewels..... June 12.....10....								
Little Maestro..... 11....			<b>PARAMOUNT PICTORIAL (New Series)</b>						Underground Farmers..... Apr. 17.....9....								
New Shoes (6-6)..... Sept. 5f.....11....			No. 1 —What's Afoot —Golden Acres—Don Baker (8-22)..... Aug. 21f.....10....						Swamp Land..... Sept. 18f.....9....								
Swing Banditry (9-5)..... Sept. 19f.....11....			No. 2 —Science to the Rescue —Frozen Fog —Keys to Concentrating..... Sept. 18f.....10....						<b>SUPERBA COMEDIES</b>								
<b>PARAMOUNT</b>												Bridal Grief..... Feb. 5, '37f. 9....			Listen to Freezin' (8-15)..... July 31.....15....		
Title Rel. Date Min.			Title Rel. Date Min.			Title Rel. Date Min.			Title Rel. Date Min.			Title Rel. Date Min.					
<b>BETTY BOOP CARTOONS</b>			<b>PARAMOUNT PICTORIAL (New Series)</b>			<b>DUMBBELL LETTERS</b>			<b>EASY ACES</b>			<b>WORLD ON PARADE</b>					
Be Human..... Nov. 20f.....7....			No. 1 —What's Afoot —Golden Acres—Don Baker (8-22)..... Aug. 21f.....10....			No. 23..... Apr. 3.....5....			Debonair New Orleans (4-25)..... Mar. 27.....10....			Coral Isle of the Atlantic (4-25)..... Mar. 27.....11....					
Betty Boop and Little Jimmy (4-11)..... Mar. 27.....7....			No. 2 —Science to the Rescue —Frozen Fog —Keys to Concentrating..... Sept. 18f.....10....			No. 24..... May 29.....5....			Etiquette..... Nov. 29.....9....			Gold Mania (1-16-37)..... Dec. 25f.....11....					
Grammy's Indoor Outing..... Oct. 16f.....7....			No. 3 —Miss Christopher Columbus—Take a Number—Keep Out! Lions..... Oct. 16f.....10....			No. 25..... July 10.....5....			Fool Your Friends..... June 9.....10....			Graveyard of Ships (1-2-37)..... Nov. 27f.....11....					
Happy You and Merry Me (9-22)..... Aug. 21f.....7....			No. 4 —A Modern Monster —Furs on Parade —All A-Board..... Nov. 13f.....10....						Job's a Job, A..... May 22.....10....			Heart of the Sierras..... Nov. 6f.....11....					
House Cleaning Blues..... Jan. 15, '37f. l. rl.			No. 5 —Bamboo —Clamdivgers' Rodeo —Vienna Boys' Choir..... Dec. 5f.....10....									Manhattan Waterfront..... Feb. 19, '37f. 9....					
Hot Air Salesman, The..... Mar. 12, '37f. l. rl.			No. 6 —Cornering a Killer —Twilight —Let's All Learn to Ski..... Jan. 3, '37f. l. rl.									Romantic Mexico..... Jan. 22, '37f. 9....					
Making Friends..... Dec. 18f.....7....			No. 7 —..... Feb. 12, '37f. l. rl.									Trinidad..... Sept. 11f.....10....					
More Pep..... June 19.....6....			No. 8 —..... Mar. 12, '37f. l. rl.									Venice of the North..... May 15.....10....					
Pudgy Takes a Bow-Wow..... Apr. 9, '37f. l. rl.			No. 9 —..... Apr. 9, '37f. l. rl.									Washington in Virginia (10-3)..... Oct. 9f.....10....					
Song a Day, A..... May 22.....7....			<b>PARAMOUNT VARIETIES</b>									<b>STATE RIGHTS</b>					
Training Pigeons..... Sept. 18f.....7....			Broadway Highlights, No. 6..... Apr. 3.....9....									Title Rel. Date Min.					
We Did It..... Apr. 24.....6....			Dangerous Jobs..... May 1.....9....									<b>ALEXANDER</b>					
Whoops! I'm a Cowboy..... Feb. 12, '37f. l. rl.			Fashions in Love..... July 24.....8....									Trailing the Seahorse (1-9-37)..... 11....					
You're Not Built That Way..... July 17.....8....			Poodle, The..... May 22.....10....									<b>DYNAMIC</b>					
<b>COLOR CLASSICS</b>												No. 5—Bad Medicine..... May 22.....15....			Wonderland of Gaspe (6-13)..... 11....		
Bunny-Mooning..... Feb. 12, '37f. l. rl.			Rhythm Party, The..... June 26.....9....									<b>FILM EXCHANGE</b>					
Chicken a la King..... Apr. 16, '37f. l. rl.			Rookie Fireman, The..... Apr. 24.....10....									Ski-Esta (1-2-37)..... 10....					
Christmas Comes But Once a Year..... Dec. 4f.....8....			Shorty at the Seashore..... July 10.....9....									<b>20TH CENTURY-FOX</b>					
Cobweb Hotel, The..... May 15.....8....			<b>POPEYE THE SAILOR</b>									Title Rel. Date Min.					
Greedy Humpty Dumpty..... July 10.....8....			Bridge Ahoy!..... May 1.....8....									<b>ADVENTURES OF THE NEWSREEL CAMERAMAN</b>					
Hawaiian Birds..... Aug. 28f.....9....			Hold the Wire..... Oct. 23f.....7....									Dogging It Around the World..... Nov. 13f.....10....					
Play Safe..... Oct. 16f.....7....			Hospitality..... Apr. 16, '37f. l. rl.									Looking for Trouble..... Dec. 18f.....10....					
Somewhere in Dreamland..... Jan. 17.....9....			I'm in the Army Now..... Dec. 25f.....7....									Pacing the Thoroughbreds..... Sept. 25f.....10....					
<b>HEADLINERS</b>												I-Ski Lov-Ski You-Ski..... Apr. 3.....6....			Scouring the Skies..... Aug. 14f.....10....		
Blue Velvet Music..... Apr. 9, '37f. 9....			I Wanna Be a Lifeguard..... June 26.....7....									Sports Headliners of 1936 (11-21)..... Oct. 30f.....10....					
Mark Warnow and Orch.			Let's Get Movin'..... July 24.....7....									<b>MAGIC CARPET SERIES</b>					
Breezy Rhythm..... Apr. 10.....10....			Little Sweet' Pea..... Sept. 25f.....7....									Irish Pastoral (8-22)..... Aug. 7f.....9/2....					
Hal Kemp and Orch.			My Artistic Temperature..... Mar. 19, '37f. l. rl.									Land of Genghis Kahn (2-6-37)..... Dec. 18f.....10....					
Gypsy Revels (8-22)..... Aug. 7f.....11....			Never Kild a Woman..... Aug. 28f.....7....									Memories of Spain (10-3)..... Sept. 18f.....10....					
Knock, Knock, Who's There..... Sept. 18f.....11....			Organ Grinder's Swing..... Feb. 19, '37f. l. rl.									Philippine Fantasy (11-7)..... Sept. 25f.....10....					
Vincent Lopez and Orch.			Paneless Window Washer, The (2-27-37)..... Jan. 22, '37f. 7....									Touring Brazil (12-19)..... Nov. 13f.....10....					
Lucky Starlets..... May 22.....10....			Popeye the Sailor Meets Sinbad the Sailor (11-14)..... Nov. 27f.....17....									<b>UNITED ARTISTS</b>					
Baby Leroy-Bennie Bartlett - David Holt - Betty Holt-Billy Lee-Virginia Weidler			(Technicolor special)									Title Rel. Date Min.					
Midnight Melodies (4-18)..... Mar. 20.....11....			Spinach Roadster, The..... Nov. 27f.....7....									<b>MICKEY MOUSE</b>					
Ed Paul and Orchestra-Babs Ryan-Loretta Lee			What, No Spinach?..... May 29.....7....									38. Orphans' Picnic..... Mar. 12.....9....					
Musical Charmers..... Oct. 9f.....11....			<b>PARAMOUNT SOUND NEWS</b>									39. Mickey's Grand Opera (4-11)..... Apr. 9.....9....					
Phil Spitalny and Girl Orch.			Two Editions Weekly									40. Through the Mirror..... June 18.....9....					
Musical Fashions..... July 3.....11....			<b>POPULAR SCIENCE</b>									101. Moving Day..... July 22.....9....					
Ina Ray Hutton and Her Melodears												102. Mickey's Rival (8-15)..... Aug. 27.....9....					
Music by Morgan..... Feb. 12, '37f. l. rl.												103. Alpine Climbers (8-22)..... Oct. 28f.....9/2....					
Russ Morgan and Orch.												104. Mickey's Circus (8-15)..... Nov. 11f.....8....					
Music in the Morgan Manner..... June 12.....11....																	
Musical Everywhere..... Dec. 18f.....11....																	
Clyde Lucas and Orch.																	
Music Over Broadway..... Aug. 28f.....10....																	
George Hall and Orch.																	



## (THE RELEASE CHART--CONT'D)

Title	Ref. Date	Min.
107. Mickey's Elephant (11-14).....	Feb. 19, '37	9.....
108. Don Donald (1-16-37).....	8/2.....	
109. Worm Turns, The (1-23-37).....	8/2.....	
<b>SILLY SYMPHONIES</b>		
33. Elmer the Elephant (4-11).....	May 14.....	8/2.....
34. Three Little Wolves (4-11).....	May 27.....	10.....
35. Toby Tortoise Returns (8-22).....	Sept. 23.....	8.....
106. Three Blind Mice-keteers (11-28).....	Jan. 28, '37	7.....
108. Country Cousin, The (11-21).....	Dec. 17.....	8/2.....
109. Mother Pluto (11-21).....	Mar. 6, '37	1 r.l.
110. More Kittens (1-9-37).....	8/2.....	

## UNIVERSAL

Title	Ref. Date	Min.
<b>GDING PLACES with LOWELL THOMAS</b>		
No. 20 (3-28).....	Apr. 20.....	9.....
No. 21.....	June 8.....	9.....
No. 22.....	June 22.....	9.....
No. 23 (7-11).....	July 6.....	10.....
No. 24 7-18).....	July 20.....	10.....
No. 25 (8-15).....	Aug. 3.....	10.....
No. 26.....	Aug. 17.....	10.....
No. 27 (10-10).....	Sept. 14.....	9.....
No. 28 (10-17).....	Oct. 19.....	8.....
No. 29.....	Oct. 26.....	9.....
No. 30.....	Nov. 23.....	10.....
No. 31.....	Dec. 21.....	9.....
No. 32 (2-6-37).....	Feb. 1, '37	9/2.....
No. 33.....	Mar. 15, '37	1 r.l.
No. 34.....	Apr. 12, '37	1 r.l.

## MEANY-MINY-MOE CARTOONS

Big Race, The.....	Mar. 3, '37	7.....
Golfers, The (2-13-37).....	Jan. 11, '37	8/2.....
House of Magic (2-13-37).....	Feb. 8, '37	8.....
Knights for a Day (1-9-37).....	Dec. 28.....	10.....
Lumber Camp.....	Mar. 15, '37	7.....
Turkey Dinner.....	Nov. 30.....	10.....

## MENTONE MUSICAL COMEDIES

Flippin's Frolics (7-11).....	July 15.....	18.....
Fun Begins at Home.....	Feb. 17, '37	10.....
Fun in the Fire House (11-7).....	Oct. 28.....	10.....

Gus Van's Garden Party (10-10).....	Sept. 2.....	11.....
It's on the Records.....	Mar. 17, '37	10.....
Marine Follies.....	Apr. 29.....	19.....
Musical Airways (10-10).....	Sept. 30.....	11.....
Royal Cafe.....	Nov. 25.....	10.....
School for Swing (2-6-37).....	Jan. 20, '37	10.....
Teddy Bergman International Broadcast (6-6).....	June 3.....	20.....
Television Highlights.....	Dec. 23.....	10.....
Vaud-O-Mat, The (3-28).....	Apr. 8.....	16.....

## DSWALD CARTOONS

Battle Royal (7-18).....	June 22.....	7.....
Barnyard Five.....	Apr. 20.....	7.....
Beachcombers (10-3).....	Oct. 5.....	9.....
Duck Hunt.....	Mar. 8, '37	1 r.l.
Everybody Sing (1-30-37).....	Feb. 22, '37	7.....
Farming Fools.....	May 25.....	7.....
Fun House, The.....	May 4.....	7.....
Gopher Trouble.....	Nov. 30.....	7.....
Kiddie Revue.....	Sept. 21.....	7.....
Musie Ha'h Charms (8-8).....	Sept. 7.....	8.....
Night Life of the Bugs (10-3).....	Oct. 9.....	8.....
Puppet Show (10-13).....	Nov. 2.....	8.....
Unpopular Mechanic (10-17).....	Nov. 6.....	8.....

<b>STRANGER THAN FICTION SERIES</b>		
No. 19—Novelty (3-28).....	Apr. 13.....	9.....
No. 20—Novelty.....	June 1.....	9.....
No. 21—Novelty.....	June 15.....	9.....
No. 22—Novelty.....	July 29.....	9.....
No. 23—Novelty (7-11).....	July 13.....	10.....
No. 24—Novelty (7-18).....	July 27.....	10.....
No. 25—Novelty (8-1).....	Aug. 10.....	10.....
No. 26—Novelty (8-8).....	Aug. 24.....	9.....
No. 27—Novelty.....	Sept. 28.....	8.....
No. 28—Novelty (9-24).....	Oct. 12.....	8/2.....
No. 29—Novelty (9-24).....	Nov. 9.....	8/2.....
No. 30—Novelty (12-26).....	Dec. 7.....	7.....
No. 31—Novelty (1-2-37).....	Jan. 4, '37	7.....
No. 32—Novelty (1-30-37).....	Feb. 1, '37	9.....
No. 33—Novelty (2-13-37).....	Mar. 1, '37	9.....
No. 34—Novelty.....	Mar. 29, '37	9.....
No. 35—Novelty.....	Apr. 26, '37	9.....

## UNIVERSAL SPECIAL

King Edward the VIII.....	Dec. 14.....	9/2.....
You Can't Get Away With It.....	Nov. 30.....	25.....

## VITAPHONE

## BIG TIME VAUDEVILLE REEL

Vitaphone Entertainers (7-11).....	June 27.....	1 r.l.
Sylvia Froos.....	Apr. 4.....	10.....
Vitaphone Highlights.....	Apr. 4.....	10.....

Vitaphone Hippodrome.....	May 2.....	11.....
Molly Picon-Johnny Lee.....	May 30.....	11.....
Vitaphone Topnotchers (2-1).....	May 30.....	11.....
Vitaphone Stageshow.....	July 25.....	1 r.l.
Vitaphone Gaieties.....	Sept. 19.....	11.....
Jack Pepper.....	Oct. 17.....	11.....
Vitaphone Internationals.....	Oct. 17.....	11.....
Holtz-Lee.....	Nov. 14.....	11.....
Vaudeville Is Back.....	Nov. 14.....	11.....
Johnny Perkins.....	Dec. 12.....	10.....
Vaude-Villians.....	Dec. 12.....	10.....
Marty May.....	Jan. 2, '37	11.....
Reel Vaudeville (1-30-37).....	Jan. 2, '37	11.....
Harry Rose.....	Jan. 30, '37	11.....
Bed-Time Vaudeville (2-20-37).....	Jan. 30, '37	11.....
Bring On the Girls.....	Mar. 6, '37	1 r.l.
Edgar Bergen.....	Mar. 6, '37	1 r.l.

## BIG V. COMEDIES

Joe Palooka In for the Love of Pete (3-28).....	Mar. 14.....	21.....
Shemp Howard-Robert Norton.....	Mar. 28.....	21.....
Calling All Tars.....	Mar. 28.....	21.....
Bob Hope.....	Apr. 11.....	21.....
Slum Fun.....	Apr. 11.....	21.....
Johnny Berkes-Charles O'Donnell.....	May 9.....	21.....
Absorbing Junior.....	May 9.....	21.....
Shemp Howard-Johnny Berkes.....	June 6.....	21.....
Joe Palooka In Here's Howe.....	June 6.....	21.....
Shemp Howard-Robert Norton.....	June 20.....	22.....
Wife of the Party, The (6-22).....	June 20.....	22.....
Ken Murray.....	July 11.....	20.....
Good Old Plumbertime, The.....	July 11.....	20.....
Johnny Berkes.....	July 25.....	20.....
Oily Bird, The.....	July 25.....	20.....
Ken Murray.....	Aug. 15.....	20.....
Joe Palooka In Punch and Beauty.....	Aug. 15.....	20.....
Shemp Howard-Robert Norton.....	Nov. 14.....	21.....
Dough-Nuts.....	Nov. 14.....	21.....
Yacht Club Boys.....	Mar. 7.....	21.....
Wash Your Step (3-28).....	Mar. 7.....	21.....
Hal LeRoy-Preisser Sisters.....	Mar. 21.....	22.....
Paris in New York (3-28).....	Mar. 21.....	22.....
Irene Bordoni.....	Apr. 4.....	22.....
Black Network, The.....	Apr. 4.....	22.....
Nina Mae McKinney-Nicholas Bros.....	Apr. 11.....	21.....
College Oads.....	Apr. 18.....	21.....
Leon Janney.....	May 2.....	21.....
Double Crossy, The.....	May 23.....	20.....
Diga Baclanova.....	May 23.....	20.....
I'm Much Obligated.....	May 30.....	2 rls.
Vera Van-George Dobbs.....	May 30.....	2 rls.
Maid for a Day.....	May 30.....	2 rls.
Grace Hayes.....	May 30.....	2 rls.
City's Slicker, The.....	May 30.....	2 rls.
Oawn O'Day-Radio Rubes.....	May 16.....	16.....
Romance in the Air.....	May 16.....	16.....
Winif Shaw-Phil Regan.....	June 6.....	20.....
Changing of the Guard (5-16).....	June 6.....	20.....
Sybil Jason.....	June 13.....	2 rls.
Rhythmitis.....	June 13.....	2 rls.
Hal LeRoy-Toby Wing.....	July 4.....	20.....
Song of a Nation, The (6-20).....	July 4.....	20.....
Donald Woods-Claire Dodd.....	July 18.....	2 rls.
When You're Single.....	Aug. 22.....	20.....
Cross and Dunn.....	Aug. 22.....	20.....
Shake Mr. Shakespeare (7-11).....	Aug. 22.....	20.....
Carolyn Marsh.....	Aug. 29.....	20.....
Echo Mountain.....	Aug. 29.....	20.....
Fred Lawrence-Rosalind Marquis.....	Sept. 5.....	19.....
Rush Hour Rhapsody (9-19).....	Sept. 5.....	19.....
Jean Sargent.....	Sept. 12.....	21.....
Joe Palooka In "The Choke's on You" (9-19).....	Sept. 12.....	21.....
Shemp Howard-Robert Norton.....	Sept. 26.....	21.....
Backyard Broadcast, The (9-5).....	Sept. 26.....	21.....
Say It With Candy.....	Oct. 3.....	20.....
Virginia Verrill.....	Oct. 10.....	21.....
Sheik to Sheik.....	Oct. 10.....	21.....
Georges Metaxa.....	Oct. 24.....	18.....
Can't Think of It.....	Oct. 24.....	18.....
Ken Murray-Dswald.....	Feb. 13, '37	7.....
Captain Bluebeard.....	May 16.....	7.....
George Price.....	May 30.....	7.....
Sunday Round-up, The.....	May 30.....	7.....
Dick Foran-Linda Perry.....	Nov. 7.....	20.....
Sweethearts and Flowers.....	Nov. 7.....	20.....
Regis Toomey-Preisser Sisters.....	Nov. 21.....	21.....
That's Pictures (8-29).....	Nov. 21.....	21.....
Jay C. Flippen.....	Nov. 21.....	21.....
Joe Palooka In "The		

Title	Ref. Date	Min.
Shemp Howard-Robert Norton.....	Dec. 5.....	18.....
Here Comes the Circus.....	Dec. 19.....	22.....
"Poodles" Hanneford.....	Dec. 19.....	22.....
"Give Me Liberty".....	Dec. 26.....	20.....
John Littel.....	Dec. 26.....	20.....
It's All Over Now (2-6-37).....	Dec. 26.....	20.....
Dan Healy.....	Jan. 9, '37	20.....
Joe and Asbestos in "A Horse's Tale" (2-13-37).....	Jan. 9, '37	20.....
Harry Gribbon-Hamtree Harrington.....	Jan. 23, '37	21.....
Pretty Pretender, The (2-13-37).....	Jan. 23, '37	21.....
Bernice Claire.....	Feb. 6, '37	7.....
Joe Palooka In "Kick Me Again".....	Feb. 6, '37	7.....
Shemp Howard-Robert Norton.....	Feb. 27, '37	7.....
Captain Blueblood.....	Feb. 27, '37	7.....
Georgie Price.....	Feb. 27, '37	7.....
Swing for Sale.....	Feb. 27, '37	7.....
Hal LeRoy.....	Feb. 27, '37	7.....
Under Southern Stars.....	Feb. 27, '37	7.....
Fred Lawrence-J. Bryan.....	Mar. 13, '37	2 rls.
Hotel a la Swing.....	Mar. 13, '37	2 rls.
Eddie Foy, Jr. Mail and Female.....	Mar. 27, '37	2 rls.
Ken Murray.....	Mar. 27, '37	2 rls.

## COLORTOUR ADVENTURE

## (Cinecolor)

Pearl of the Pacific (7-11).....	Sept. 5.....	10.....
Colorful Occupation (9-19).....	Oct. 8.....	10.....
Northern Lights.....	Oct. 31.....	10.....
Along the Mediterranean.....	Dec. 5.....	10.....
Hollanders, The (1-23-37).....	Jan. 2, '37	10.....
Nice Work (2-13-37).....	Jan. 30, '37	10.....
Land of the Midnight Sun.....	Feb. 27, '37	10.....
Nature the Artist.....	Mar. 20, '37	1 r.l.

## LDONEY TUNES

No. 18—Blow Out, The (3-28).....	Apr. 4.....	7.....
No. 19—Westward Whoo.....	Apr. 25.....	7.....
No. 20—Fish Tales.....	May 23.....	7.....
No. 21—Shanghaied Ship.....	June 20.....	7.....
No. 22—Porky's Pet (7-18).....	July 11.....	7.....
No. 23—Porky, the Rain-maker (8-29).....	Aug. 1.....	7.....
No. 24—Porky's Poultry Plant (9-19).....	Aug. 22.....	7.....
No. 25—Milk and Money.....	Oct. 3.....	7.....
No. 26—Porky's Moving ..	Oct. 3.....	7.....
No. 27—Little Beau Porky.....	Oct. 24.....	7.....
No. 28—Village Smithy, The.....	Nov. 14.....	7.....
No. 29—Porky of the North-woods (1-9-37).....	Dec. 19.....	7.....
No. 30—Porky the Wrestler.....	Jan. 9, '37	7.....
No. 31—Porky's Road Race.....	Feb. 6, '37	7.....
No. 32—Picador Porky (2-27-37).....	Feb. 6, '37	7.....

## MELODY MASTERS

Ramon Ramos and Orchestra.....	Apr. 18.....	11.....
Dave Apollon and His Band.....	May 16.....	10.....
Vincent Lopez and Orchestra.....	June 6.....	10.....
Carl Hoff and Orchestra.....	July 11.....	1 r.l.
Nick Lucas and His Troubadours.....	Aug. 15.....	10.....
Clyde Lucas and Orchestra (7-14).....	Sept. 5.....	11.....
Harry Reser and Eskimos.....	Sept. 26.....	9.....
Emil Coleman and Orch. (7-11).....	Oct. 17.....	11.....
Leon Navara and His Orch. (9-19).....	Nov. 7.....	11.....
Clyde McCoy and Drch. (8-29).....	Nov. 28.....	10.....
Jimmie Lunceford and Orch. (1-23-37).....	Dec. 19.....	10.....
George Hall and Drch.....	Jan. 9, '37	10.....
Louisiana Kings.....	Jan. 23, '37	1 r.l.
Roger Wolfe Kahn and Orch.....	Feb. 6, '37	7.....
Cab Calloway and Orch.....	Feb. 20, '37	7.....
Peter Van Steeden and Orch.....	Mar. 6, '37	1 r.l.
Jacque Fray and Drch.....	Mar. 27, '37	1 r.l.

## MERRIE MELODIES

## (In Color)

No. 18—I'm a Big Shot Now (3-28).....	Apr. 11.....	7.....
No. 19—Let It Be Me.....	May 2.....	7.....
No. 20—I'd Love to Take Orders from You.....	May 16.....	7.....
No. 21—Bingo Crosbyana.....	May 30.....	7.....
No. 23—When I Yoo Hoo.....	June 27.....	7.....
No. 24—I Love to Singa (6-20).....	July 18.....	7.....
No. 25—Sunday Go To Meetin' Time (9-5).....	Aug. 8.....	7.....
No. 26—At Your Service, Madame.....	Aug. 20.....	7.....

Title	Ref. Date	Min.
(9-19).....	Sept. 19.....	7.....
No. 28—Boulevardier of the Bronx.....	Oct. 10.....	7.....
No. 29—Don't Look Now.....	Nov. 7.....	7.....
No. 30—Coconut Grove.....	Nov. 28.....	7.....
No. 31—He Was Her Man.....	Jan. 2, '37	7.....
No. 32—Pigs is Pigs (1-16-37).....	Jan. 30, '37	7.....
No. 32—I Only Have Eyes for You.....	Mar. 6, '37	1 r.l.
No. 33—The Fella With the Fiddle.....	Mar. 27, '37	1 r.l.

## OUR OWN UNITED STATES

No. 8—Harbor Lights.....	Mar. 21.....	1.....
No. 9—We Eat to Live.....	Apr. 18.....	10.....
No. 10—Vacation Spots.....	May 16.....	11.....
No. 11—Irons in the Fire.....	June 13.....	1 r.l.
No. 12—Can You Imagine.....	July 11.....	10.....
No. 13—For Sports Sake.....	Aug. 8.....	10.....

## PEPPER POT

Beneath the Sea.....	Apr. 18.....	8.....
Pictorial Review.....	June 27.....	1 r.l.
When Fish Fight.....	July 11.....	10.....

## PICTORIAL REVIEWS

No. 1—Oscar's Recipes—Furs (9-19).....	Sept. 12.....	10.....
No. 2—George Rector—Fashions.....	Oct. 10.....	10.....
No. 3—Girl Football—Knitted Wear.....	Nov. 21.....	10.....
No. 4—Southern Wear—Aviation (1-23-37).....	Dec. 26.....	11.....
No. 5—Sports Afloat (2-6-37).....	Jan. 16, '37	10.....
No. 6—Swimming—Wood Carving.....	Feb. 13, '37	10.....
No. 7.....	Mar. 20, '37	1 r.l.

## VITAPHONE NOVELTIES

Nut Gully (6-27).....	Nov. 21.....	10.....
Logging Along.....	Sept. 26.....	10.....
Ounce of Invention, An.....	Oct. 24.....	10.....
Ray Gross.....	Dec. 19.....	10.....
Oklahoma As Is.....	Dec. 19.....	10.....
Cal Tinney.....	Jan. 16, '37	1 r.l.
Poets of the Organ (8-22).....	Jan. 16, '37	1 r.l.
Mr. and Mrs. Jesse Crawford.....	Feb. 13, '37	10.....
Whale Ho (7-14).....	Feb. 13, '37	10.....
Medium Well Done.....	Mar. 6, '37	1 r.l.
Hardeen.....	Mar. 6, '37	1 r.l.

## SERIALS



# J. C. JENKINS—HIS COLYUM

McAllen, Texas

Dear Herald:

Doggone the doggone luck, anyway. For about two weeks now it has been rainy and chilly and J. C. Banning of the Brownsville theatres says it is no use going fishing until it warms up, but when is it going to warm up, that's what we would like to know.

Last night we thought sure it would snow. Everything indicated it, and if we were home we'd bet our Uncle's bull pup that it would snow before morning, but in spite of the chilly, wet weather the orange and grapefruit trees are coming out in bloom and this country smells like a perfume factory. These trees have ripe fruit, green fruit and blossoms all at the same time, but—

*Last night we thought it sure would snow  
And cover up the trees,  
It felt like it was ten below,  
But, b'gosh, it didn't freeze.*

That's Texas, in case you might want to know about it. Up in the Panhandle country the ground is covered with ice and snow and down here they are gathering vegetables and fruit and shipping them north by train loads and there isn't a "shelterbelt" within five hundred miles of us. What do you think of that, Abner?

Shine Mason of the Palace theatre here put on a benefit show for the flood sufferers the other night and it netted \$137; the entire gross receipts were turned over to the Red Cross. All connected with the theatre donated their services. The picture he showed was "We're on the Jury," with Helen Broderick and Victor Moore, and the film, we understand, was donated also. To this Shine added eight vaudeville acts and lowered the price of admission to 25 cents. That's just like Shine, always doing something like that, and that's probably what makes the Palace such a popular place around here. Not only that, but it has become to be the rallying place for this whole Rio Grande valley. They rally there every time he puts on a good show, and he puts on a lot of 'em. But we saw one there the other night that we didn't care a whole lot for, but we'll skip that.

We just got a letter from Sherm Fitch of Sioux Falls, S. D. Sherm, as you probably already know, is the manager of the RKO film office up where the state penitentiary is located, and speaking of penitentiaries, we don't know of a place in South Dakota that would be better to locate a penitentiary. It is surrounded by a good country, plenty of ozone, the Sioux river, some grasshoppers and a lot of mighty swell folks. Sherm read what we said about bull fight over at Reyonosa, Mexico, and he called us a "softy," said we couldn't take it. Well, we couldn't; we weren't raised that way. Anyhow, we sent him a basket of pink grapefruit and he ate everything but the basket. He left that; he always leaves something. Mrs. Fitch sees to that.

It is likely that there are not many people who know where Clay Center is. Clay Center is a town of about six hundred located

in the southern part of Nebraska and it is where the KMMJ broadcasting station is located, and Clay Center is probably the smallest town in the United States to have a broadcasting station, and this is probably due to the fact that it also has an immense department establishment where one can buy anything from a paper of hairpins to a threshing machine, and this is probably due to T. C. Shipley, who not only manages the store and broadcasting station, but manages the KMMJ theatre as well. We called there last summer and got there just a little after T. C. and the Missus had gone out for a drive and we didn't get to see him. That's just the way it is, a lot of fellows have missed some very valuable interviews by owning an automobile. T. C. writes us and says he wants the HERALD. Of course he does; every theatreman wants it and should have it. He also says if we will come back and visit him he will promise us a regular time, and we will bet he would, too. Our

thought is that what he means by a regular time is that we'd step on the gas with both feet. Well, anyhow, we are going down to Clay Center some time and see T. C., but in the meantime we want to thank T. C. for sending us a check and a request to have the HERALD sent to him. You bet we will.

O. K. Mason of the Commonwealth Amusement Corporation of Kansas City, Mo., wants us to send the HERALD to their theatre at Trenton, Mo. Yes, sir, the order is already in the mail. J. E. Kirk also wants the HERALD and he wants it sent to the North Star theatre. This isn't the same North Star we look at at night, but this North Star is located in north Omaha, Neb., and is the shining star of that district, probably because J. E. is a little bit shiny himself, even if he does associate with Colonel Creal, who operates the opposition house. We hope to go down to Omaha some day and look those boys over.

A few days ago the Chamber of Commerce here staged an all-states picnic in the park. There were something like three hundred tourists attending. The Chamber arranged a very satisfactory program which included band music, speaking, singing, and Miss Bertha Garza sang a song in Spanish and did a Spanish dance which delighted every one. She is the same little lady we mentioned once before in this colyum, and our judgment is that under the instructions of a capable director she would create quite a sensation on the screen. But then maybe we don't know anything about it.

Last night Shine played "Lloyds of London" at his Palace theatre and we understand that the critics gave this a very high rating. We understand that the Lloyds of London has been a highly rated institution for a great many years.

We have just received a letter from Ralph Falkenberg of Lexington, Neb. Ralph, as a lot of you know, lives in the heart of the alfalfa country in the Platte valley in western Nebraska, and from the top of his theatre you can see alfalfa stacks for miles in every direction. It is no stretch of the imagination, or truth, to say that they cut around 200,000 tons of alfalfa in this valley every year. Ralph says it is lucky for us that we are hibernating in a state that is so large that the Rangers can't find us. Doggone that Ralph, anyhow; he is always saying things like that; but, anyhow, he runs a mighty swell theatre in a mighty fine country, and he is a mighty swell guy.

Say, Ezra, for fear you will resort to profanity and say—

*"This colyum is a lot of guff,"  
But we are almost through.  
So now we will go down to the Gulf  
And catch a shark or two.*

Send in your orders early. All orders for fish filled promptly.

COLONEL J. C. JENKINS  
The HERALD's Vagabond Colyumist  
The HERALD COVERS THE FIELD Like an  
APRIL SHOWER.

## IN THE NEWSREELS

MOVIE TONE NEWS—No. 48, Vol. 19.—Crown jewels are made ready for coronation....Fashions....Snow-going Poilus train for warfare among mountain peaks....Troops of Germany and Italy also maneuver in Alps....Lew Lehr among the Surrealists....Action in the Western Ladies' Hockey championship....California high school girls are crew minded....World's ski championship is won by Emile Allais.

MOVIE TONE NEWS—No. 49, Vol. 19.—A Coronation review....The sit-down strike....Japan's Diet in session....U. S. Navy spy case....Miracles in glass....Ethiopian prince shot....Memorial to Columbus....Martin Johnson buried....King jails two sons....Highway to skyway....Lew Lehr.

NEWS OF THE DAY—No. 246, Vol. 8.—Secret services presses war on counterfeiters....Collection of Coronation gems....International ski stars clash for titles....Fairy Hill wins Santa Anita Derby....Educators honor Harry M. Warner....Gives pets church blessing.

NEWS OF THE DAY—No. 247, Vol. 8.—Country cops get "Public Rat No. 1"....\$100,000 Santa Anita won by a whisker....The law acts in sit-down crisis....Automobile now sprouts wings....Great Bonnet Carre spillway saves New Orleans....Beach beauties don furs in sunny Florida....Venzke collapses in dramatic race.

PARAMOUNT NEWS—No. 59.—Fairy Hill, at 14 to 1, wins \$62,925 Derby....Helen Wills goes in for dress design....Sopwith's new motor yacht biggest ever....Heavyweight boxing faces big mix up....New dust storms peril western farms....Settle first strike with Sit-down boss....French ski contests.

PARAMOUNT NEWS—No. 60.—Track stars hit top speed in National meet....Drive or fly; one machine does for both....Trailers solve problem of Utah College....Northern isles greet sun in old ceremony....Fights, arrests end "sit-downs" in two plants....Rosemont wins richest race by a whisker.

PATHE NEWS—No. 63, Vol. 8.—Britain's collection of crown jewels for the Coronation....Nationwide debate rages over President's court plan....Youth soars to ski fame....Fairy Hill wins Santa Anita Derby.

PATHE NEWS—No. 64, Vol. 8.—Strikes sweep nation....San Romani beats Venzke and Beccali in mile race....Trapped "Public Rat No. 1"....Waterman demonstrates combination auto and plane....Rosemont wins \$100,000 race by photo finish.

UNIVERSAL NEWSPAPER NEWSREEL—No. 540, Vol. 9.—Five dead in Illinois floods....Crown jewels photographed....Dust storms hit southwest....Rainbow nods at new suits....Old Mexican rite revived....Strike holds up U. S. "Subs"....Ships blessed in old rite....Fairy Hill wins in Derby....Ski-ers dare dizzy height....College honors Harry M. Warner.

UNIVERSAL NEWSPAPER NEWSREEL—No. 541, Vol. 9.—Strikers gassed from plant....600 plane workers arrested....Two killed in blind flight....Arrowbile uses roads, air....Fur style show revealing....San Romani stars at A.A.U....Rosemont wins Rich H'cap....Wreck scatters coal train....New newwriter types music....Personalities in the news.



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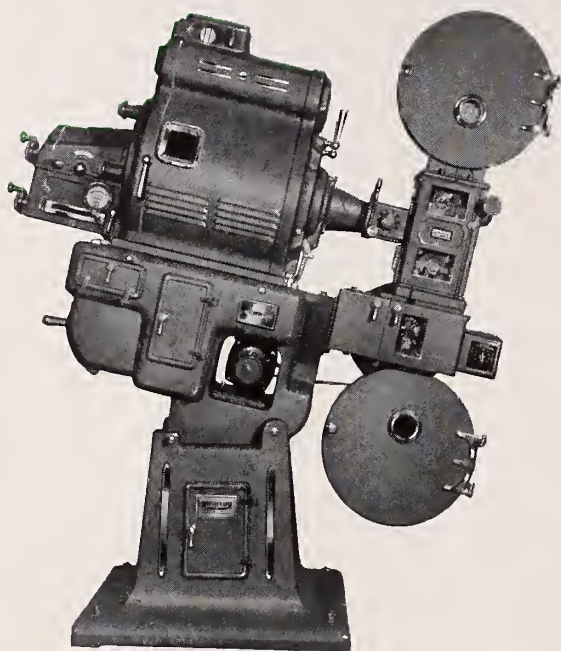
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In Two Sections — Section 2



# DOMINANT

IN TWO PRICE GROUPS



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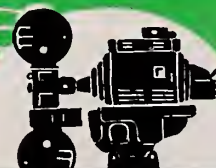
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● a glimpse of the newly re-seated Peoples Theatre, Maynard, Mass. Mr. Burton Coughlin, Managing Director, styled this H-W Streamline Chair, with satin chrome edge. Scarlet velour was used on the back and Black Leatherwove on the box spring seat.

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# A THEATRICAL EFFECT BASED ON INTERPLAY OF FORM AND LIGHTING



■ A simple design emphasizing form, yet given a degree of what may be called "theatrical ornamentation" by a restrained application of decorative devices, principally to accentuate contours, has been conceived by George Coles, designer of many British theatres, for the new Regal in Kettering, England. Prominent among these devices are luminous elements, while illumination itself has influenced form. At the facade, the cylinder-like tower has glass tile windows, behind which a revolving arrangement of neon lighting in two colors is used. Auditorium walls and ceiling originate slightly behind the proscenium arch, the effect of this being heightened by a border of light around the arch issuing from reflector sources behind it. Chandelier-lighted ceiling recesses interrupt the spacious area of the foyer.



## Check Shows Extent of Theatre Flood Damage

RECEDING WATERS of the Ohio and its tributaries have disclosed less damage in terms of dollars than had been indicated by the unprecedented dimensions of the inundation. Very accurate estimates are, at this writing, still impossible, partly because complete checks on the damage have not yet been made, and partly because of some reluctance on the part of theatre owners to disclose the extent to which properties suffered. On the basis of the opinions expressed throughout the flood area, however, it is believed that damage to equipment and furnishings does not exceed a replacement cost greater than half a million dollars, while repairs to buildings, when not including work otherwise un-  
contemplated, are likely to cost less than \$100,000.

In Cincinnati, where the water reached a depth of 25 feet in some places, theatres remarkably escaped serious damage. No first-run or "main line" houses were affected by the flood waters, although all houses, including the eight RKO first-runs downtown, and the two deluxe suburban subsequent runs of that circuit, were compelled to close. The RKO Albee was the nearest first-run house to the Ohio river, but the water came no closer than two blocks, since the theatre is located on about a 60 feet elevation. On the other hand, seven suburban houses were affected. These, with the approximate cost of rehabilitation are: the Broadway, \$3,000; Freeman, \$4,500; Riverside, \$2,500; Victor, \$3,000; Liberty, \$3,500; and the Liberty, at Dayton, Ky., across the river,

\$4,000. Chairs, carpets, drapes, decorations and booth equipment were the most affected in every house.

In suburban Nothside the Americus, a unit of the Associated Theatre circuit, was the hardest hit of any Cincinnati houses. It had water 25 feet deep near the screen. The balcony was submerged to a depth of several feet, and the marquee was covered. This house is 12 miles away from the river. About half the chairs had been removed at the beginning of the flood. However, complete remodeling and re-decorating had been finished but a few weeks previously at a cost of \$12,000. The seats must be replaced, motors and other projection equipment reconditioned, the house redecorated throughout, and other work done, at an estimated cost of \$3,500.

At Portsmouth, Ohio, one of the worst affected of all the situations, the three Warner houses—Columbia, La Roy and Lyric—sustained an aggregate loss which it is believed will reach around \$150,000 or more. The Lyric, the least affected, is re-opening. This is the second house to be relighted there, the Westland, an independent located in high territory and not seriously damaged, having reopened some two weeks ago. At the Columbia a new marquee had just been completed. The water reached over the top of it. A rescue worker, losing control of his craft, crashed through the marquee, shattering the glass.

The Eastland, another independent Portsmouth house, lost approximately 75% of the chairs. Estimated cost of replacement and rehabilitation is given as \$5,000. The Empress there must spend around \$3,000. The Grand at Ironton, Ohio, where the projection room was damaged in addition to the auditorium, will require

an outlay of about \$3,000. Water was over the top of the building at the Ripley, in Ripley, Ohio. It will require approximately \$5,000 to \$6,000 to put it back in shape.

At New Boston, Ohio, the 410-seat Lyric must lay out an estimated \$2,500. All chairs are lost and the balcony ruined at the Odeon, Augusta, Ky., where water reached the top of the marquee. Roughly, \$4,500 will be needed to put the house back in operating condition.

The list could be extended indefinitely, but the instances cited provide a cross-section of the situation, in which it is estimated some 200 theatres, including those outside the Cincinnati trade territory, have been to some degree affected. The majority of these, although in process of rehabilitation, will probably not be able to reopen for periods of from two weeks to 60 days, and, it is reported that some will not reopen at all. In these cases, the buildings will be converted to use by other enterprises, or sold, razed and replaced for other lines of business. These exhibitors have neither the resources nor the courage to go on.

F. W. Huss, Jr., executive head of Associated Theatres, commented, "We simply were caught. Removing chairs to the balcony was, I thought, all that was necessary, judging from previous experiences with floods, but you can see what happened. Of course, there must always be a first time for everything. I'll know what to do if we ever have another flood, regardless of what predictions may be as to the ultimate crest of the river."

Theatres serviced by Memphis film exchanges were not severely damaged. The Strand Amusement Company, operating



River at the doors of two theatres in the Ohio valley flood area—and well beyond those portals, even though the pictures do not show that. These views of the Roxy in Huntington, W. Va., and the Columbia in Paducah, Ky., are fairly representative of the worst conditions. Note the ironical note sounded by the Roxy's marquee. And that "Avenging Waters" line was not planted, either.





the Strand theatres at Ridgely and Tiptonville, Tenn., was the only company to suffer from flood waters. In these two theatres the damage to the rugs and seats is about \$500 a house.

In southern Illinois, Indiana, and Kentucky about twenty theatres were under water. It is reported in St. Louis, which services this area, that the cost of repairing and replacing equipment and furnishings, together with redecoration, will be in the neighborhood of \$60,000.

## Theatre Form Included In Projection Studies

STUDIES MORE comprehensive than it has attempted before, have been inaugurated by the Projection Practice Committee of the Society of Motion Picture Engineers in an effort to standardize practices related to projection. The new series will embrace theatre design as well as projection technique, and to carry on this work, membership of the committee has been increased to take in specialists in fields not formerly represented.

Factors to be considered in formulating a more complete basis for determining desirable projection and visual conditions include screen size, screen brightness, auditorium and screen border illumination, viewing angles and distances, sightline clearances, and projection angles. The layout of the projection room will also be given still further study.

The screen brightness committee has been discontinued, and four of its members have been appointed to the projection practice committee. They are G. Tuttle, G. F. Rockett, A. T. Williams and Ben Schlanger. Harry Rubin heads the group.

## Mass. Action Makes New Reel Use National

USE OF THE 2,000-foot reel has become national with the approval in Massachusetts of regulations permitting it. Previously, the projectionists' local in Boston, which led a fight against it for a time, had consented to abide by the ruling of the Commissioner of Public Safety.

At the same time, the larger reel has been adopted by Grand National, Republic and Gaumont British as standard for their releases.

## New York Still Waiting For New Building Code

BLAME FOR delay in the approval of the proposed new building code for New York City, which importantly liberalizes conditions under which theatres may be erected, has been placed on politics by a civic group, acting at the suggestion of Edward J. Sullivan, chairman of the aldermanic building committee. The code was submitted for approval, following public hearings, a year ago, with passage expected by summer.

In Wilmington, Del., the amendment



Facsimile of medal designed by Sidney Waugh to be awarded in a competition conducted by the Pittsburgh Glass Institute for the "most notable" buildings erected between January 1, 1936, and March 31, 1937, in which glass figures importantly in the design. Awards will be made in several classes, including motion picture theatres.

to the building code recently proposed for the regulation of marquee and sign structures, has been approved. Hereafter, all signs and ornamentation connected with marquees may not be higher than 5½ feet

• • •

### FEATURES OF THIS ISSUE

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CONTRIBUTING CONSULTANTS  
J. T. KNIGHT BEN SCHLANGER  
Physical Operation Architectural Form

from the lowest portion of the marquee, and in any case not more than 10 feet above the sidewalk.

## 1936 Theatre Building In England "Unprecedented"

THE CONSTRUCTION of new theatres in Great Britain during 1936 was without precedent. New theatres erected, and the reconstruction of some older premises, approached nearly the 200 mark. In addition, there was a large amount of minor alterations.

Most of the new theatres ranged in seating capacity from 1200 to 1700, according to a survey made by *Ideal Kinema*, British trade journal. Commenting on the trend in design, that publication states:

"Kinema exteriors upon the whole have not exhibited many revolutionary features. There has been an increasing use of faience, especially in town areas, and here the various Odeons [theatres of the Oscar Deutsch circuit] have employed it widely. Most Odeons have struck an aggressive note—using the adjective in a not objectionable sense. The vertical fin neon-lit, contrasting with horizontal lines, has been the chief feature, and the variety with which these have been expressed has formed a fascinating study. Where this has been expressed in brick, as at the Odeon in Chester, the sense of lightness and gaiety has been lost and the effect diminished. . . .

"Two other theatre exteriors call for notice on the grounds of unusualness. These are the Grosvenor at Rayner's Lane [described in the February 6th issue] with its curved feature over the canopy, reminiscent of an Egyptian headdress, and the Longford at Stretford, with its receding 'streamlined' front. Lenscrete, the new glass 'brick,' has been skilfully used in the tower feature of the Regal in Kettering [pictured on page 4]. It has already been employed at Denham in a glass wall there, and promises to find a number of functions both in studios and kinemas. The base of the paybox at the Cameo News theatre, Victoria, S. W., is composed of this material."

The magazine cites the necessity of providing automobile parking space as one of the major difficulties which has attended the building of theatres in some areas.

## Two 3000-Seat Theatres Among China Projects

CHINA, DESPITE its political and financial troubles, is demanding finer motion picture theatres, and at least a few more of them. Reports—and they necessarily concern only the principal cities—are that renovation and equipment replacement is underway quite generally, while several theatres are being erected.

One of these, in distant Chungking in Szechuan Province, will seat 3,000. Another 3,000-seat theatre is reported to be under consideration in Shanghai. It would be built in the international settlement by Chinese business men.



# Making an Economical Choice In Selecting Theatre Carpeting

● The first of two articles on weaves and patterns suited to theatres. This article compares the two general types of carpeting most widely used

By EUGENE CLUTE

PROBABLY NO element of the theatre interior is subjected to as much hard usage as carpeting—yet no other element contributes more to the environment that the theatre operator desires to maintain for his patrons. But these patrons tramp and scuffle their feet over the carpet in foyers, on the stairs, in lounges and standee area; the pile wears down, dirt is tracked in, grit is ground into the backing, particularly when the pile is not resistant and resilient. A “carpet made of steel filings,” as one theatre owner put it, would be a godsend, so far as durability is concerned; but of course it would not have the other essential characteristics; namely, sound absorbency, beauty, and the “feel of luxury underfoot.”

Some consolation can be found in the fact that in order to wear out the carpet, people have to pay at the box office. But the cost of the floor covering must nevertheless be kept down to a minimum *consistent with* all the functions of carpeting. The main problem is to select carpeting that will wear well, look well, absorb sound properly, and feel soft and elegant underfoot, and also conform in price to the character of the theatre and its possible box office receipts.

Motion picture theatre men have learned a great deal from experience about the importance of proper selection, and they have put their requirements up to the carpet

men. The latter have made a real effort to meet these requirements, for the motion picture theatres throughout the country constitute one of the most important markets for carpeting. As a result, there are available types of carpeting especially well suited to use in motion picture theatres. These carpets are made for heavy traffic. The yarn is heavy and of sturdy character. The pile is close and firm. The wearing surface is composed of resilient wool that is not only durable, but also springy underfoot. The designs and colorings are constantly styled to contribute to the up-to-date appearance of the theatre.

No one type of weave construction in carpets can be regarded as the absolute best for motion picture theatre use to the exclusion of all others. The requirements of different theatres vary so greatly that any one of the principal types of carpeting now in the market may be best for certain divisions of a particular theatre. Wilton and Velvet now lead in popularity. They have an advantage over Chenille and machine-knotted carpets because the latter two are usually regarded as beyond the reasonable limit of expenditure for most theatres (though they are well worth the additional cost).

Even Axminster, which is generally regarded as not sufficiently serviceable for theatre use, is sometimes an excellent choice (a high-grade Axminster has seen some-

thing like twenty years of service in the upper foyer of one of New York's best known motion picture theatres). Also, it is said that in certain localities, where a great deal of sand is tracked into the theatre, preference is given to an Axminster that has a sufficiently open back to permit the sand to sift right through to the lining under the carpet and not be held in the pile to grind it to pieces.

## WILTON VERSUS VELVET

A suitable type of Wilton carpet is probably the wisest choice for the auditorium, foyer and stairs of most motion picture theatres, unless the first cost (purchasing price) must be at the lowest feasible minimum, in which case a high-grade Velvet is the answer. Good Velvet carpet is very much superior in serviceability to low-grade Wilton, and has proved itself so satisfactory that Velvet carpet of suitable character is now very widely used in motion picture theatres. Though a good Wilton costs more, it is usually worth more than the difference in cost, because of its greater ability to resist wear, and for several other reasons to be noted presently.

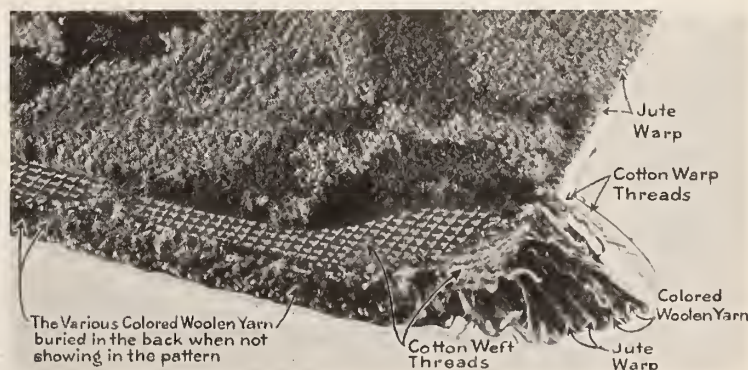
In the first place, the construction of a Wilton carpet is such that for every color appearing upon the face of the carpet there is a continuous piece of yarn buried in the back of the carpet.

You can pull pieces of wool yarn varying in length from a fraction of an inch up to several inches in length out of any patterned Wilton carpet, by digging them from under the pile in a raw edge where the carpet is cut across. A Wilton, therefore, not only has a pile of wool yarn standing upright upon its face, but a cushion of wool yarn lying underneath the pile, easing the strain of traffic upon the pile. This makes the carpet wear longer and makes it more springy, thicker and more luxurious to step on.

Another point in favor of the Wilton as against the Velvet carpet is that heavier  
(Continued on page 38)



General structure of Velvet carpeting.



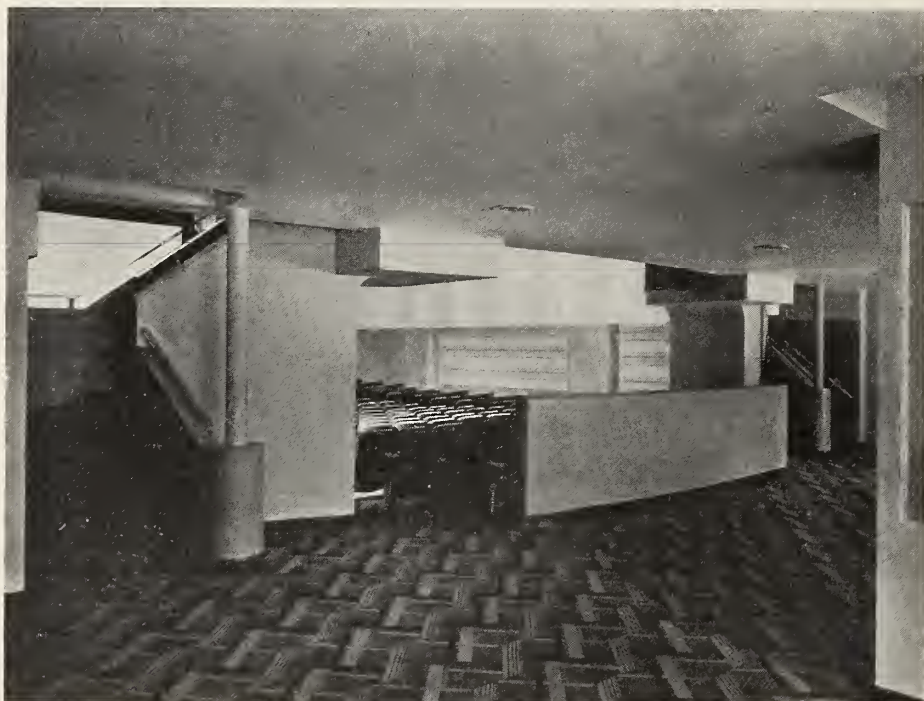
General structure of Wilton carpeting.

(Courtesy Institute of Carpet Manufacturers of America, Inc.)





Photos by Carrington



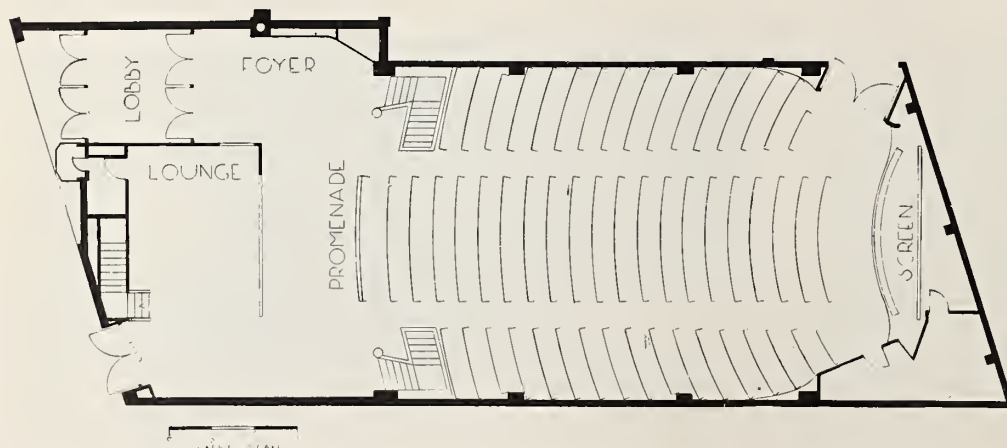
# A Compact Plan for a Limited Plot

• Describing the Jewel in Brooklyn, N. Y., a veritably new theatre of a modern functional design adapted to highly restrictive structures already existing

OUT OF AN existing theatre and a portion of public market building has been fashioned the present Jewel theatre in Brooklyn. Architecturally, it is really a new theatre, rather than merely a remodeled one, since only the walls and roofs of the existing buildings were utilized. Construction is semi-fireproof, the stadium area being constructed of steel and concrete. The Jewel is operated by Samuel Freedman and associates. Ben Schlanger was the architect.

In describing the enlarged and modernized house, reference is made to the accompanying photographic reproductions and the plans. The view of the auditorium looking toward the rear (*upper view, page 8*) shows the stadium fascia and stairs leading to this seating level. The entire architectural scheme of the auditorium is functional, omitting ornamentation except for a simple stripe pattern of the fabric used along the side walls below the lighting coves.

Architectural lines are based on the illumination and ventilation provisions. Chairs (by the American Seating Company) are fully upholstered in a rust mohair and have light maple-finished arm blocks. The auditorium side wall fabric is a delicate blend of rust, cream and gray. For indicated sound absorption, a layer of rock



FLOOR PLANS (main floor, left; stadium directly across on opposite page): The width of the building in the narrow portion is 40 feet, 4 inches, and 45 feet in the widest portion. The depth is 120 feet. There are 352 seats on the main floor, and 176 seats in the stadium section. Use of the stadium arrangement provided under it space for the lobby, foyer, main lounge and standee area and permitted attainment of the desired number of seats with the ground area available. Chairs are spaced 2 feet 10 inches back to back.



wool extends across the fascia of the stadium, and the entire fascia is surfaced in an unpatterned, coral-colored fabric. The plastered ceiling and walls are painted in warm grays shading from dark near the screen to light toward the stadium.

A lobby enters upon foyer area (see main floor plan) which is continuous with the standee space, or promenade, as shown in the lower view on page 8. Carpeting is in a pattern of black and tan figures on a rust background. Light sources are of open louver type concealed in the ceiling.

The floor slope (see longitudinal section drawing) is of a modified reversed-incline type, which is noticeable in the view of auditorium toward the screen (page 9) taken from the rear of the stadium. With auditorium lighting up, the wall illumination is continuous from rear to screen. The walls are vertically divided into sections, each forming a shallow recess in a parabolic curve adjusted to reflect light from cove lighting at the rear edge, out and back into the auditorium. Cove lighting is in three colors with dimmer control, low-wattage lamps being used, spaced 10 inches on centers.

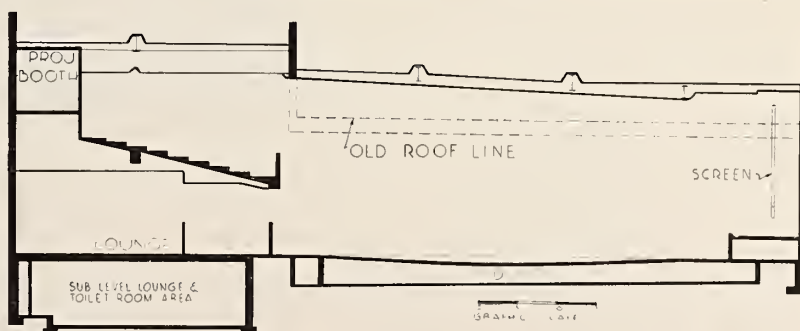
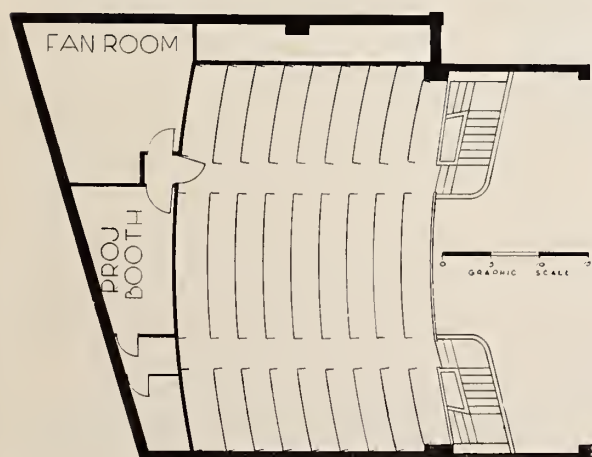
A main floor lounge immediately off the foyer (see main floor plan) is in direct line with the auditorium and separated from the standee area by only a low barrier (see lower view, page 9). There being no glazed partition, the performance can be heard as well as seen from this lounge. Lighting here is from concealed sources in plaster ceiling coves. The carpeting has a rust background with fine wave stripings in cream, while tables, chairs, divans and accessories of modern patterns (by Modern-age) complete the appointments.

Another lounge is located directly beneath in a sublevel, reached by stairs from the main lounge, and giving access to men's and women's rooms.

The front of the theatre is finished with "California Stucco" limestone finish. A large marquee projects the full depth of the sidewalk. The marquee soffit is illuminated with individual aluminum reflectors instead of the exposed bulb strip lighting commonly used. The main entrance doors are aluminum with Alumilite plating.

The lobby is finished with flesh-tint mir-

*(Continued on page 39)*



**LONGITUDINAL SECTION:** The stadium level was fixed by existing construction, thereby fixing the screen level and determining the double curve orchestra floor slope (modification of the so-called reversed floor slope formula developed by the architect). The projection throw is about 88 feet; the screen image is 18 feet wide (Simplex projectors and RCA Photophone sound system).



# About People of the Theatre

## NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

NAT NATHANSON, representing Motiograph, Inc., in Hawaii, Japan, China, Philippines, Malaya, Siam, Java, Sumatra, India, Burma, Ceylon, Egypt, Palestine, Persia, Iraq, recently returned to the United States for an extended stay to confer with company executives on new product and sales policies.

GERALD HARNEY has been appointed assistant to James J. Dempsey, manager of the Paramount in Lynn, Mass. He takes the place of George Galvin, who has resigned from the M & P Theatres' managerial staff.

CHARLES HURLEY has been promoted by M & P Theatres from the maintenance department to the assistant managership of the Fields Corner in suburban Boston.

Hazen Lyle has been appointed assistant to Ellis M. Brodie, manager of the Paramount in Haverhill, Mass.

L. E. MASON, associated with the Worcester theatre in Worcester, Mass., for nearly 30 years, died recently at his home.

Graham Brothers Theatre Equipment Company, Denver, has increased its floor space in both the sales and repair departments, due to an increase in business.

STEVE PANORA is remodeling the Star theatre in New Milford, Conn., and has contracted for the installation of 750 chairs and new ventilating and heating system.

The Squirrel Hill theatre, new Warner theatre in Pittsburgh, has been opened. The house is the circuit's second-run theatre in the Squirrel Hill section, the Manor holding the first-run position. ALLAN DAVIS has been named manager of the new house, coming from the Strand in Oakland.

The new State theatre in Oklahoma City, was opened on March 1. The house is of stadium type, seating 1,000.

E. M. Loew has taken over the Opera House in Holyoke, Mass., and is remodeling it for an early opening. Mr. Loew has also obtained the Court Square in Springfield and is preparing to open the house after considerable renovating.

The Coronet theatre, new B & K house, seating 800, in Evanston, Ill., has been opened. EDDIE SEQUIN was in charge of the opening.

LOU PHILLIPS of the Modern Theatre Equipment Company, New Haven, reports a speedy seating installation at the State

theatre in Torrington, Conn. The 1,000 seats had been delayed in transit through the flood area, and when they arrived and work began, the special drill used suddenly broke. It was 9 o'clock in the evening before a new drill could be obtained—and at 11 o'clock the next morning the job was done.

Remodeling of MRS. W. W. SMALL'S 250-seat Princess theatre in Decatur, Neb., is nearing completion. New seats, box office and marquee are being installed, the auditorium floor reconstructed, and the lobby redecorated.

J. V. PORTER will open a theatre in Wiliston, S. C., early in March. The town has been without a theatre for years.

A public auction has been tentatively scheduled in March for the sale of the Gates theatre in Lowell, Mass. W. C. PURCELL owns the mortgage on the property.

JOHN TERRY has taken over the Ritz theatre, Carpinteria, Calif. from Mission Trails Theatres, Inc.

February openings in Wisconsin include those of the Times theatre in Clintonville, and the Rialto in Kaukauna. The Times

is a 450-seat house owned by Dr. W. H. Finney, who also operates the Grand theatre in Clintonville. The Rialto, a 500-seat house, is operated by the Kaukauna Theatre Company, headed by Mark A. Morgan. Both houses are equipped with late type Western Electric Sound Systems.

ROBERT and LLOYD FOX have reopened their remodeled Fox theatre in Marion, Wis. In addition to elevating the floor, new seats were installed.

NORMAN LIPTON has purchased the equipment and furnishings of the Arlington theatre in Los Angeles, Calif., from Arlington Theatres, Inc.

OSCAR F. NEU, president of the Neu-made Products Corporation, New York City, has been vacationing in Miami.

The W. H. Williamson Building on South Church Street, Charlotte, N. C. will be remodeled for the Charlotte branch of the National Theatre Supply Company.

The Warner theatre in Lexington, Va., recently destroyed by fire, will be rebuilt immediately, according to Ralph Davis, local manager.

HELEN SEITER, who has operated theatres for years in central California, purchased the Wasco theatre in Wasco, Calif., from A. W. THRESHER.

HERMAN L. COHEN, for the past seven years managing director and part owner of the United Artists theatre in San Francisco, Calif., has purchased the interests of United Artists, Ltd., and is now sole owner of the house.

JAMES EDWARDS has plans for the remodeling of a building at Wilmar, Calif., to transform it into a motion picture theatre. Cost of the work is reported as about \$20,000.

The Fulton theatre in Evansville, Ind., has been remodeled and opened by MR. and MRS. ARTHUR J. GERBER, formerly of Cannelton, Ind., as the Marylane theatre. New seating and an air-conditioning system are among the equipment installed.

SPENCER WEBSTER is the new manager of the Carolina theatre in Wilson, N. C. He was formerly assistant manager of the National in Greensboro. JAMES PORTER is the new manager of the State in Clinton, N. C., succeeding Howard Turner.

EUGENE W. STREET, city manager of the Carolina, Imperial and State theatres



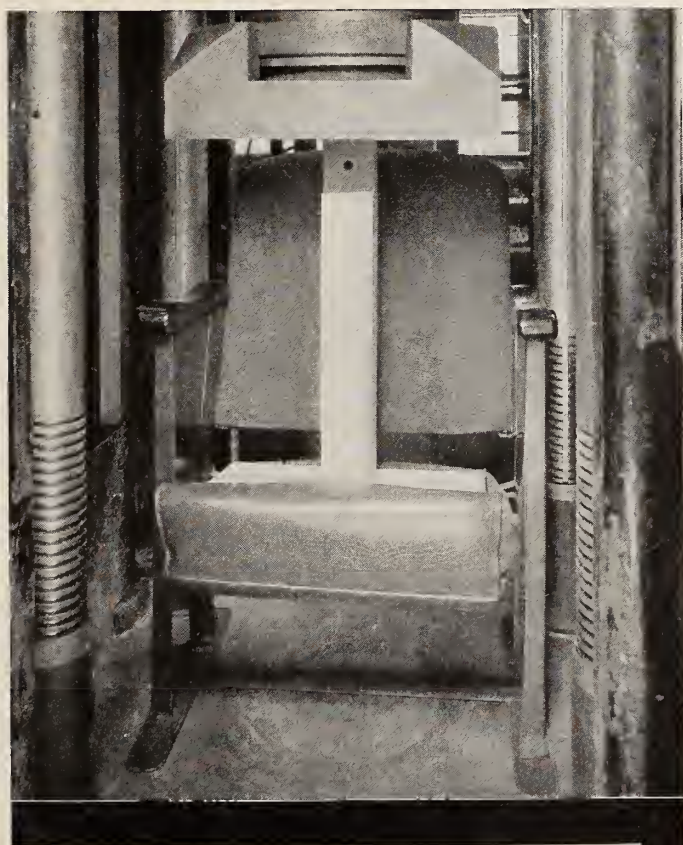
Architect's rendering of the facade design for a theatre to be erected by the J. Real Neth Theatres Company in Columbus, Ohio. The house, which will be called the Markham, will seat 1,500. Plans by C. Arthur Carlson call for fireproof construction with a facade in black and buff terra cotta. Forming an architectural centerpiece will be a 40-foot vertical sign of stainless steel. The interior treatment will follow modern patterns, with light emphasized throughout in the decorative scheme. The project represents a reported investment of \$200,000. Situated in an outlying neighborhood, the Markham is the first of three new Neth houses of similar location.



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in Charlotte, has been transferred to Knoxville, Tenn., as manager of the six Wilby-Kinney houses in that city. EMIL BERNSTECKER, manager of the Carolina in Greensboro, has been transferred to Charlotte as city manager in place of Mr. Street.

FRANK H. BURNS is the new manager of the Carolina in Greensboro, and Grayson Poats, who has been connected with the Granada theatre in Bluefield, W. Va., has been transferred to Greensboro as assistant manager of the National.

E. H. ROUSSEAU has been named manager of the Ritz theatre in Barnesville, Ga., replacing OLIN HALL, who was transferred to the West Point theatre in West Point, Ga.

ERIC WILSON has purchased the Princess theatre, Sausalito, Calif. from WALTER BOYD, who operated the house for many years.

GLENN HARPER of Corona, Calif., has arranged to lease a theatre to be erected at Fontana, Calif., by the Fontana Farms Company, at an estimated cost of \$40,000.

The Western Theatre Supply Company of Omaha has installed complete projection equipment in the Bend theatre, North Bend, Neb., for E. L. Jonson, who recently took over the house.

FRANK ULLMAN has been made manager of the recently opened Broadway theatre at El Centro, Calif.

CHESTER A. BLACK and JACK TINGLE are sharing the management of the Wilshire theatre, recently reopened at Santa Monica, Calif.

J. D. WARNOCK was forced to close his Luna theatre at Battle Creek, Ia., because of bad weather and impassable roads, but announces that he plans to reopen April 1.

The Strand theatre at Bastrop, Tex. is being remodeled by D. F. Luckie of Goliad, who also operates theatres in several South Texas towns. S. L. PIGGOTT is manager of the Strand.

The Liberty theatre in Oklahoma City is being re-seated with fully upholstered chairs by the American Seat Company, replacing veneer-backed chairs. The Liberty, which is managed by PAUL TOWNSLEY, seats 1,500.

HARRY FINKE, manager of the Chicago branch of the General Rigster Corporation, New York, manufacturers of ticket issuing and registering devices, has been named vice-president and a director of the company according to Percy Philipson, president.

Work will start early in March on a \$10,000 store and office building on North Eighth Street, Milwaukee, to be occupied by the National Theatre Supply Co.

## HOW I REMODELED MY SMALL



Front, before and after remodeling.

[Likely to be stimulating to others, as well as a demonstration of enterprise and ingenuity, is the modernization of the Liberty theatre in Wapato, Wash., effected by Paul A. Volkman, manager and part owner, with very little money at his disposal. On completion of the job, he has sent these pictures, along with the following account of what he did.—The Editor.]

REMODELING the Liberty was a big job for two men—myself and my projectionist, Mr. Ray Sutton. The theatre had been built by my parents in 1918. During my High school days I was projectionist. A few years after graduating from college, I took over the house, my parents having decided to retire. I began to plan for remodelling in 1934, and actually began the job in June 1935. Now, after three years of planning and working, it is done. Time was no factor—we had lots of it. But the cost—that was something else!

We began at the auditorium. The plaster was in bad condition. I decided to cover it, and chose Nu-Wood, furring out the walls and nailing the veneers

to the framework in a pattern which is more vertical than otherwise and gives the appearance of greater height. The ceiling was finished in the same material, but in a diamond pattern. Along each side wall we placed three lighting fixtures of a modern style (made by the Cascade Fixture Company of Seattle, who gave us a lot of help).

New carpeting was laid in the foyer and the aisles. The foyer walls were painted and the ceiling finished in a silver paper. The theatre now was becoming attractive, though plain (from reading Better Theatres I got the idea of having a simple treatment).

The next siege of remodeling began in March 1936. The apartment which was our home for fourteen years was torn out, and in the space made, a balcony was put in, with the same Nu-



The new outer lobby, finished in Carrara glass.

MANNING & WINK, owners of the Strand theatre in Athens, Tenn., have plans for remodeling that house. The building will be enlarged and the entire interior redecorated.

NEWALL KURSON, executive of the Graphis Theatre circuit in Maine, and his

bride, the former Miss Eleanor Wallerstein of New York City, are honeymooning in Europe.

WALTER READE, theatre circuit operator with headquarters in New York, has purchased the Kinmonth Building in Asbury Park, N. J., which houses, besides stores



# TOWN THEATRE AT A LOW COST



Auditorium, finished in wood veneer.

Wood pattern carried into this part.

The lobby was next in order, the box office being moved out to a point 3 feet from the building line (a change which also enlarged the foyer), and the whole front given new facing. The front is now of cream-colored Carrara glass with black glass base. Display frames are also of this material, set flush with the walls, black and with 2 1/2-inch chrome-finished mouldings.

When it came to the marquee, I had a money problem to contend with. I finally decided to have one with attraction boards lighted with neon. Four tubes of neon are in each section, and the red light comes through the opal attraction board glass a deep amber. Silhouette letters are used.

I also took time off to complete the ventilating system. I have my fan mounted on top of a concrete shaft at the bottom of which is a well. The fan sets 6 feet above the ground. The air is blown through a spray chamber which is between the fan and the well, then is passed through a set of moisture-eliminating plates and into the auditorium. All the water drains back into the well to keep fresh and cool. The system is automatically controlled by instruments. The heating system uses the same ducts and is also automatically controlled.

Before I began remodeling I visited

and offices, the Lee Newberry Savoy theatre. The reported price was \$265,000. Mr. Reade plans to modernize the structure.

LEO WOLCOTT is remodeling his Grand theatre at Eldora, Ia. One wall is being removed to increase the capacity to 600.



The foyer as enlarged, repainted and recarpeted.

every modern theatre in Portland, Seattle, Spokane and my own territory, looking for ideas. Better Theatres also helped me in many ways. I want to say this to small town exhibitors who are contemplating remodeling. By shopping around and visiting large theatres, also talking to men who have experience in what you are attempting to do, you can learn a great deal. If you have any building experience at all and are handy with tools, you can modernize your theatre with worthwhile results at very low cost.

All in all, I have been connected with the theatre for eighteen years. For three years after graduation from college, I secured a position in the junior and senior high schools in Hood River, Ore. It was then that my parents decided to retire, and I was glad of the chance to manage the theatre I had. Theatre equipment and film men say the theatre I now have is one of the finest small town houses in the Northwest.—*Paul A. Volkman.*

C. F. COVINGTON, formerly of Lexington, N. C., is now managing the Rialto theatre in High Point, N. C.

The Golden, new 450-seat neighborhood house on the eastern edge of Indianapolis, was opened in February. It is the first theatre built in Indianapolis since 1927.

It is of concrete block construction. Herman L. Golden is owner and manager.

The Temple in Willard, Ohio, operated by H. L. TRACY, has been resealed, and a "cry-room" for women patrons who bring babies with them to the theatre, has also been installed.

ED RAMSEY, who recently acquired the Plymouth, only theatre in Plymouth, Ohio, has installed air-conditioning facilities.

National Screen Service held open house last month in its new building at Cleveland and La Salle streets. WALLACE WALTHAL, PAUL SHORT and LOUIS BOYER, local manager, were on the reception committee. GEORGE DENBROW and JACK KOHN came from the home office in New York for the "house-warming."

Carl Garner of the Lantex theatre in Llano, Tex., has leased a building there which he will remodel as a 350-seat theatre.

Col. Thomas A. Orr's new theatre in Tallapoosa, Ga. was opened February 17.

The Palmetta, closed for sometime at Blacksburg, S. C., has been opened by ELWOOD W. CARTER. L. L. OVERTON has opened a new 400-seat house at Ahsokie, N. C. Another recent North Carolina opening was that of the Calhoun in St. Matthews, with 250 seats and operated by J. W. Wactor.

ALLHANDS BROTHERS have taken a lease on the Crystal theatre, Tombstone, Ariz. from GIACOMBA BROTHERS and will remodel the house.

HARRY GREENMAN is now operating the Yale and Redwing, neighborhood houses, in St. Louis. F. & M. has an interest in the theatres.

PEARCE PARKHURST has resigned from the F. E. Lieberman circuit, by which he was employed on the managerial staff of the Tremont in Boston, to join the E. M. Loew circuit.

The Princess theatre at Eagle Grove, Iowa, under direction of EDWARD MORRIS, owner and manager, has a new marquee. The house seats 400.

The Bayside in Hull, Mass., has been added to the M. & P. group. DANIEL MURPHY, now running the Loring Hall in adjoining Hingham, had operated the Bayside as a summer theatre.

The new Iowa theatre has been opened at Emmetsburg, Ia., by A. J. SWANSON. It is of modern design and cost \$40,000, with equipment amounting to \$15,000. Seating capacity is 600.

WILLIAM WARR is remodeling his Warr theatre in Wareham, Mass. The house has been resealed with Ideal chairs, and new lighting fixtures and ventilating equipment also are being installed.



# He Did Something About the Weather

...THUS GIVING THE THEATRE FOUR SEASONS  
A YEAR—AN INTERVIEW WITH WILLIS H. CARRIER

GOING FROM NEW YORK, you travel a good hour through the vast and very complex industrial region stretching west, on the Jersey side, from the towers of downtown Manhattan, and you are about twenty minutes beyond the city of Newark when you come to the neat assembly of brick structures identified by a lofty sign as the plant of the Carrier Engineering Corporation. Most people have known the meaning of the term air-conditioning for only a few years, yet the legend of that sign has meant air-conditioning as a separate science and a practical method of inside atmospheric control for more than two decades. And longer than that—over 25 years—has this science been defined.

"But of course it all goes back even earlier," replied Willis Haviland Carrier when, seated across a desk from him, you referred to his presentation of *rational psychrometric formulae* before the American Society of Mechanical Engineers in 1911, as the real birth of air-conditioning. "As early as 1906, something had been accomplished in humidity control, cleansing of air and so on, and the data on which my paper on psychrometric formulae was based had been collected over a period of nine years."

He was to mention, during our chat, the names of many men who had contributed mightily to this early work in a science that has played an important part in the development of the theatre devoted to motion pictures. Many of them worked with him and in his employ. It is, however, Willis H. Carrier who is called "the father of air-conditioning."

It came about quite accidentally. He was chief engineer of the Buffalo Forge Company—this was not so many years after his graduation in mechanical engineering from Cornell University—when, because of researches he had conducted in heat transmission, he was assigned to wrestle with a problem presented by a New York engineer who was designing a heating and ventilating system for a lithographer in Brooklyn. The lithographer was having trouble with atmospheric moisture. The Buffalo Forge Company's chief engineer was not able to supply much of practical value to the job at hand—but what he learned in his investigations led him into new channels of thought. Experimenting with calcium chloride as a dehumidification agent, he determined the fact that when any substance absorbed moisture out of the air, an exactly corresponding amount of latent heat was released in the form of sensible heat.

Established now was the inter-relation of latent and sensible heat in the air when the moisture content was changed without adding or subtracting external heat. Experiments followed on water evaporation, and when ("Somewhat to my surprise," Willis H. Carrier chuckled) the program committee of the 1911 mechanical engineers' convention asked him to read a paper on *air-conditioning*, he found that he needed only to assemble and mathematically analyze the mass of data already collected in a variety of experiments.

"As early as 1905 I prepared a catalog for Buffalo Forge in which I pointed out the advantages of using an air washer to cool and dehumidify, and I predicted that it would be used to cool churches and theatres and other large buildings in the near future," recalled Mr. Carrier. "The prediction was all right except for the 'near future' part—it took a much longer time than I calculated for people to get around to use such equipment."

"The theatre, of course, was most helpful in making the public conscious of air-conditioning."

"The early installations were of the upward distribution type, the air being introduced through mushrooms in the floor. We had a hard time getting rid of that method. Architects didn't like to change from something that their clients had accepted and which had proved good enough. Finally, however, we installed a downward system—the so-called pan type—in a Los Angeles theatre—I've forgotten the name of it—and that became general."

"In recent years the ejector type or a modification of it, distributing the air horizontally at variable velocities according to the size and shape of the auditorium, has been widely adopted for theatres. There is nothing really new about this method either—nor was it originally devised for human comfort conditions. It has proved



to be very efficient for theatres, however, bringing reduction of duct sizes and also lowering of the cost of fan operation. Now, with the newer unit types of refrigeration machines, still further lowering of theatre air-conditioning costs has been effected."

And the prospect of further reductions? "That partly depends upon the extent to which the manufacture of these units can be put on a production basis, and in any individual case, upon the amount of duct work needed. Some theatres need more elaborate duct systems, others fairly simple ones. Today architects bear this in mind when designing a theatre, so in general we probably can look for some further reduction in the cost of the average system."

At 60, Willis H. Carrier is still pretty much on the job which he cut out for himself, rather unexpectedly, more than a quarter of a century ago. But to take time out now is no longer to play "hookey"—there are others to carry on quite as enthusiastically, now that the job has been well started. And there's still a lot of hunting to be done. So intermittently through the year he's off to the South, to Canada, or to nearby Pennsylvania with his guns. There, in the accompanying snapshot, is one of his guides to greet him.—George Schutz.



# EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

CONDUCTED BY J. T. KNIGHT, JR.

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

## What Makes the Most Efficient Theatre Air-Conditioning System?

● Answering a question often heard by examining common faults and giving fundamentals of good practice in both apparatus and operating method

ONE WAY OF measuring the importance of anything is to observe the number of people that talk about it. If this is true, then air-conditioning is of great importance to the motion picture industry. Now, the application of air-conditioning to theatres is not new, yet from questions asked about it by theatre managers and executives, it is astounding to learn how little they seem to know. For instance, here is a question that is asked almost daily:

"Tell me, what is the best system of air-conditioning today?"

No company has a corner on any basic system of air-conditioning. To be sure, some hold patents on certain steps in processes of conditioning air, or on certain equipment that might be used; but generally speaking, the equipment required is pretty much the same for all jobs, and the *system* which the designing engineer specifies in his layout should properly be considered.

All we have to work with today is machinery and other mechanical equipment, plus a designing engineer's ability to calculate correctly the cooling load and to lay out properly a duct system, and to select the proper equipment to meet the demands of the particular job. I might add that most failures are the fault of the designing engineer rather than of the design or quality of the equipment.

The following requirements must be determined before the capacity of the air-conditioning equipment can really be determined:

A. The quantity of heat (expressed in B.T.U.) gained through the theatre building surfaces, such as walls, roof, floors and particularly glass areas, attic space and ceiling.

B. The quantity of heat contained in the

air introduced into the theatre for ventilating purposes (make-up air).

C. The heat effect of sunshine on the roof and walls of the theatre.

D. The sensible heat given off by the patrons in the theatre.

E. The sensible heat given off by the lights in the theatre.

F. The sensible heat given off by motors, fans, pump and other mechanical equipment.

G. The latent heat presented in the make-up air.

H. The latent heat of the patrons.

I. The necessary allowance for leakage in the plant.

J. The temperature of water available for condensing purposes.

The success or failure of the plant as a whole depends to a very large extent on the answers to the foregoing items of consideration. Of course, these conditions might be correctly analyzed, but if combined with the wrong selection of equipment, or with a poor duct distributing system, or an inadequate return-air system, satisfactory results can hardly be expected. So I repeat that the "system" is the work of the designing engineer, and if he knows his business, the technical results will be satisfactory with the air-conditioning equipment available.

### PRACTICAL BASIS OF SYSTEM DESIGN

IT IS SELDOM necessary to design the plant on the basis of extreme weather conditions combined with maximum patronage. If a plant were designed for maximum conditions and extreme weather conditions occurring at the same time, the initial cost would be prohibitive. So at this point a compromise must be made,

and if the right compromise is to be arrived at, it does require some definite knowledge of the theatre business—its policies as well as the trend of theatre attendance that is characteristic of particular localities.

Unfortunately, this is not the only compromise to be made in designing a theatre air-conditioning plant. It is very rare indeed that the ideal or best duct distributing system can be installed in an existing theatre. Due to structural features of the building it is more generally the rule than the exception that we must be content with something less than a 100% perfect duct system. The same sort of compromise must usually be made in planning the return-air duct system, as the cost of creating the perfect return-air duct system would be prohibitive in cost.

Further, the best authorities (and such authorities are not usually involved in the operation of theatres), will recommend designing a plant with liberal allowances for standees in foyers or lobbies. They will tell you that it is improper to attempt to take care of such conditions by allowing the excess spill air from the auditorium to pass out of doors through these foyers and lobbies, as this air has already been subjected to heat and moisture regain from the patrons in the auditorium. I believe this question is best answered by the engineer who knows something of the theatre business.

From these few points any theatre man should understand why there are so many unsatisfactory air-conditioning jobs in theatres today. They should further understand that though air-conditioning may be considered in the light of an exact science, commercially speaking and in practical application to theatres, it falls somewhere short of being quite so exact and accurate. Let me again point out that the "best system" is usually the one designed by the best and most practical engineer; the equipment that may be used in that system is second in importance.

One other matter which must not be overlooked, is that vendors of air-conditioning facilities have to meet open com-



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petitive bidding on the jobs, and this, with some, means *which can cut the corners closest*. Is there any wonder that bad jobs are installed every season?

### MINIMUM CAPACITY

In some instances municipal ordinances prescribe definite amounts of air that must be handled by the plant. This helps to standardize at least one factor. However, such ordinances are often *minimum* requirements, and the prescribed quantities do not always conform to good practice. As a matter of fact a check of air-conditioning plants will show that air quantities vary from 12 to 35 cubic feet per minute per seat in the theatre. From the standpoint of economy of installation and operation, the minimum amount of air necessary to produce the desired results, should be used, because this reduces the size of fans, coils, ducts and motors and results in definite savings; but all too frequently the minimum set is too low, resulting in very unsatisfactory jobs, and, in the long run, unnecessarily large expenditures.

The absolute minimum, from any experience, is 15 cubic feet per minute per seat—and *this is not to be generally recommended*. As a matter of general practice, 20 cubic feet per minute per seat is much safer. The above air quantities have reference to the total quantity of air handled by the delivery fan or fans; of this quantity of air, it is best to have not less than 7½ cubic feet per minute per seat of fresh air. Some *fairly* good jobs, however, have been designed on a basis of only 5 cubic feet of fresh air per minute per seat.

I have tried to point out here some of the reasons why air-conditioning results vary, and for these same reasons the cost of air-conditioning plants vary. Yet we frequently hear theatre men comparing the cost of a proposed air-conditioning improvement with an installation that perhaps was made last year, just as if air-conditioning were a cut and dried package commodity having a standard price everywhere. There are very logical reasons why it may cost more to air-condition one 800-seat theatre as compared to some other 800-seat theatres. The cost of air-conditioning just *cannot* be compared on that basis.

### DETERMINING YOUR OWN COMFORT ZONE

PERHAPS THE ONE point that presents the greatest variety of opinions is the question of what are the ideal conditions to be obtained in a theatre. Air-conditioning plants were for a great many years (and still are, for that matter) designed to create in a theatre a dry bulb temperature of 70°F., with a wet bulb of 50% to 55% relative humidity. Comfortable conditions, again, are not standardized; people's habits, state of health, age, sex, clothing, and geographical location practically establish the conditions for comfort.

### COMFORT CHART

There is a chart, known as the Comfort Chart, which has been frequently published (twice in *BETTER THEATRES*). This

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chart was compiled by reputable engineers and has been of great value to the air-conditioning industry. However, the limitations of the chart should be understood. The chart applies particularly to the average person living in the temperate zone of the area covered by the United States. This zone in width is about one-third the north and south dimensions of the country, and generally located from the east and west center line northward. It extends only a short distance south of the so-called Mason-Dixon line.

*Comfort* is merely a bodily sensation and is not absolute; it varies among individuals rather considerably. In applying air-conditioning no engineer really expects that all the patrons of a theatre are going to feel perfectly comfortable. Why should it be so hard to impress this fact on every theatre manager and executive? Does every patron of your theatre enjoy or like a particular picture to the same degree? Air-conditioning is just as intangible as entertainment; no single comfort standard can be laid down that will meet every need.

#### APPLYING CHART LOCALLY

In my opinion the Comfort Chart has the possibility of becoming the best guide to comfort conditions within a theatre; however, the chart itself needs some revision in order to compensate for the difference in geographical locations. This problem of revision, in order to take care of local conditions, has been recognized, and revised charts have come to light in some cities. For instance, Miami, Fla., has a chart which is very definitely adaptable to southern Florida. New Orleans has a chart adjusted to the climatic conditions of the Gulf Coast. I worked out a chart for Phoenix, Ariz. So this shortcoming is gradually being recognized.

One phase of the Comfort Chart which I think is very sound is the effective temperature method of referring to any combination of dry and wet bulb conditions. It appears absolutely necessary that theatre men familiarize themselves with the effective temperatures in their theatres rather than to pass judgment on comfort conditions by reference to dry bulb temperatures alone.

The contrasting dry bulb temperatures (outside and inside) when considered by themselves have no value whatsoever to anyone trying to decide what is or is not a comfortable condition within a theatre. The wet bulb temperature, on the outside, is a factor of just as much importance as the wet bulb temperature maintained on the inside. Both, when considered in combination with the respective dry bulb readings, do, by reference to the comfort chart, establish a contrast represented by effective temperatures which can be accepted in practice as an indication of comfort.

#### PATRON REACTION

There are other influences besides actual temperature and humidity differences between outside and inside conditions which have a very important bearing upon comfort conditions within a theatre. For instance, a person may enter a theatre after

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periods and maintains a normal cooling effect in the breathing zone. While most hot days are dry days when Kooler-Aire gives excellent cooling results without this feature, the Atmospheric Balancer assures comfort for your patrons on those few days that are "muggy."

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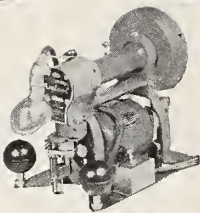
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having walked rapidly for several blocks. He is overheated not only from the hot sun, but also from the reflected heat of sidewalks and buildings. After being seated in a theatre most muscular activity ceases—he is relaxed. It is at this moment that a person may complain of chilliness. Too great a contrast between outside and inside conditions may cause such a shock to some people that even at the end of an entire performance they may still not have become adjusted to the inside conditions.

The Comfort Zone shown on the Comfort Chart referred to is based upon a lapse of several hours, during which period the body should adjust itself to inside conditions. However, this is not enough time for a person to become accustomed to a condition that is *too* cold or *too* dry. Consequently, by carefully checking conditions within an air-conditioned theatre against the effective temperature line of 71° (which, according to the chart, is the condition of maximum comfort), it will be discovered that for theatre operation it is *not* maximum comfort because it is *too* cold. This means that we must select an effective temperature up the scale which indicates less contrast between inside and outside conditions. Operate the plant to the new effective temperature line and note carefully the patron reaction. *By continuing this process the manager will soon arrive at an effective temperature line that represents maximum comfort for his particular locality, and in this way he will establish in a practical way a new comfort zone as a guide in operating the plant.*

The advantage of establishing this comfort zone on the chart is that the best condition is expressed in effective temperatures. With the effective temperature once established, the chart will indicate various combinations of dry and wet bulb that will bring about the desired effective temperature. This procedure is not difficult and

only requires interest on the part of the manager to assure himself that he is getting the most effective results from his plant, combined with a working knowledge of wet and dry bulb thermometer readings.

#### EFFECTIVE TEMPERATURE

From my own experience, I have found that the quickest way to arrive at the most effective temperature is to start, not with an effective temperature of 71° and working up the scale (as I have invariably had to do), but by taking the outside dry bulb and wet bulb readings, locate this point on the Comfort Chart in order to determine the outside effective temperature, then take one half the difference between the outside effective temperature and 70°, and add that amount to 70°, beginning with the resulting temperature as the proper *effective* temperature conditions inside the theatre.

For example: Outside, dry bulb 95°, wet bulb 80°. By reference to the chart, the outside effective temperature is 85° plus. Eighty-five minus 70 is 15; one-half of 15 is 7½; 70 plus 7½ is 77½. I would then adjust my plant to create conditions represented by the effective temperature line of 77° (discard the fraction because we are trying to find a comfort range rather than a fixed condition).

In all of the foregoing I have tried to emphasize this fact: There are a great many variable points that require compromise, for instance, job conditions not favorable to the perfect installation of air-conditioning, finding the right size and kind of equipment that will make an air-conditioning system, and finally, the operation of the plant.

Now, in your opinion, is there any "best system?" A good designing engineer with a record of satisfactory theatre installations behind him is the best air-conditioning system I can recommend.—J. T. K.

## Care of Wool Carpeting

RECOMMENDATIONS for the maintenance of wool carpeting having the authority of the experience of carpet manufacturers, have been issued by the Institute of Carpet Manufacturers of America in a booklet which discusses not only maintenance after installation, but the selection and laying of carpet from the point of view of durability. Concerning proper maintenance, the booklet advises as follows:

"With the improvements in carpet construction and in the design of vacuum cleaners, it is no longer necessary to avoid the use of a vacuum cleaner during the first few months a rug is laid. Of course the carpet will fluff to a certain extent during this period. This fluffing is caused by the working out of the short ends left in the yarn as the pile is cut and will discontinue as soon as these ends have been removed. This fluffing does not injure the life or quality of the fabric.

"From time to time during the early life

of a new carpet or rug, occasional tufts may be seen to protrude above the surface. These tufts should be clipped on a level with the surface with a sharp pair of shears and this causes no injury to the surface of the fabric. One should never attempt to pull out these tufts.

"The general maintenance of wool floor coverings may be divided into three phases; the daily care, the weekly care, and the seasonal cleaning which varies in frequency with the exposure and locality, color and design.

#### REGULAR CARE

"A vacuum cleaner may be used every day, and especially where the floor is frequently traveled or near an entrance from the street. Superficial dirt may be removed by a carpet sweeper or by a soft-bristled broom, although the former is preferred. When the rug has been cleaned, the nap should be gently brushed so that the pile is all left lying in the same direction.



"A vacuum cleaner should be used on all surfaces once a week; twice a week on heavily traveled areas. The use of the vacuum cleaner in untraveled areas removes dust deposited from the air and assists in the prevention of damage due to moths.

"Small mats should never be shaken by gripping them at one end and snapping the other. This method is frequently the cause of broken threads in the back which results in the pile coming out under use. It is also frequently the cause for breaking of the fringe or serging.

#### PERIODIC CARE

"The application of a hot iron on a damp cloth to small areas crushed by furniture or the shuffling of feet will allow the brushing of the pile to a more normal position. If a tape is used in the binding and should become loose, instructions for its repair should in every instance be obtained from the manufacturer.

"Labels on rugs or carpet should be allowed to remain for identification purposes.

"The curling of the corners of rugs can be remedied by the application of a hot iron on a damp cloth to both face and back of the carpeting at the corners.

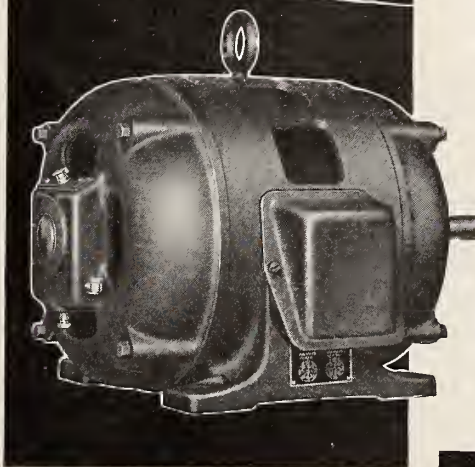
"If it is desired to brighten the surface of the carpet and remove soluble grease and fats, it is not considered advisable to use soap solutions or water solutions of various detergents, such as ammonia, which should be avoided because of the harmful effects of residual fats, possible slow drying, and color changes. Organic solvents which are quick evaporating cleaning fluids may be used without damage to the fiber or colors, but care should be taken that the room is well ventilated. A fresh mixture of naphtha and carbon tetrachlorid in equal parts, or cleaning solutions which conform to the Commercial Standard C.S. 3-28 of the United States Department of Commerce, Bureau of Standards, reduces the hazard of inflammability in such attempts to brighten a carpet.

"This type of care should be adequate for most fabrics and most exposures. For certain fabrics, such as the luster type rug, which depend for their effect on the maintenance of this luster by complete cleanliness of the fiber all the way to the base, or for light colored or white rugs, additional cleaning may be necessary. In such cases, the cleaning should be entrusted to the hands of an expert who is provided with adequate and modern equipment.

#### SHAMPOOING

"Under no consideration should an attempt be made to shampoo a rug or carpet while on the floor. There is no shampoo method or device which, while the carpet is on the floor, adequately cleans the fabric to the base of the pile or effectively removes the soap and detergent material. This residual soap and detergent material causes rapid resoiling, development of crushed appearance, and may cause the development of rancid odor or a gradual color change in the dyestuff."

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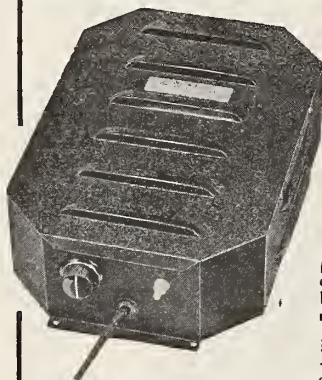
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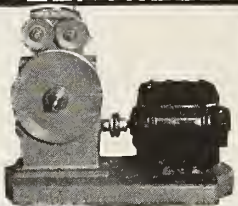
Model 30 for 300-seat theatre..... \$29.75  
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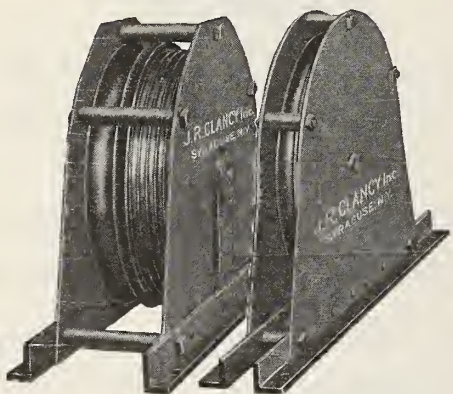
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# Recent Developments in Stage Lighting Methods

• How advances in equipment design and operating technique have affected provisions for illuminating all types of stage shows

By HERBERT KIEGL



New type spotlight for 500-watt lamps.

DEVELOPMENTS IN stage lighting during the past year has fundamentally affected both equipment and practices. Newer types of reflecting surfaces and new principles of light control now enable the stage show producer to obtain readily the greater volume of light for which he has long been asking. In addition, equipment refinement now makes possible more delicate control and a higher degree of exactness. To a theatre of any class regularly or occasionally presenting stage performances, these improvements are significant, since effective lighting is so basically important to "putting over" the performance.

In discussing the newer pieces of equipment and the part they play in lighting the stage performance, let us begin with the reflecting surfaces now available for footlights and borderlights.

### REFLECTOR EQUIPMENT

The year established the use of Alzak-finish aluminum reflector equipment. This finish on aluminum produces not only a reflecting surface comparable to silvered glass, but has a permanence heretofore unknown. In addition, its heat-resisting qualities permit its use in any type of equipment, including that type which uses 5,000-watt lamps. The finish is without a doubt the most important step forward in reflecting surfaces made within the last ten years, and its common use today in stage, theatre, commercial and outdoor lighting equipment leads one to believe that it will practically supplant all other reflecting surfaces.

A survey of a correctly lighted stage will reveal the use of some fifteen types of

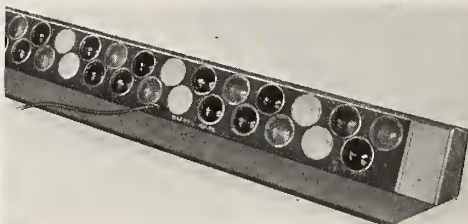
equipment. You will find a definite blend between the footlights, borderlights and cyclorama lighting, together with an accent on the playing area, by means of side and overhead spotlighting, coupled with the proper proportion of front lighting from the theatre ceiling, side walls and balcony front. To this is to be added the proper amount of modeling lighting from the booth spotlights.

### FOOTLIGHTS

Footlights are necessary for a well-lighted stage, and play a rather definite part in lending softness to the lighting and eliminating facial shadows. It is therefore important that the type of footlight reflector equipment be so designed as to give a rather uniform light from the stage floor to the proscenium arch, and at the same time be sufficiently strong in power to penetrate to the cyclorama. Experience, as well as lighting principles, shows that a slightly diffusing (matte) Alzak aluminum reflector of the proper contour will produce this wanted light. At the same time, it has the power to reach to the back depths of the stage without being so strong as to produce shadows on the back drop. For stages not more than 20 feet deep, 100-watt size reflectors spaced 6 inches on centers and wired for three colors are sufficient. For 30 foot depths, use 150-watt size reflectors spaced 6 inches on center. For large presentation houses, the double-row footlight, wired for five 100-watt receptacles per foot, and arranged on four colors, is recommended.

### BORDERLIGHTS

Directly behind the asbestos curtain is placed the valance borderlight, generally 6 feet shorter than the proscenium opening. Approximately four feet behind this is the first border, and each subsequent borderlight is placed 6 to 7 feet back. The cyclorama borderlight is double row, but otherwise of the same construction. It is



Double-row footlight for 100-watt lamps.



generally placed 3 to 4 feet in front of the cyclorama. If the cyclorama is over 30 feet high, a cyclorama footlight should also be used. This footlight is constructed exactly as the cyclorama borderlight, only it points upward.

Borderlights are primarily used for scenery lighting and general soft illumination of the stage. They are equipped with individual aluminum reflectors having a slight diffusing (matte) Alzak finish. The contour of the reflector is so designed as to illuminate evenly a drop placed within 3 feet of it. The reflectors are enclosed in a strong sheet metal, which is equipped with scenery guards to prevent fouling. All reflectors are equipped with either glass roundels or section heat resisting glass colorframes, and are generally wired for three colors, with the exception of large presentation houses where four-color wiring and equipment is essential.

For stages where the proscenium height is 20 feet or less, 150-watt size reflectors, 6 inches on centers, are sufficient. Where the arch is between 22 and 30 feet, 200-watt reflectors, 8 inches on centers are sufficient, and where the arch is between 30 and 40 feet, 500-watt reflectors, 12 inches on centers, are necessary; over 40 feet, double-row 500-watt borderlights are necessary.

#### SPOTLIGHTS

Leaving the general lighting footlight and borderlight equipment, we come to the performance area illumination. It is in the equipment generally used for this work that we find the greatest advance in light control and efficiency since the invention of the arc Klieglight for studio use back in



Borderlight for 200-watt lamps.

1910. It is the new incandescent type using new lighting principles and producing a 300% increase in spotlight efficiency, coupled with accurate control of the light beam. By means of its built-in shutters, one can form the light to any pattern—round, semi-circular, square, oblong, triangular, etc. The light can now be definitely confined to a definite person or object without spilling. In general, the unit consists of a generated ellipsoidal Alzak-finish aluminum reflector, a shutter system, and a lens which focuses the shutters.

The number of units to be used from the stage wings can be roughly estimated from the number of borderlights used. Along each side of the proscenium arch

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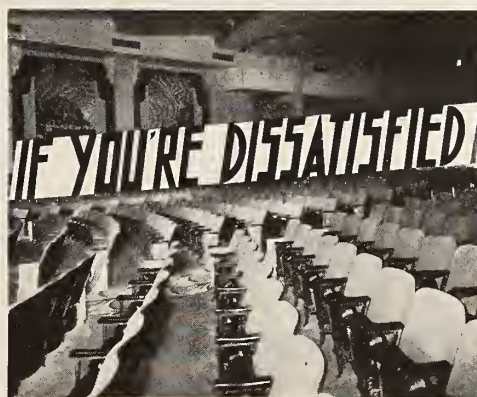
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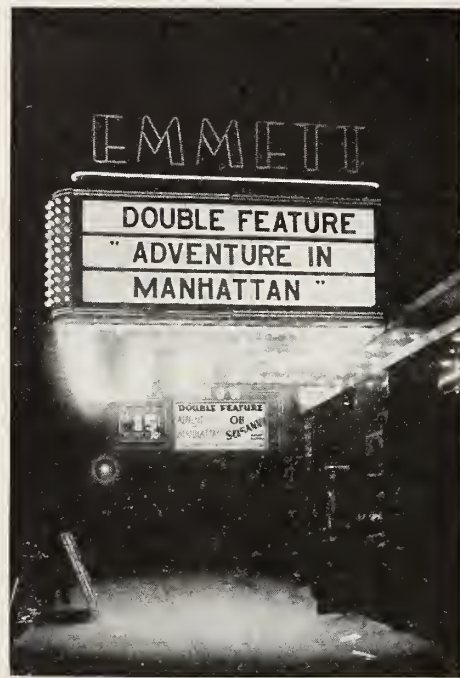
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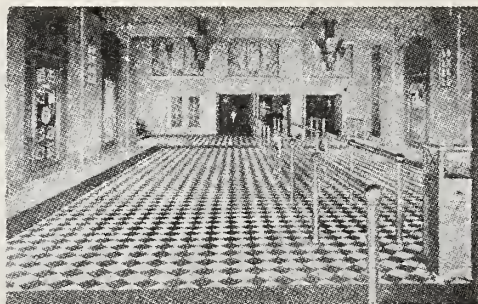
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ROYAL OAK THEATRE, DETROIT

there should be two 500-watt spots for each borderlight of 150-watt size. Where the borderlights are 200-watt size, use two 1,500-watt spots for each border. Where the borders are 500-watt size, use two 2,000-watt spots for each border.

For each side of the stage, excluding the proscenium arch equipment, there should be two spotlights for each borderlight, these units to be of the same wattage as those for the proscenium arch. In addition, there should be three units for each borderlight hung on its supporting pipe batten, each unit to be of the same wattage as those for the proscenium.

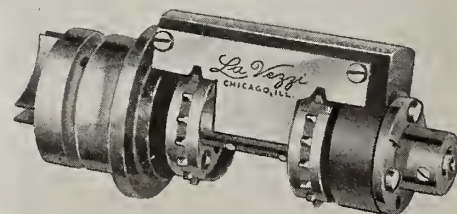
Front lighting presents a rather more difficult problem in estimating the number of units and wattage to be used. A fairly accurate estimate for the balcony front equipment would be three spots for each 6 feet in proscenium arch width. The wattage is determined from the distance of throw from the balcony to the stage front. If the distance is less than 30 feet, use the 500-watt size; if between 30 and 50 feet, use the 1,000-watt size; and over 50 feet, the 1,500-watt size.

It is of advantage to have, in addition to the balcony front equipment, spotlights of this type in the theatre ceiling and high up on the side walls, approximately 15 feet in front of the stage front in each case. In the ceiling, use one half the number as on the balcony front. The same wattage unit is used as on the balcony front.

All front lighting equipment should be wired for three colors. If it is desired to use fewer lighting units, the balance can be equipped with four remote control color-frames operated from the switchboard. This equipment is instantaneous in operation, and can be had either for d.c. magnets or a.c. motors, or with a.c. Selsyns.

For musicals it is best to have all units equipped with the remote control color-frames without reducing the number of spotlights. Front lighting is doubly important for this type of show, and too much light cannot be had.

From the booth arc lamps still predominate. Larger units now, however, prevail, and whereas before 70-ampere arc spotlights were sufficient from a 100 foot throw, now 100 amperes are used. For over 100 foot throw, 120- or 150-ampere spotlights are used.



New double bearing intermittent attachment developed by the Lavezi Machine Works of Chicago, for installation in place of single-bearing movements. The arm and eccentric sleeve are of one-piece cast iron, and star and intermittent sprocket are of hardened steel. Bearings are removable as in the case of the single-bearing movement. It is readily slipped into place when substituted for the single-bearing type.

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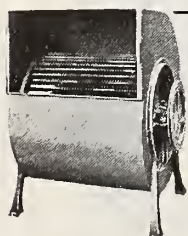
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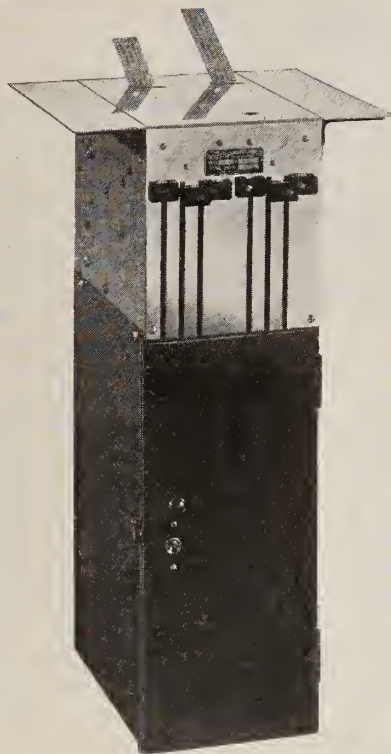
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## New Manually Operated Ticket Issuing Machine

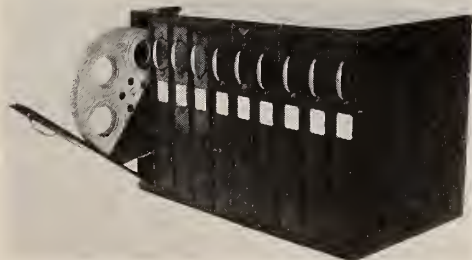
A MANUALLY operated ticket issuing machine in a new model has been brought out by the Ticket Issuing Machine Company of Cleveland, with distribution through the National Theatre Supply Company.

Each issuing unit has its own lock, making it possible to prevent sale of any class



of ticket during specified hours. One size of cabinet, having a counterplate width of 12 inches, accommodates two or three units; a larger size, with a counterplate width of 18 inches, accommodates four units. The total height of all cabinets, including the ticket magazines, is 23 $\frac{3}{8}$  inches.

Self-sharpening knives are provided for severing the tickets from the roll, and each ticket is registered as issued. Counterplates are unobstructed, the operating keys being at the inner side, and are of brass finish to contrast in color with coins.



Steel, fireproof film cabinet for 2000-foot reels marketed by Neumade Products, Inc., New York. In addition to the steel wall, a 1-inch air chamber separates each film compartment. Doors close automatically and have riveted handles.

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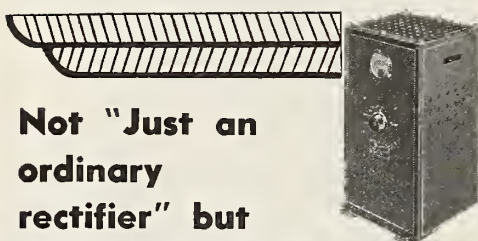
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## Shock Absorbing Device for "Mike" Cable Connection

A NEW and improved cable connector is now supplied as standard equipment with Amperite velocity microphones. The cable connector is of the positive three-pin type, with a locking ring to prevent pulling the connectors apart, or loose contacts.

The body of the connector, holding the cable is made extra long to prevent the leads from shorting. By putting the cable connector on the shock absorber and not on the microphone itself, mechanical noises due to moving the cable do not reach the microphone.



## Test Instrument To Show Sound Faults in Neon

A TEST instrument that makes sound visible, the Neobeam oscilloscope, offered by Sundt Engineering Company of Chicago, represents the most modern addition to theatre servicing equipment. Its use makes possible investigation and correction of forms of sound trouble hitherto very difficult to locate and cure.

The 4-inch viewing screen of this instrument presents a picture of sound waves corresponding in appearance to an RCA sound track of the present type. The cross-lines in front of the viewing screen, clearly shown in the illustration, facilitate measurement of both frequency and voltage. Frequency response and wave form distortion can be observed in detail. The latter condition in particular, which is responsible for so much bad sound, is practically beyond investigation without the help of an instrument of this kind.

Observation and measurement of sound response can be applied separately to each component part of the sound system, or to the system as a whole. With the help of a high quality crystal microphone loud speaker performance can be studied as readily as amplifier performance. A contact type microphone permits investigation and correction of speaker baffle resonance or of resonance in any article of furniture or decoration about the theatre. A loud speaker matched to the oscilloscope enables the user to hear the sound while viewing the form of the sound wave on the screen of the instrument, completing the identification between wave form distortion as seen and unpleasant auditory sensations as heard.

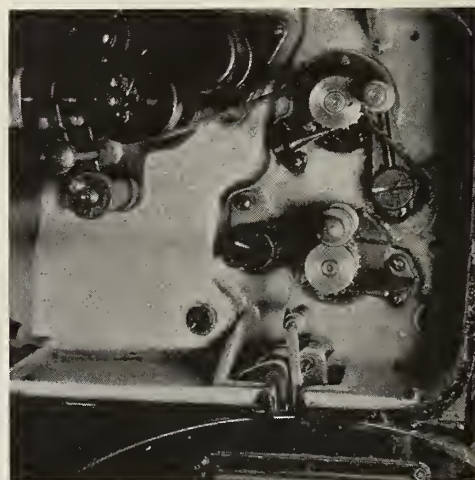
The principle of the Neobeam oscillo-

scope is a neon tube, permanently ionized by application of a suitable voltage at 100 kilocycles, which is far beyond the range of the instrument and does not appear on the viewing screen. A sound frequency superimposed upon this exciting frequency will cause a glow to appear along one of the electrode wires within the neon tube, the proportional to the sound voltage.

The tube is mounted vertically. Electrode wires run vertically through the tube from the top and from the bottom, almost but not quite meeting at the center. The gap at the center is in line with the center of the viewing screen. The glow in a tube of this kind appears along the negative electrode. Since each wire is alternately negative and positive, each wire glows alternately. The length to which the glow extends above or below the center gap measures the a.c. voltage applied, and by vertical lines of the screen voltage can readily be determined by the observer.

The tube is not directly behind the viewing screen, but to one side. It is not seen directly. The vertical glowing line is observed by means of a mirror. The mirror is two-sided, polished chrome, and rotated by a motor. Because the mirror rotates, the vertical glowing line sweeps across the face of the viewing screen. When the length of the glow varies with the a.c. applied, and the speed of mirror rotation is properly adjusted, a wave pattern appears on the screen which is an accurate representation of the sound. The spacing of the vertical lines in front of the viewing screen permits measurement of the frequency, proper reference being made, of course, to the setting of the control that governs the speed of the mirror motor.

Sound frequencies up to 10,000 cycles, at inputs from 1 microvolt (1/1,000,000th volt) to 200 volts, can be examined with instrument. Harmonics and wave form distortion are seen clearly and may be measured with a high degree of accuracy.



A new audible film projection signal device has been brought out by the N. A. N. Automatic Light Control Company of Johnstown, Pa. Action of the device is entirely mechanical. The picture represents an installation, and shows the actuating arm of the device extending from the takeup magazine. The film rides on this arm, and when the takeup magazine is nearly fully wound, the arm moves to the left, causing a bell to ring. The signal is given as automatically in case of a break in the film or jamming of the takeup as at the reel-end.



# MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

## Modernizing Sound Facilities On a Strictly Limited Budget

● Citing both equipment market and technical factors to be considered in the replacement of obsolete equipment with the greatest economy

By H. V. PARO

OPERATORS OF smaller theatres having sound equipment that is obsolete according to present-day standards, may find it difficult to decide, for financial reasons, whether to replace the entire system, or to modernize it by replacing certain portions only. Considerations of economy will sometimes indicate that modernization of existing apparatus is the more advisable procedure. This is especially true when some parts are capable of handing sound of modern quality, so that installation of, for example, a new amplifier, would meet essential requirements.

It is rather more common, of course, that several parts—say, soundheads as well as the amplifier—would need replacing. In such circumstances, the choice as between modernization and complete replacement may involve, among other things, a rather careful balancing of comparative costs. In all such calculations, there are of necessity four factors to be taken into consideration, apart from the primary question of direct expenditure for the installation of new apparatus.

The first of these auxiliary considerations is: How much of the old installation can be used? There are always some portions that will be serviceable, even to a completely new system. The wiring between the projection room and the stage is almost always useful. Other wiring already installed may meet the new requirements and save just so much in installation costs.

### SOUNDHEADS

Soundheads can sometimes be salvaged but if they are parts of an obsolete system, and therefore of a system that has been in use for some years, they are not often worth retaining, since they are parts subject to

wear and cannot possibly be in first-class condition. The presence of worn parts in a position of such importance is bound to handicap the new installation, and keep it from performing at its best. And if the old parts have been in use for some years, they are likely to be close to the point where they will need replacement or overhauling in any circumstances.

### AMPLIFIERS

Amplifiers, on the contrary, do not wear out. Certain parts of them do, tubes particularly; other parts may be weakened and in need of replacement if generally high line voltage has exposed them to prolonged overheating. The amplifier, of course, must be replaced if it is not capable of transmitting sound at modern standards of frequency and power range.

Another factor bearing upon the serviceability of an amplifier lies in the auxiliary functions it may either perform or require. Many modern sound amplifiers act as sources of power supply to photoelectric cells, loudspeakers and even exciter lamps. Older types, on the other hand, were built upon precisely opposite lines and themselves required auxiliary power supplies for the operation of their own amplifying tubes. Such amplifiers are only a nuisance, complicating the projection room equipment unnecessarily, and increasing the possibilities of breakdown or other trouble. They are not worth keeping.

### LOUDSPEAKERS

Existing loudspeakers are very commonly retained in service, high frequency tweeters being added to them. More recently, however, the advantages of keeping old speakers have become doubtful, since the newest products of manufacturers of excellent

reputation are rated for frequency response beyond the limits of the modern sound tracks. Such speakers, despite their superior quality, not only are likely to cost *less* than older models, but may cost less than tweeters and filter systems matched to the older models. The new speakers, in addition, often embody the advantage of being available in permanent magnet types that need no field power supplies and no field supply wiring. Their use obviously reduces the complexity of the installation and of trouble-shooting, as well as eliminating entirely one possible cause of trouble.

Separate power supply units are seldom used in modern sound systems. An exception is the power supply for exciter lamps heated by d.c., but even that apparatus is now usually built into the same cabinet or rack that holds the sound amplifier, with which it constitutes (physically, but not electrically) a single unit. Where electrodynamic speakers are used, rather than permanent magnet dynamics, the field supply equipment is usually an integral part of the speaker itself.

### MAINTENANCE

Replacement price, sound quality and installation costs having been properly weighed, there remain two other considerations; namely, maintenance cost and future obsolescence. Almost any old sound equipment costs more to maintain than the newer types. It uses more current, being less efficiently built; tubes very often, and other parts almost invariably, cost more to replace; breakdown is more probable, since very few of the earlier systems lend themselves to inexpensive addition of an emergency channel. For a good many systems dating only a few years back, a duplicate channel is likely to be 6 feet high and weigh half a ton—and paid for accordingly.

The whole issue of modernization versus complete replacement so often confronting the theatre operator with a strictly limited budget, thus is, in respect to sound equipment, one to be approached according to individual conditions. What to do in any instance depends upon the value placed in each case on the factors which here have been cited.

[The author is an engineer with the Wholesale Radio Service Co., New York.]



# COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . .

By F. H. RICHARDSON

## FILM PUNCHING DEVICES HAVE NO USE IN PROJECTION

MANY VIGOROUS protests have reached my desk regarding the distribution of a device designed to make the punching of changeover cues in film convenient. One such device takes the form of a metal plate to one side of which is attached a piece of metal in such manner that a slot is left into which a film may be inserted. In this side piece and extending through the bottom plate are four holes, each approximately 1/16-inch in diameter, spaced 3/4-inch apart. If a piece of film be slipped into this slot, with a frame line exactly at the end of the block, and the punch supplied be thrust through one or more of these holes, a hole will be made in the film, the same located approximately where the S.R.P. cue marks appear.

In fact, samples have been sent me in which the holes were actually punched through existing S.R.P. cue marks. In one film sample sent, sixteen of these holes, evidently made by one of these film mutilating devices, appeared in 18 inches of film.

A typical letter of protest is selected for your perusal. It comes from Harry G. Waldron, projectionist of the Blue Moon theatre in Lindsay, Okla. He says: "Enclosed find advertisement of a film punch-

ing device now being marketed. We of course know that no competent projectionist would even dream of using such tools, but if they are made available to incompetent 'machine operators,' the damage to film and shows will be great.

"Don't you think manufacturers of this latest outrage would stop making it if you pointed out to them the evil effects resulting from its use? Film exchanges and the Society of Motion Picture Engineers might well join with you in such a move."

I took the matter up with one manufacturer as soon as samples of mutilated film started coming in. The net result was the receipt of one of the devices for inspection. I took the matter up with the Projection Practice Committee of the Society of Motion Picture Engineers, which promptly and unanimously adopted a resolution disapproving of any and all such devices. May I add the suggestion that dealers who assist in the distribution of such gadgets may find their business with reputable projectionists and theatre managers to be not especially benefited.

Such film mutilation serves to work positive injury to the performance. There is no necessity for punching changeover cues in film. The holes made by these punches

will appear upon screens (if they are not promptly cut out) as brilliant white spots of light several inches in diameter.

There are S.R.P. cue marks for changeover. Even if they are absent, as upon occasion it is possible they may be, any competent projectionist still can make the changeover correctly. More trouble, true, but it can be done and *it is the duty of every projectionist to do it*. The distribution and use of such devices as has been described cannot be too strongly condemned.

## TRANSFORMER HOOK-UP FOR D.C. EXCITER SUPPLY

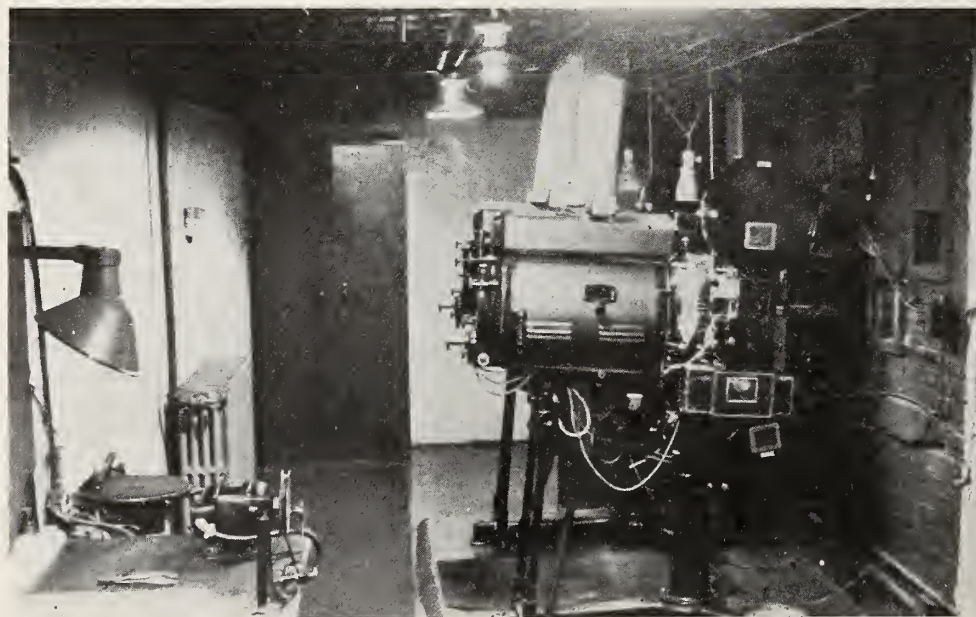
FRED BORN, JR., of Rankin, Ill. (population 840), writes, "First let me tell you of our theatre and myself, as you always are interested in those who write you. I read all your articles and was given a Bluebook for Christmas. It sure is swell. If ever we build a theatre, the Bluebook will supply plenty of good ideas.

"I am nineteen years old, projectionist, advertising manager and what-not in the theatre my father manages. We are open four nights a week, using Fox, RKO and Paramount productions. Have new Holmes projectors, equipped with 2,000-foot magazines, Strong lamp equipment and Strong rectifiers, pulling 20 amperes. The house seats 350. It has a full-sized stage. Project a 12½-foot picture at 90 feet projection distance. Use 8- and 12-mm. carbons.

"I made my own remote control changeover switches for sound. Using a pair of irises from an old stereopticon, I made a changeover for the motion picture projectors. You would be surprised how perfectly they work. The 2,000-foot reels I endorse a hundred per cent. We have received several programs mounted on them.

"I am wondering whether or not it would be possible to make a d.c. exciter lamp supply for use on our projectors. Amplifier supplies a.c., 4 amperes at 8 volts. As you know, it is impossible to have true high fidelity sound when using a 60-cycle a.c. exciter lamp supply. Sometimes we are obliged to run the volume control high when we have variable area recording, with the result that the hum is audible.

"I have an excellent transformer taken from a 6-ampere battery charger. Could it be used in conjunction with a 6-ampere Tungar bulb to make a d.c. supply. I understand there must be a filter condenser in the circuit and a variable resistor to regulate the current. Would highly appreciate a diagram of such a hook-up, giving the value of the resistor in ohms and watts; also



The projection room of the Uptown theatre in Columbus, Ohio, unit in the Jackson circuit. This snapshot was sent in by John Dolan, Uptown projectionist. Projector heads are Gardner, sound heads are Syncrofilm. Lamps are Brenkert Model "H" supplied by a Century motor-generator.



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the value of the filter condenser, if one is required."

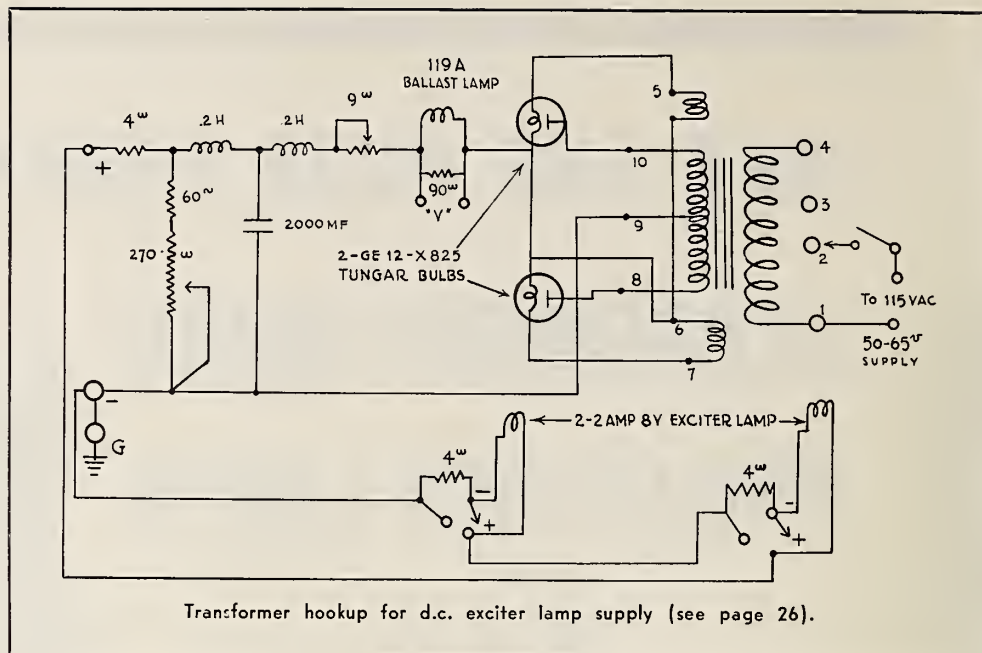
The diagram is given in adjoining columns, and I am advised by several experts in such matters that the scheme should be successful enough.

## POSSIBLE CAUSES OF POOR DEFINITION

E. J. WILLIAMS of the Tivoli theatre in Knoxville, Ill., reports a persistently bad image definition condition. "During the past six months," he writes, "about 75% of the films received show up on the screen badly out of focus. The projection distance is 67 feet; the screen image 9x12 feet. We tried out rebuilt low-intensity lamps but there was too much flicker and the picture was too glary. Also, all defects in the film were made evident upon the screen.

"We now use mazda light sources for our projectors, but would like to make a change. Our screen is one made by a well-known manufacturer for use with mazda lamps. Possibly this had something to do with our troubles when using a stronger light source. It is my wish to improve my picture, but I must guard against doing the wrong thing. Do you recommend re-surfacing a screen? Does it plug up the perforations?"

It is impossible, at this distance, to diagnose your out-of-focus trouble positively. However, since apparently the



equipment delivers perfect results at least 25% of the time, it would seem highly probable the fault lies in the film itself. Reference to an atlas shows Knoxville to have only 1867 people, therefore it is reasonable to assume your patronage, even with possible farming area to draw from, is not enough to enable you to have very late run films, and those you receive may be more or less smeared with oil. Critically sharp focus cannot be obtained from oily

film, as you doubtless are aware. If you find your film, or some of it, to be oily, examine a reel that gives sharp focus. If the oily film shows up with poor definition on the screen and the clean film definition is sharp—well, that is the answer, is it not?

If, however, that does not seem to be the answer, then when the focus is bad, examine the projector optical trains closely. Disassemble the projection lenses. Wash all lens elements thereof with a mixture of

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THE 87-A

*For those interested in the inner workings of the new Gates 87-A Theatre Amplifier, the following technical information is taken from our Bulletin 2002.*

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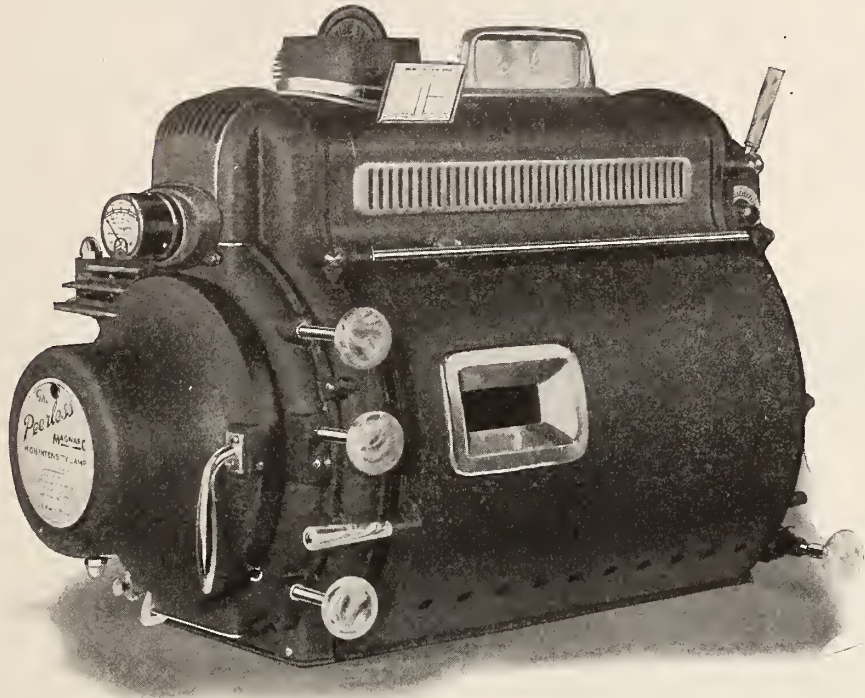
**HEARING AID**—Because of complete hum elimination, hearing aid phones may be attached through self contained pad without additional amplifiers or filters. As many as ten headphones may be used.

**PRICE**—The price of the Gates 87-A Amplifier is only a few dollars more than other equipments of less quality or flexibility. Bulletin 2002 describes this remarkable equipment in detail along with giving full price information.

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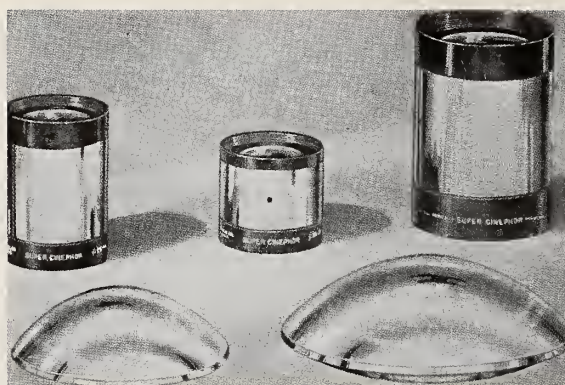
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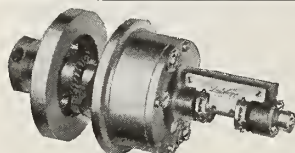
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equal parts of clean water and grain alcohol (do not use wood or denatured alcohol), polishing them thoroughly with either a perfectly clean, soft cloth such as an old handkerchief, or with soft tissue paper, being very careful not to touch their surfaces with your fingers. A good grade of soft toilet paper will serve very well indeed. It is improbable, but possibly your projectionist wipes the outer surfaces of the projection lenses with a cloth that is not perfectly free from oily substance, or even with his finger. In either case the definition will suffer.

As to a light source, the brighter the screen illumination the more visible flicker will be and with a 12-foot picture, 20 amperes with low-intensity lamps should have given a very brilliant image (especially with a screen surface indicated specifically for mazda lamps).

Any arc will provide much more brilliant screen illumination than will mazda, but if your screen is itself efficient, you should be able to get a satisfactory image with mazda. But mazda must be handled exactly right. On pages 402 and 404 of your Bluebook of Projection, you will see what enormous losses occur if the mazda lamp filament be even so little as 1/16-inch out of center. Up and down the loss is 96%; sidewise it is 92.8%. Also, the effect of overloading the filament is substantial. If, for example, the lamp operates at only 92% of its normal rating, its length of life will be increased 625%, but its light production will be reduced more than 60%.

And now as to recoating screens. The coating, whatever it is, should always be sprayed on, with sufficient pressure to produce a fine spray. The coating must be evenly applied and in an amount sufficient only to cover the surface thoroughly, so that the depth of the perforations are not increased appreciably, and so that the diameter of the perforations is not reduced. Most screens can be resurfaced, but inasmuch as the original efficiency cannot be restored, no matter how well the job is done (and a really good job is hard to do), the wiser course is usually to install a new screen. There is no need for me to go into the importance of the screen in the effective performance of the theatre's job; that is obvious. Therefore, be sure you can really improve the condition of your present screen enough before spending time and money on resurfacing.


### MEANING OF LAMP-FOOT; USE OF FLOATING BATTERY

"WHAT is the relative area value of the square and the circular mil?" asks John L. Gibson of Davenport, Ia. Also, "What is meant by the term lamp-foot? What is meant by a floating battery, and what is its use?"

The area of a circular mil is 0.7854 that of a square mil. The term lamp-foot is employed by engineers in calculating electrical circuits. It refers to the power required to operate one 16-c.p. lamp at one foot from the source of power.

A floating battery is of use under certain





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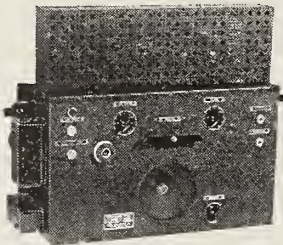
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conditions. It has been used in projection circuits in days gone by. It is a battery connected into a circuit of such voltage that if the line voltage rises above normal it will charge, while if the voltage drops below normal the battery will discharge into the circuit. Such an arrangement is, I believe, only employed in circuits subject to frequent, relatively slight voltage fluctuations.

## AND YET AGAIN, THAT "JITTERS" CASE!

C. CHAMPNEY, projectionist of the Redding theatre in Redding, Calif., writes, "Thanks for your interest in my case of 'jitters,' as reported in the October 17th issue; also, to S. D. Mayo, J. R. Prater, Elbert Sanford and others who responded with suggestions, all of which were well worthy of consideration, though they did not fit this particular case. If you will check up you will find I said I had exchanged the movements of my two projectors without effecting results. No. 1 still had the 'jitters,' while No. 2 did not. It therefore cannot possibly be in the movement itself. Not only this, but I installed a new movement in the offending projector without effect.

"Well, F.H., I still have the 'jitters,' which at times are not very noticeable; at other times they are decidedly bad. I operate my projectors approximately ten minutes to warm them up before threading up for the first show. The movement (jitters) appears only after the first reel is projected, and only one projector, the No. 1, offends. The fault consists in the whole screen image moving up and down at each revolution of the intermittent sprocket."

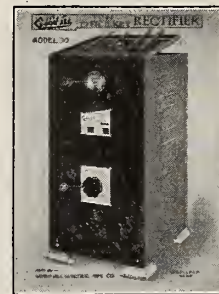
I present this matter again because it is an odd case. Never in all my experience have I encountered anything like it. The trouble seemingly cannot be in the movement for the reason that it performs perfectly in the other projector, or so I understand.

I again consulted Mr. Herbert Griffin, vice-president of the International Projector Corporation, and after some discussion, he advanced what I think must be the correct answer, as follows:

In the soundhead some high-speed element has a slightly worn bearing, so that it chatters. The vibration thus engendered does not occur during the first reel, while the oil is cold, but does show up after it warms up. We both doubt that the movement occurs in synchronism with the intermittent sprocket action, agreeing that it might seem to without actually doing so.

## MEASUREMENT OF SOUND VOLUME IN DECIBELS

JERRY GAGE, projectionist of the Globe theatre in Bertram, Texas, recently wrote me, saying, "In focusing my exciter lamps with the aid of a frequency film and power level meter, it dawned upon me that I would not recognize a *decibel* if I found a million in one pile. As always, I turned to your masterpiece, the sixth edition of the Bluebook, but for the first



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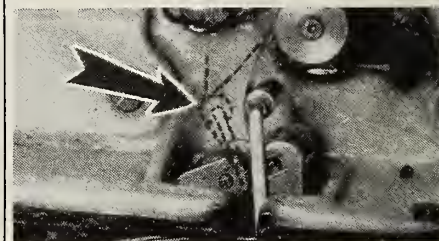
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time it more or less failed me. It says, 'The decibel is the unit of measurement for the gain and loss in sound,' which to me is an incomplete definition.

"Since there now are several power amplifiers equipped with decibel meters as volume indicators, I am sure many projectionists, myself among them, wonder just what power the decibel represents. We know exactly what a watt is—what it represents in power. Again quoting from my Bluebook, page 647, item six, 'Sound power can be expressed in either decibels or watts.' Now, Mr. Richardson, just what is the relation of the decibel to the watt?

"And now here is a thing perhaps worth passing along—at least if I had known it before, it would have saved me lots of unnecessary labor. I purchased a piece of steel and cut myself a V-block as per page 222 of my Bluebook. May I suggest that you change that recommendation to iron in lieu of steel. Steel is too hard to cut.

"Still another thing: Those having Western Electric sound equipment using the B49 P.E. cell amplifiers, may not know this (I did not), but when every method of silencing a noisy filament control has failed, just remove the resistance element, swap sides and replace it. It cured my trouble completely."

Thanks for the tips. And now for the dope on our young friend Mr. Decibel. I have obtained permission from RCA to publish a decibel chart developed by their engineering department and reproduced in adjoining columns. I have also obtained from this company, through the courtesy of Mr. Lewis M. Clement, vice president in charge of research and engineering, a detailed explanation of the chart and directions for its use, as follows:

The decibel (*db*),  $1/10$  of the "bel," is a logarithmic unit which may be properly used to express power ratios and power levels only. It is the exact equivalent of the term *transmission unit* (TU), which is now obsolete, and is most useful for *expressing the relation of the power output to the power input of devices in a communication system*, since the overall power gain of the system may be readily obtained by adding algebraically the *db* gain of the individual devices comprising the entire network or system.

When the power output is greater than the power input, the device acts as a repeater or amplifier, and there results a transmission gain. When the power output is less than the power input, the device acts as an attenuator and there results a transmission loss.

The number of decibels (*N db*) by which two amounts of power differ, may be expressed as follows:

$$N \text{ db} = 10 \log_{10} \frac{P_o}{P_i} \text{ where } P_o = \text{power output} \\ \text{and } P_i = \text{power input}$$

If voltage instead of power is used, then

$$N \text{ db} = 20 \log_{10} \frac{E_o}{E_i} + 10 \log_{10} \frac{Z_i}{Z_o} + 10 \log_{10} \frac{\cos \theta_o}{\cos \theta_i}$$

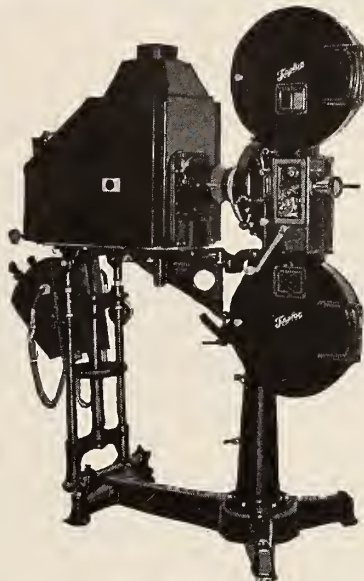
For current instead of voltage

$$N \text{ db} = 20 \log_{10} \frac{I_o}{I_i} + 10 \log_{10} \frac{Z_o}{Z_i} + 10 \log_{10} \frac{\cos \theta_o}{\cos \theta_i}$$

Where  $I_o$ ,  $E_o$ ,  $Z_o$ ,  $\cos \theta_o$  = the output, current, voltage, impedance and power factor respectively and  $I_i$ ,  $E_i$ ,  $Z_i$ ,  $\cos \theta_i$  = the input current, voltage, impedance and power factor respectively.

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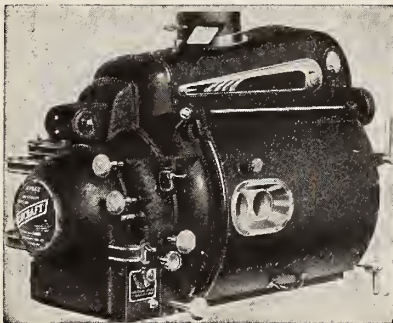
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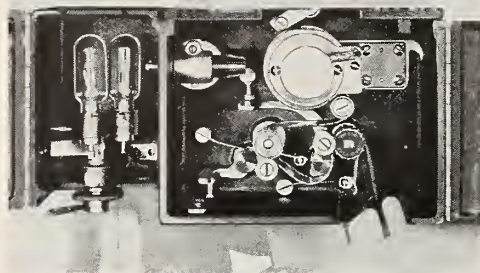
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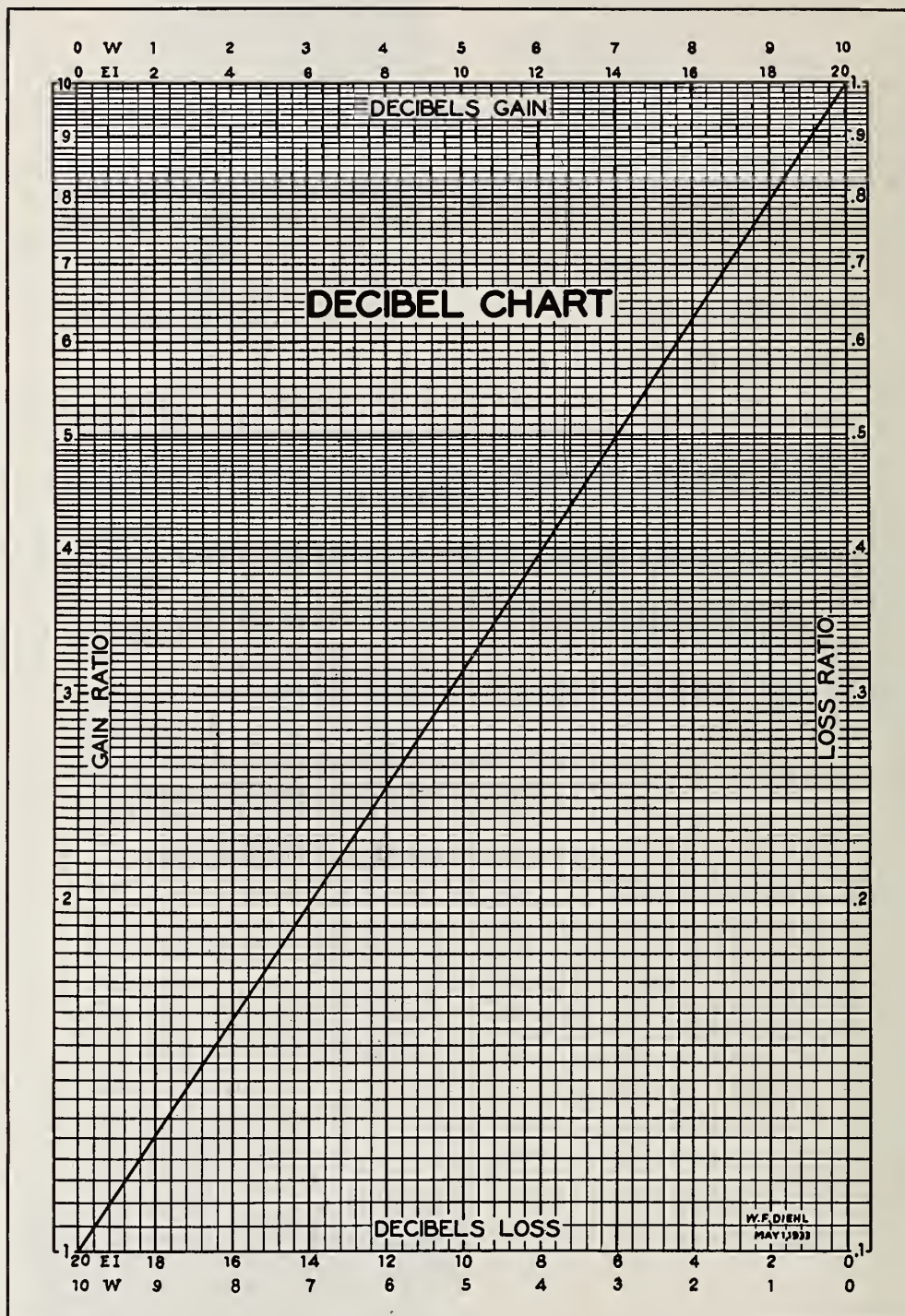
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ing the equations the chart has been prepared.

Assume the power output of a device is twice the power input. The power output being greater than the power input, the quantity 2 is located on the left of the chart, on the "Gain Ratio" scale. When the horizontal 2 line joins the diagonal line, the gain in decibels is located at the top of the chart opposite the column marked *W*. In this example, the gain is found

case, when the gain or loss ratio is outside the range of the chart, it is necessary to add 20 db for each power of 10 for power gains, and add minus 20 db for each negative power of 10 for power loss. In using the final complete formula, the number of decibels should first be determined for the voltage or current ratio, then the correction for the impedance mismatch determined from the chart by assuming the im-



to be 3 db. If the ratio were 20 instead of 2, then 10 db would be added, making a total of 13 db. If the power output were less than the input, the ratio would be found on the scale marked "Loss Ratio," and the numbers of db (negative) would be located at the bottom of the chart as indicated on the decibels loss scale opposite the column marked *W*. For example, a loss ratio of 0.50 corresponds to a loss of 3 db. A loss ratio of .050 would correspond to a loss of 13 db.

When voltage or current is used instead of power, the chart is used in a similar manner, with the exception that the scales marked *E* and *I* are used instead of the scale *W*. In this

pedance ratio to be a power ratio. If a correction is still required for power factor, this can also be obtained from the chart by assuming the power factor ratio to be a power ratio.

NOTE: As the ear is a non-linear device, the minimum change in intensity perceptible by the average human ear is not a constant—3db as is generally stated—but varies from half a decibel to 8db, depending on the intensity, the frequency and the waveform of the sound. If the sound is very loud, 80db above threshold, then the ear is approximately uniformly sensitive to a change in intensity as small as half a decibel over the entire frequency range of 30 cycles to 10,000 cycles. However, if the sound is of very low intensity, 5db above threshold, then the ear is only sensitive to a minimum change of 8db at low frequencies, 3db at medium frequencies, and 8db at high frequencies.



## WHAT 'IMPEDANCE' MEANS; VISIBLE FILM TRACK WEAR

HERE ARE answers to questions asked by a man who wishes neither his name nor location divulged. His letter follows:

"Will you explain exactly what the term 'impedance' means? There has been argument among members of our local. We have consulted three sound engineers, only to find that they, to some extent, disagree. We also ask that you explain exactly how much the wear upon film track at the aperture may be before it becomes visible upon the screen. I have been requested by the local union to ask these questions of you and to assure you that we, as a body, regard your work very highly. I was instructed by the local to ask you to not publish our location, as some might take a wrong view of our asking such questions."

The term *impedance* is used to express the sum total of opposition offered by an alternating current circuit to flow of current, in much the same way that resistance does in a d.c. circuit. Impedance is dependent upon ohmic resistance of a circuit, plus what is known as self-inductance of the circuit. It is expressed as *the square root of the sum of the square of the resistance and the square of 6.28 times the frequency times the inductance in the circuit.*

Well, what is the inductance? you may ask. It depends upon the number of turns of wire, if a coil; their size and separation, if a plain circuit; if a cored coil, then whether the wires are wound in a single layer or a number of them. It thus is evident that inductance is not at all easy to calculate. It may be much more easily measured. The effect of the inductance effect depends upon frequency of the current.

As to the amount of wear film tracks may be subjected to before the effect becomes visible upon the screen, my answer is, *none at all if the projection lens be moved to compensate for the wear.* Your question calls for discussion.

When you say "visibly upon the screen" you speak ambiguously. Screen definition may be poor, sharp or *critically sharp*. The latter term is the only right one and the only one real projectionists will recognize or consider, insofar as concerns their own screen images. Critically sharp means maximum definition insofar as present day lenses will provide it. It is too seldom found on screens. *Sharp* means that the definition is such as will not cause the *average* theatre patron to find anything wrong with it; the picture *seems* in sharp focus, but it is not critically sharp. If one examines the screen image with a good opera glass at close range while the projection lens is moved, it will be found that improvement can be made, and this lack of critical sharpness is often quite sufficient to tire eyes gazing steadily at the screen image for long periods of time.

Your question cannot be answered except to say that *wear means but little or even nothing, so long as the picture frame*

*is held perfectly flat over the aperture.* The lens may then be made to compensate for wear merely by moving it a trifle. Wear becomes obnoxious only when it prevents the frame from being held perfectly flat over the aperture.

## CURIOUS, IS THIS PROJECTOR, BUT IT WORKS!

VINCENT CHIAVANS of New York City describes a projector he has built to project motion pictures in his own home. "It should hand you a laugh," says he, "but the queer part is that it works like a charm."

The projector is supported by Powers 6B stand. The mechanism also is Powers

6B with front shutter. The condenser is the front part of a 2.5-inch Simplex lens (meaning 2.5 inches in diameter). The toy "Keystone" mazda lamphouse is mounted on a wooden block in order to bring the light source up to the optical axis of the projector optical train. A 250-watt lamp supplies illumination. The projection lens consists of an opera glass lens mounted in the barrel of a flashlight which has been cut in half.

Says Chiavans, "By removing the automatic fire shutter and replacing it with another lens, I was able to increase screen illumination by fully 25%," which I take to indicate the paralleling of a rather widely diverging light beam beyond the aperture.



## WARDS HEARING AIDS BRING NEW PATRONS— AND KEEP THEM COMING BACK

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# PLANNING THE THEATRE

## A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

**ANSWERS TO INQUIRIES:** One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

### THE QUESTION:

I HAVE A building 50x100 feet which I am planning to remodel into a theatre. Before I call in a local architect, I would like to get your suggestions. Please suggest complete arrangements of floor plan to acquire greatest seating capacity (without balcony). Include space on front for store room to accommodate soda shop to be operated in connection with theatre.

What is the minimum height of auditorium? Present steel beams, which are only 13 feet, 6 inches high, will have to be raised. Building, at present, is on street level and has cement floor; formerly, a garage. Have 69 additional feet of land, on rear of building. As soon as I am financially able, want to extend building complete length of lot, which has a natural

slope to the rear. When suggesting plans, please keep this in mind, in order to keep future addition costs as low as possible.—E.B.M.

### THE ANSWER:

I GATHER that only one store is required. If you plan for the theatre entrance to be in the center of the building, the space on the other side of the lobby may be used for women's and men's rooms. The minimum width of the lobby should be 15 feet, so the store could be 16 feet wide (or may be wider if you do not care if the entrance is not exactly in the center of the building). If you are satisfied with a depth of 18 feet for the store, there would be left 80 feet for the theatre.

By placing the screen immediately at the rear wall and by providing a projecting

enclosure for the speakers, 52 feet would be left for seating area. This is after deduction has been made for a foyer 7 feet, 6 inches. This will give accommodations for 21 rows of seats spaced 2 feet, 6 inches from back to back.

For the seating arrangement, I suggest that you use the following layout: A center bank of 14 seats across, with aisle on each side, and two wall banks, each with five seats across. This will give 24 seats across the width of the auditorium, and a total seating capacity of 504 seats.

The minimum height of the auditorium should be 17 feet above the high point of the floor, so I am afraid it will be necessary to raise the present roof.

Whenever you decide to extend the theatre the full length of your property, all that will be necessary is to tear down the



Seventy-five years old, but holding its age, thanks to some modern face-lifting. These views are of the Tremont theatre in Boston, before and after taking a substantial dosage of remodeling. Through most of its history the Tremont was a "legitimate" theatre; for the past five years it has been devoted to motion pictures, under the operation of Greater Boston Theatres, Inc., of which F. E. Lieberman is president. Front facing, lobby walls and all but the glazed portion of the box office are of green Vitrolite architectural glass. The metal marquee is painted green and bears the name of the

theatre in luminous tube lighting in blue, which is also used for the luminous tube trim. The vertical sign has the theatre name in red neon inside white channel letters set against a green ground, which is surrounded by a border of yellow incandescent lamps. Attraction boards (by Adler) are of silhouette-letter type, with two lines across the front and four at the sides. The lobby floor has been laid with terrazzo bordering rubber mats; the ceiling is finished in gold leaf. Display cases have solid cast bronze frames and are lighted from concealed inside sources.





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# FORMICA

## FOR BUILDING PURPOSES



rear wall, and this new addition could be built at any time without interfering with the operation of your present theatre.

### THE QUESTION:

I WOULD LIKE to convert a rooming house into a theatre at the least possible expense. I am enclosing a sketch of the building. The entrance is on the side of the building, and I believe the side rooms could be used as a lobby and lounge. The main part of the building is 40 feet wide, 72 feet long, and 20 feet high.

What will be the cost of removing walls and second floor, refinishing the inside, sloping the floor (and what will be the slope)? What will be the seating capacity? Do you think this plan advisable?—E.W.H.

### THE ANSWER:

I REGRET that your inquiry does not give me enough data to estimate the approximate cost of such alterations. I suggest that you consult a local contractor; have him inspect the premises, especially to see if it is possible to remove the second floor without damage to the building, as it may be dangerous to do so. There is a possibility that the roof construction is supported by the second floor partitions, so in that case you only would save the exterior walls and might just as well plan for an entirely new building.

To determine the seating capacity, there will have to be taken into consideration the space required for a foyer and a stage (or platform), so if you use one of the side rooms for a lobby, a foyer at least 8 feet wide should be planned in back of the

seats. After deducting the necessary space between front row of seats and screen, there will be left enough room to accommodate 18 rows of seats spaced 2 feet, 6 inches back to back. For the seating arrangement, you could have thirteen seats across with aisle on each side, and two wall banks, each with three seats across; thus the maximum seating capacity would be 342 seats.

The slope of the Auditorium floor should be not less than 2 feet, 6 inches. The least expensive way of refinishing the walls and ceiling would be to use Celotex or a similar material.

### THE QUESTION:

WE ARE GOING to remodel our theatre and as we have a small theatre in a small town our cost of remodeling is limited. Our remodeling will consist of putting a new front on the stage from the floor of the stage down to the floor of the theatre, which is about 4 feet.

We have a two-way circuit both on the side wall and in the ceiling, and we would like some suggestions as to what style of light to use.

We also would like to know where we can buy Cel-O-Glass.—S.A.

### THE ANSWER:

ACCORDING TO your sketches, the inside width of the auditorium is approximately 26 feet, 7 inches. I therefore suggest that you eliminate the center aisle and use wall aisles only.

For such a narrow auditorium I suggest that you use wall lighting only and remove the ceiling outlets. If you have a man who is capable of building such things, why not let him build something in the louver type

of fixture with concealed lamps; or use an inverted design with lights in the back reflecting against the wall; or a recessed type with cut-out front; in fact, there is really no limit to innovations in that type of fixtures. Cove lighting along the side wall would also be suitable.

Cel-O-Glass may be obtained from any theatrical supply house, but I do not advise you to use this for permanent fixtures. I would prefer the use of sand-blasted opal glass, or stainless steel.

### THE QUESTION:

I AM PLANNING the construction of a theatre and will install a stage. I am at a loss to know the correct proportions for my proscenium opening. The auditorium proper will be 48x110 feet. The stage will be 25 feet deep. There will be no balcony. I expect to have room to fly the scenery.—A.R.B.

### THE ANSWER:

THE HEIGHT of the proscenium arch should not be less than 20 feet even for a one-floor auditorium. Width of the auditorium being 48 feet, the width of the proscenium arch should be 30 feet. This will allow enough space on each side of the proscenium arch for flared walls. If it is possible, and if it does not increase the cost of the building too much, a height of 22 feet would be better. The Stage of 22 feet would be better. The stage east part of the auditorium floor.

The bottom of the slot beams of the gridiron should be twice the height of the proscenium arch, plus 5 feet above the stage floor. (Consult your State code for sizes of automatic ventilator above gridiron.)

## Making an Economical Choice in Selecting Theatre Carpeting

(Continued from page 7)

yarn can be used in weaving a Wilton, because a Wilton loom can pull up the heavy yarn. A thick, coarse wool yarn of good quality resists wear better than a thinner yarn. A Wilton can, therefore, be made a more rugged carpet than a Velvet.

### WOOL YARN PREFERABLE

A wool yarn is considered better than a worsted yarn for theatre use in the spaces that bear heavy traffic. The worsted yarn, from which some of the finest Wiltons are woven, is silky, long-fibred, and luxurious; but a wool yarn, which is comparatively rough, harsh and sturdy, stands up better under hard usage. Therefore a Wilton woven from Saxony wool yarn, or a hard twisted wool yarn, is preferred. The wool used in carpets is imported from countries where the sheep produce hard-fibred tough wool. It is said that the soft wool produced in this country, though suitable for other textiles, is not sufficiently wear-resistant for use in carpets. It seems that there are substances in the soil of certain countries that enter into the forage eaten by the sheep and give the wool the requisite strength.

Much depends upon the quality of the wool and upon the way in which it is spun and twisted into yarn. Such a matter cannot be determined very well by most purchasers of carpeting, so it is wise to secure the product of a carpet manufacturer of high repute. (It is relevant to point out here that members of the American Institute of Carpet Manufacturers have established standards and practices which each is pledged to conform to.) This applies, of course, to carpeting of all weaves. The wool in a Velvet may be as good as that in a Wilton; on the other hand, the yarn in a Wilton can be heavier.

### PATTERN FACTORS

The appearance of newness and freshness is probably of particular importance in a theatre carpet. The pile may not be worn down, but if the pattern lacks definiteness and the colors are not clear, the impression created is more or less one of age. It therefore is pertinent to cite the greater pattern definition of a Wilton as compared with the other weave most generally adapted to theatres; namely, Velvet. The reasons for this lie in the difference be-

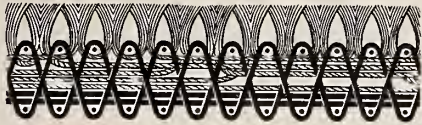
tween the methods by which Wiltons and Velvets are manufactured.

The pattern in a Velvet is *yarn-printed*. The pattern of a Wilton carpet is *woven* in by combining yarns of different colors. In yarn-printing each strand of yarn is of different colors in different parts of its length, according to the place of each section on the face of the carpet. On the Velvet loom these parts of the yarn come together to form the pattern, doing so with an accuracy that one would scarcely expect such a method to attain; but upon "breaking" a piece of Velvet carpeting by bending it back in one's hands so that the pile opens up at the outline of any figure in the pattern, one frequently observes some tufts of one color or another out of place across the line in the edge of the area belonging to some other color. Such a condition blurs the edges of the forms in the pattern to a degree determined by the dislocation, pattern and coloration.

Velvet carpet can be woven from skein-dyed or raw-stock-dyed yarn only when it is without any pattern.

In yarn-printing, the dye is applied to yarn which is wound around a huge drum





Cross-section in diagram of Wilton carpeting. In weaving, yarn for each color is available for every tuft in each row of pile, and each tuft is "called" to the surface by its corresponding hole punched in the Jacquard card (see text). The other yarns contribute strength, weight and depth to the fabric, giving the carpet a cushion back, which absorbs vibrations and makes the surface springy and "rich underfoot."



Cross-section in diagram of Velvet carpeting. The pile is looped over long wire and the yarn extends only to the stuffer (parallel horizontal heavy lines), which operates to give a measure of resiliency and weight in lieu of the yarn itself.

in its natural color. A small car bearing a dye of one of the colors runs on a track under the drum applying that particular color in a band of the desired width to the yarn all across the drum, then another little car of color dyes the next section of the yarn, and so on according to the pattern desired. After this dyeing, the yarn is steamed to set the dye.

In types of carpeting in which the patterns are woven in (the group to which Wiltons belong), the yarn is dyed on the skein (submerging the skeins of yarn in the dye), or has been given its color before being spun into yarn (raw-stock-dyed).

This brings up the possible difference between Wiltons woven of skein-dyed yarn, and those woven of raw-stock-dyed yarn. One sometimes notes slight streaks in the coloration of the former; by dyeing the raw stock, however, unevenness in coloration can be practically eliminated, because the wool fibres can be dyed uniformly, or nearly so, and even when there is a slight lack of

uniformity, the differences in shade are lost when the fibres are intimately mingled in spinning them into yarn.

#### DIFFERENCES IN BACKING

Important in consideration of a type of carpet for specific parts of the theatre—for example, the foyer, where traffic is heavy, and the lounge, where it may be less so—is the backing. The differences between the backing of a Velvet and that of a Wilton carpet are indicated in accompanying illustrations. It will be noted that the Wilton has "buried" yarn (not visible in the face of the carpet), which gives strength of construction and provides a "cushion" absorbing the shock of treading feet. Velvet weaves, however, have no "buried" yarn, the backing being commonly reinforced with a jute stuffer. This, of course, accounts in part for the lower cost of Velvet carpeting, since less yarn is used in weaving.

The other greatest single factor in the lower cost of Velvet carpeting as compared with Wilton, is the greater speed of the Velvet loom, this type being a plain fabric so far as weaving is concerned (since the pattern coloration has been "printed" on the yarn before it is put into the loom). The Wilton loom with Jacquard attachment to bring one or another of the dyed yarns to the face of the carpet to form the pattern as the weaving proceeds, is comparatively slow.

In a second article on carpeting, the writer will consider (in addition to late developments in patterns) other types of carpeting which, while suitable to theatres, are less frequently commendable than Velvets and Wiltons for various reasons. As for Velvet and Wiltons, the problem of choice between them may be summed up in the statement recently made to the writer by an executive of a hotel, where selection factors are similar to those obtaining in the theatre. "Velvet," he said, "is useful as a runner-up to Wilton, where a patterned fabric is desired, but the price must be lower."

*[The author contributes to leading publications on architecture and interior decoration, and has been the editor of a number of such publications, as well as the author of books on these subjects.—THE EDITOR.]*

## A Compact Plan for a Limited Plot

(Continued from page 9)

rors and Formica wainscot. The second set of lobby doors are of inlay Formica with aluminum trim. The floor is covered with perforated rubber matting. Illumination is from two glass-enclosed troughs in the ceiling.

The Jewel has complete air-conditioning facilities, employing well water as the cooling agent for summer operation. Fan and cooling equipment is chambered to the left of the projection room; the heating plant is located in the sublevel to the left of the lounge area there. The conditioned air ducts extend along the cornice on both sides of the auditorium (see upper auditor-

ium view, page 8, and longitudinal section drawing), with five grilles on each side, including two flanking the proscenium opening to spill air into the extreme front seating area.

Air is exhausted for recirculation through a central duct under the main auditorium floor drawing from mushrooms located under the three middle chairs of each row in the middle bank; and also through a plenum under the stadium drawing from mushrooms placed at the sides as well as the middle. Fan capacity is 18,000 cubic feet per minute (at 1 inch static pressure), with drive by a 7½-h.p. motor.

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# Modern Schemes for the Entrance



Fox theatre, Chicago. Capacity, 400. Designed by Arthur Cohen.

Bryn Mawr theatre, Chicago. Designed by Gundlach, Chicago.



Knickerbocker theatre, Nashville, Tenn.  
Marr & Holman, architects.



Pagent theatre, St. Louis. Hugo Graf, architect.

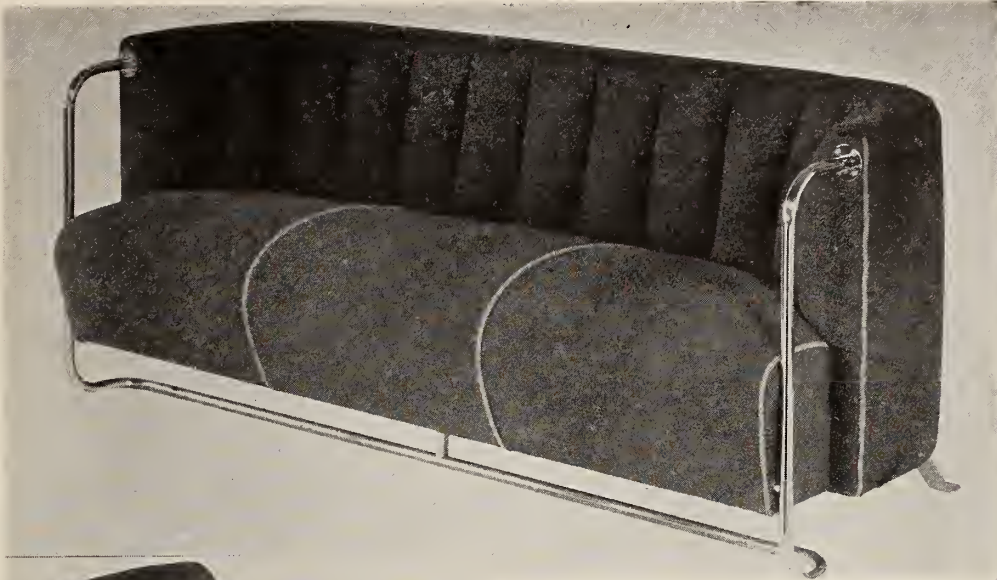
Alba theatre, Chicago.



■ General insistence in America (contrary to practice in some other countries, notably England) upon a sidewalk position for the motion picture theatre box office, imposes certain restrictions upon the treatment of the entrance. The box office is the focal point of this area (and properly should be made, when possible, the focal point of the entire front, through both architectural design and lighting devices). Variation in treatment is possible, however, and here are examples selected from recent installations. The Pagent theatre box office has the usual midway position, but is integral with an entrance wall, the same material (dull black Formica with inlaid aluminum strips) being used throughout. The entrance doors of the Fox theatre are likewise brought forward and the same material is used throughout; here, however, the doors are not quite to the building line, the box office is projected out to the sidewalk, and two colors are employed in a manner making the box office conspicuous. Doors have black Formica borders around mirrors, while the box office emphasizes the bright red adopted for the panel above and for certain other portions of the front. In the Bryn Mawr light red and light gray Formica are alternated. The Alba treatment is entirely in black polished Formica. The Knickerbocker presents an interesting treatment suitable to a narrow, and preferably shallow, vestibule, the box office being located at one side and both structurally and decoratively continuous with the vestibule wall. The box office and wall material is black Formica.



# Homey Comfort a Requisite In Metal Theatre Furniture



A deep cushioned settee and chair covered in fabric. These, as well as the chair illustrated below, are by the Troy Sunshade Company.

lends itself as readily to this style. In either fabric or imitation leather, a wide choice of colors is available, and some interior color schemes advise a combination of two or three shades in the same unit.

While the settee illustrated has framework of round tube in polished chrome finish, the chair shown below it is constructed of rectangular tube in the duller satin chrome finish (a finish which perhaps gives more of an impression of "class"). Like the settee, both seat and back are spring filled, and the covering in this particular chair is likewise of fabric.

The other chair shown, distinctly different from the other pieces in general styling, is covered in DuPont Fabrikoid. The back is a loose cushion, spring filled and reversible, while the seat is in a double-deck spring arrangement. The framework is of round tubing with a polished chrome finish.



Leatherette-covered chair with double-cushion.

- Examples of the newer styling which provides both the luxurious comfort and the durability so peculiarly indicated for theatre foyers and lounges

MODERN AS may be the substitution of metal for wood in the construction of furniture, in beauty and comfort the trend has been steadily toward the good old-fashioned ideas rather than in the direction of the severely simple and bizarre notions which, under the sponsorship of the early "modernists," once characterized this class of furniture. Metal construction with metallic finish is of course peculiarly suited to the usage given furniture in semi-public buildings like theatres.

The theatre, however, must not be treated in a manner commonly appropriate to other types of semi-public buildings; its foyers and lounges are rather to be identified with the rooms of a home.

The furniture illustrated here indicate styles available in chairs and settees of metal construction that are suitable to theatre foyers and lounges. The model of settee shown has a rich-textured fabric covering, deeply plaited at the back, but leatherette

## THEATRE ACCOUNTING

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Air filters	Flood lighting	Reflectors, projection arc
Air conditioning, complete	Floor cleaners	Reflector shields
Air washers	Floor surfacing material	Regulators, mazda
Amplifiers	Fountains	Reels
Amplifier tubes	Frames, lobby display	Rewinders, film
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(specify purpose for which material is wanted)	Grilles, ventilating	
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<b>B</b>	Hearing Aids	Safes, office
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<b>E</b>	Motor-generators	Tickets
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[12-12-36]

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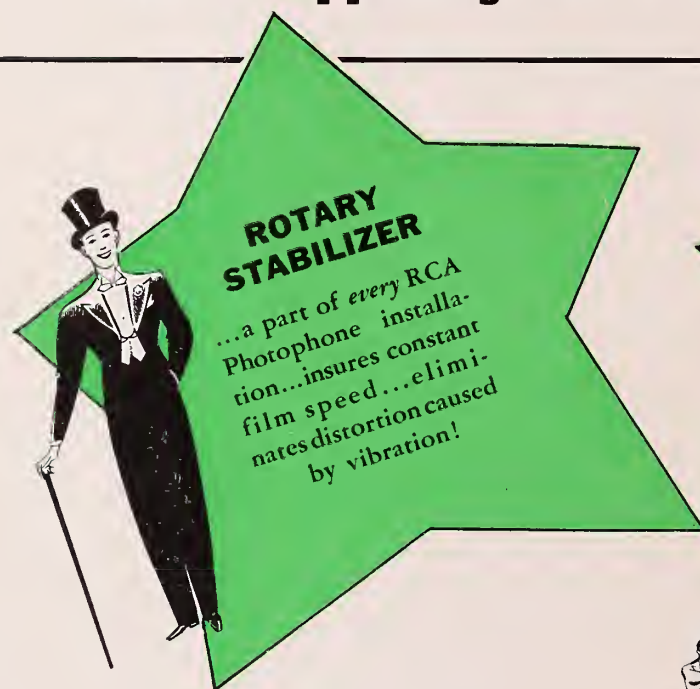
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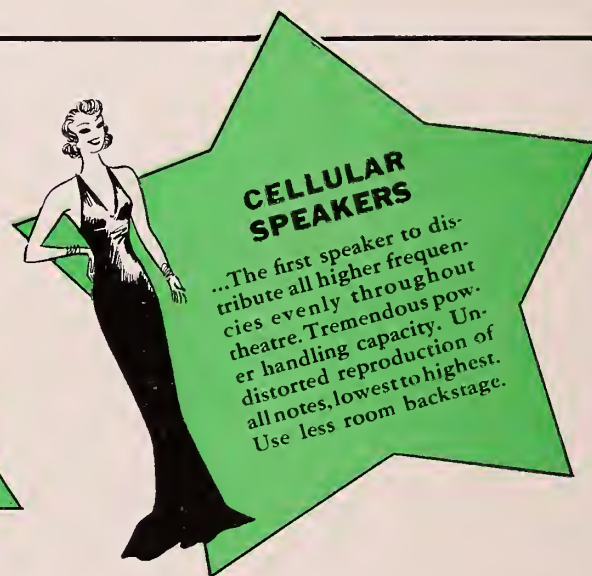
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THE MAGIC VOICE OF THE SCREEN

RCA MANUFACTURING COMPANY, INC., CAMDEN, NEW JERSEY

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# MOTION PICTURE HERALD

AFL and CIO Carry Their  
Unionizing Rivalry into  
Theatre and Exchange

Bill Gives Showmen Hope  
of Admission Tax Repeal

Distributors Win Round  
in Double Feature Fight

MPTOA DELEGATES GATHER AT MIAMI

VOL. 126, NO. 11

MARCH 13, 1937

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EDDY in "MAYTIME" with JOHN  
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BROWN • A Robert Z. Leonard Produc-  
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A Metro-Goldwyn-Mayer Picture



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## **BETTE DAVIS** in **"MARKED WOMAN"**

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**HUMPHREY BOGART**

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JANE BRYAN • ROSALIND MARQUIS • MAYO  
METHOT • Allen Jenkins • John Litel • Ben Welden  
Henry O'Neill • Directed by Lloyd Bacon • Songs by  
Harry Warren & Al Dubin • A First National Picture

There's  
**HAIL**  
on page 19!





WITH **9** OUT OF THE 19 'AC  
*Almost Twice as Many a*



**Best Performance  
of 1936**

**PAUL MUNI**

in WARNER BROS.'

'The Story of Louis Pasteur'

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Best Performance  
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BETTE DAVIS  
in WARNER BROS.'  
'Dangerous'  
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**LORRE**  
in **NANCY STEELE  
IS MISSING**

with  
**JUNE LANG** · **ROBERT KENT**  
**SHIRLEY DEANE** · **JOHN CARRADINE**  
**JANE DARWELL** · **FRANK CONROY**

Directed by George Marshall  
Associate Producer Nunnally Johnson · Screen play by  
Gene Fowler and Hal Long · Based on a story by  
Charles Francis Coe  
**DARRYL F. ZANUCK** in Charge of Production



# MOTION PICTURE HERALD

Vol. 126, No. 11



March 13, 1937

## "GENTLEMAN from INDIANA"

**L**AST Friday, dapper and diligent Mr. Will H. Hays had a buffet luncheon in his New York office, with his staff about him, in a manner of making note of, if not celebration of, his fifteenth anniversary as president of the Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street. Between bites Mr. Hays dictated six letters to Miss Julia Kelly, took his customary quota of telephone calls and engaged in the usual flow of business. He was at his desk until 6:30 in the afternoon and departed for his apartment with his brief case packed with the usual "home work."

Mr. Hays really is a farmer in his native and home county of Sullivan in Indiana. Incidental to that he has a law office in Sullivan, engaged in local and international law, and incidental to that he has the motion picture industry, as represented by the "MPPDA" as a client, which keeps him away from "home" and in New York and Hollywood most of the time. The fact is that Mr. Hays has not had a chance to stay at home much since he became chairman of the Republican national committee now more than twenty years ago.

**T**HE fifteen years that Mr. Hays has been giving to the motion picture in New York, Hollywood and overseas have been years of American dominance of the amusement industry. These have been the years in which the industry has been learning to get along with itself and its many publics. The problems and issues, both external and internal, have often been acutely difficult.

Opportunities for debacle have been abundant and large to the point of awesome magnificence. Sometimes by adroitness, sometimes by luck, more often by self-disciplines, the motion picture's trade association has come through to success. Someway the organized industry has enjoyed many successes and advantages, and not yet one considerable defeat of any proper or conspicuously admitted purpose.

**"T**HE Hays Office" has ever stood as the front of the industry in public relations with the "soft answer that turns away wrath," the optimism, the promises, while internally it afforded the common and mutual meeting ground for the masters of the industry in their endeavors to make good with their customers and the public.

Success for these fifteen years of commercial and industrial diplomacy is to be measured not alone by the status of today, but by comparison with the state of affairs of the spring of 1922, and the annals of the prior decade.

Probably but few persons in the tight little world of the motion picture know with what envious eyes the leaders of some other big industries regard the organized performance of the screen trade. Much is to be heard and recorded of the troubles of the motion picture—but happily most of them never really happen—because where there's Will there's a way.

△ △ △

### DISTINCT not NOVEL

**H**OLLYWOOD is able to see across the mountains, as signaled by the Academy of Motion Picture Arts and Sciences in making what the reports call "Special Award to 'The March of Time' as a distinct novelty."

Doubtless the intent was good, but the terminology is something less than satisfactory.

"The March of Time" is a development in screen journalism, neither novelty nor knick-knack.

It is, however, not surprising that the Academicians should fumble the subject, because the whole motion picture industry has never been able to know just what to do about film of fact in a world dominated by make-believe art.

△ △ △

### NO PICKLES, NO SOAP

**T**HE press cables have it that Mrs. Wallis Warfield Simpson, formerly of Baltimore and London and now sojourning on the Continent, has given out a firm statement that she will not appear in motion pictures and that she will not appear in advertisements endorsing merchandise. There have been prior indications that Mrs. Simpson is a woman of special attributes, but this announced decision proves her completely unique. With the crown princesses of American wealth on the back covers of the magazines in behalf of everything from cigarettes to soup, to pickles to soap—the lady from Baltimore has done something for the nation.

△ △ △

**M**R. SAMUEL DICKSTEIN, congressman, who has introduced a bill intended to bar foreign stage and screen stars from the United States, is recorded in Who's Who in America, with the opening line: "... born Russia, Feb. 5, 1885."

## MOTION PICTURE HERALD

## MARTIN QUIGLEY, Editor-in-Chief and Publisher

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# This Week

## Labor Struggle Looms

Unionization of theatre managers and staff employees in New York, exchange workers in various key cities and adoption of new and aggressive strategy by musicians, are seen as prefatory to a struggle for labor mastery within the motion picture industry to be waged by William Green, president of the American Federation of Labor, and John L. Lewis, head of the Committee for Industrial Organization.

*Developments are chronicled on page 13.*

## Studios Greet Assessors

Production activity slumped sharply in anticipation of the tax assessor's periodic canvassing of the studio situation, fifteen productions going to the cutting room while only three supplanted them upon the stages.

*Titles and personnel of the eighteen pictures concerned are given on page 29.*

## Dale Assails Censorship

Professor Edgar Dale, motion picture chairman of the National Congress of Parents and Teachers, was quoted in United Press dispatches on Tuesday as saying, "I believe motion picture censorship violates the principle of freedom of speech. One of the implications of censorship is the concept that there are a few strong minded, intelligent people who can view any picture without injury and that the rest are weak minded."

*Professor Dale's views are reported fully on page 65.*

## Will Rehear Dual Case

The United States Circuit Court of Appeals in Philadelphia granted distributors a rehearing in the Perelman dual bill case previously decided against them by a district court which held them in violation of the federal anti-trust laws for conspiring to contractually forbid independent theatres to use a double bill policy.

*Newspaper poll findings and National Education Association resolutions bearing on the case are reported on page 28.*

## Divorce Bill Passed

The campaign sponsored by the Allied States Association of Motion Picture Exhibitors to sever corporate relationships between exhibition and distribution scored in North Dakota with passage by the legislature of a measure prohibiting ownership of theatres by any interest affiliated with a producer or distributor.

*Similar bills, in various stages of progress in five other states, are dealt with in the story on page 66.*

## "Toffee Apples"

Gracie Fields' British income was estimated at \$1,000,000, about double the sum paid to Mae West, the highest salaried performer in Hollywood. The British government took half for income tax. "I'm paying for rearmament. They'll probably name a battleship after me," Miss Fields observed. "The American government will take another 25 per cent over here. So I'm working for toffee apples."

*Twentieth Century-Fox introduced Miss Fields to the press with a "tea" in the Jade Room of the Waldorf-Astoria in New York Tuesday; picture on page 11.*

## Independents Sue

Two suits were brought against major distributors by independent New York theatre owners who, operating through Harry Brandt as president of the ITOA, charged conspiracy in connection with the Loew plan of split-week exhibition and, in the second action, demanded adjustment of the score charge system.

*Claims set forth are covered in the story on page 62.*

## Ostrers Dominant

Opposition to the Ostrer policies in the management of Gaumont British, brought into the open by the recent vote to pay a dividend on the preferred stock and to scrap GB production, transferring distribution to General Films Distributors, has crystalized in the consideration of legal means of ousting the Ostrers and in the not unlikely possibility of a Government probe of GB management.

*Bruce Allan, in London, reports the situation on page 36.*

## Special Master Named

A special master was appointed to conduct day-to-day hearings on the Roxy Theatre Corporation reorganization plan as 200 Class A stockholders won permission to intervene in the proceedings in United States District Court in New York. Judge Francis G. Caffey told the stockholders, however, that their cause appeared hopeless.

*The court session is reported on page 30.*

## End Dickstein Hearings

House Immigration Committee hearings on the Dickstein bill to restrict American employment of European talent were brought to a close on Tuesday with Representative Kramer of the committee reported by newsmen as declaring that 20 of the 22 members have agreed to vote to table the bill.

*The story is on page 18.*

## Kennedy Appointed

President Roosevelt recommended to the Senate on Tuesday the appointment of Joseph P. Kennedy, former chairman of the Securities and Exchange Commission and active as an adviser in motion picture affairs since resignation of that post, as chairman of the Maritime Commission which will administer the Ship Subsidy Act.

## Sees Bank Night Waning

Paul Moss, New York commissioner of licenses, told his hearers at a luncheon of the Association of Motion Picture Advertisers that bank night has run its course and expressed the hope that independent exhibitors will follow the example of major circuits and discontinue chance games.

*Mr. Moss' thoughts on the subject are quoted on page 64.*

## "Maytime" in Premiere

Unusual trade interest in "Maytime" due to circumstances attendant upon production of the film came to focus at its world premiere in Grauman's Chinese theatre, Hollywood, last week.

*Gus McCarthy's review of the picture and notations on audience reaction are given on page 43.*

## Scientists plan Tour

Representatives of the motion picture industry are expected to participate in a tour of European industrial laboratories by 100 scientists under auspices of the National Research Council. England, France and Germany will be visited by the members of the party.

## Australia Legion Formed

Catholics of Australia have organized a Central Film Committee to set up and administer a Legion of Decency, equivalent to the organization functioning in the United States, with full cooperation of the motion picture industry and government censorship officials.

*A story by Cliff Holt in Melbourne is published on page 64.*

## H. H. Schoenstadt Dead

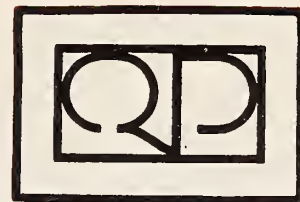
H. H. Schoenstadt, 86, head of the Schoenstadt and Sons circuit of 20 theatres in Chicago and a pioneer of the nickelodeon era, died last week Friday at his home in Piccadilly hotel, built by Mr. Schoenstadt in connection with his Piccadilly theatre, a \$2,000,000 structure erected at the peak of his career as an exhibitor.

*A sketch of the deceased is published on page 66.*



*That universal appeal for which the screen is continually striving, is best expressed by an analysis of the appeal of Mickey Mouse. That appeal is the fundamental ingredient which must be included in a picture to make it entertainment.*

—WILL H. HAYS



## Oppose Subsidy in France

Film interests in France are opposing a journalistically supported proposal for nationalization of the motion picture industry by a series of governmental subsidies.

*An analysis of the development, by Pierre Autre in Paris, is presented on page 38.*

## Church Film Group Formed

Associated Film Audiences, envisioning a potential membership of 40,000,000 persons, was formally organized in New York with Dr. Worth M. Tippy of the Federal Council of Churches of Christ in America as honorary chairman and Edward Kern of the New Film Alliance as head of the executive committee. Elimination of motion pictures interpreted by the organization as militaristic, fascistic or anti-labor in theme is one of the group's objectives.

*Persons prominently identified with the association are named and its program is discussed on page 55.*

## Radio to Exploit Films

Marking quiet end of once vociferous apprehension regarding consequences of radio programs featuring picture personalities, Hollywood is putting final touches to plans for broadcast exploitation of new productions and for institutional promotion.

*Means and methods are described on page 72.*

## Plan Early for New Season

Emulation of the early bird traditionally rewarded for demonstrated enterprise impelled Hollywood studios and New York offices to activities associated with determination of next season's production schedules well in advance of the date established by custom. Planning of this kind animated proceedings at United Artists, Metro-Goldwyn-Mayer, Paramount, Grand National, Universal and Principal executive sessions.

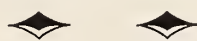
*Exhibitor early birds will find the matter reported on page 58.*

## German Output Declining

Dr. Oswald Lehnich, president of the Reich film department in Germany, sounded a note of warning this week that the output of the German industry had seriously decreased during the last four years, and that since the business had been remodeled on Nazi principles there has been a decided shortage of good scenario writers, directors and composers, a special dispatch to the New York Times and the Associated Press reported.

Jules Steicher, editor and high Nazi leader, directed a performance of the nation's

drama critics at the Apollo theatre in Nuremberg last Sunday in order to teach them to have warmer appreciation for "the hard work, personal sacrifice and physical danger" which theatrical players must undergo in order to win public favor. The audience at the performance was composed of chorus girls, comedians and other stage folk.



In a maneuver aimed eventually at Hollywood as well as theatres, so that no sound films could be shown unless jobs were provided for musicians, James C. Petrillo, president of the Chicago Federation of Musicians, decrees that theatres charging more than 25 cents admission must not use any sound films made in Chicago unless they employ as many musicians as were used in the original recording

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Editorial

Page 7

The Hollywood Scene

Page 29

The United States Circuit Court of Appeals at Denver rules that the case of A. B. Momand, charging a conspiracy of distributors and exhibitors by which he has been unable to obtain pictures at an equitable price, shall be thrown out of court

Page 62

Showman's Reviews

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Asides and Interludes

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Short Subjects on Broadway

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The financial report of Consolidated Film Industries, Inc., for 1936 shows a decline in net income from the total for 1935

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This Week in Pictures

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Pictorial Preview of "Slave Ship"

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In the Newsreels

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Theatre Receipts

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Manipulation of tint and tone to obtain screen effects sometimes sought through natural color processes comes to the fore in producers' consideration after use of method developed by John M. Nicholous in "The Good Earth"

Page 29

Managers' Round Table

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The Release Chart

Page 87

J. C. Jenkins' Colyum

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Technological

Page 56

## Koplar Suit Dismissed

The stockholders' suit brought by Harry Koplar of St. Louis, Mo., against Warner Brothers Pictures, Inc., the three Warner brothers and other directors of the company individually charging mismanagement, abuse of duties as directors and giving away large blocks of stock of the company for no consideration, was dismissed by Judge John P. Nields in the United States District Court at Wilmington, Del., on Tuesday.

## Franchise System Adopted

Edward A. Golden, general sales manager of Monogram Pictures, announced that the company's distribution machinery will be patterned after that of the original Monogram company with 20 to 24 franchise holders operating in key cities.

*Story on page 65.*

## Expect 1,000 at Miami

Confident and climactically justified estimate places at 1,000 the attendance expected for the annual convention of the Motion Picture Theatre Owners of America which opens in Miami on Wednesday next.

*The program of the convention, the personnel of the various committees and complete arrangements are made available on page 27.*

## Paramount Heads Confer

Adolph Zukor, chairman of the board, and Barney Balaban, president of Paramount, will preside at sessions of the company's annual theatre department convention in Miami next week with more than 75 executives and theatre partners in attendance.

*See page 30.*

## Academy Issues Awards

The Academy of Motion Picture Arts and Sciences issued its annual awards for superior achievements in 1936 at appropriate ceremonies in Hollywood on Thursday of last week.

*The winners are named on page 60 and a portrait of Luise Rainer, honored for her performance in "The Great Ziegfeld," appears on page 12.*

## Bill Would End Taxes

Congress was invited to consider a bill proposing elimination of the federal tax on tickets of admission to motion picture theatres and other places of amusement.

*This and other film news from the nation's capital may be read on page 18.*





# This Week



**T**HE DETERMINED GENTLEMAN on your left is Adolph Zukor and his smiling listeners on the set of Paramount's "Swing High, Swing Low" are Producer Arthur Hornblow, Jr., Director Mitchell Leisen, Fred MacMurray and Carole Lombard of the film.

Authentic Lincolnianna borrowed from a valuable collection distinguished the window display (above) for "The Plainsman," Paramount, which won George Limerick, of the Yale theatre, Cleburne, Texas, the First Mention in the Quigley Awards for January.

Holiday pursuits of people in pictures include (below) Director Clarence Badger's fishing trip as yacht guest of Cecil Mason, Columbia general manager in Australia, where he is making "Eagle River"





# in Pictures



for that company, and celebration of Charles Wesley Ruggles' fourth birthday at Sun Valley, Idaho, where Papa Wesley, on his left, is directing the interested Melvyn Douglas and Robert Young in "I Met Him in Paris" for Paramount.

**E**XECUTIVE ACTIVITIES of the week embrace appointments, rumors of appointments, sundry goings and comings and the signing of contracts. Robert Mochrie, on your left above, was assigned to supervision of United Artists sales in the southern district following his recent resignation from a similar post with Warner Brothers.

The positive person on your right above is Jack Miller, virtual dictator of Chicago exhibitor organization affairs until entering voluntary retirement a year ago, whose return to command is regarded as likely in view of certain recent and seemingly concerted developments materially complicating the business of theatre operation.

Home office officials of Twentieth Century-Fox seen in the group at right above tendered a farewell luncheon to F. L. Harley, managing director in England, on the eve of his sailing. Left to right: Walter J. Hutchinson, foreign manager, Truman Talley, producer of *Movietone News*, Mr. Harley, Sidney Towell, treasurer, and W. C. Michel, vice-president.

Twentieth Century-Fox introduced Gracie Fields to lay, trade and fan press representatives at the Waldorf-Astoria hotel following her arrival in New York aboard the *Queen Mary* Tuesday. Seen in the picture (right, center) are Monty Banks, British producer, Felix Jenkins, Twentieth Century-Fox counsel, and Miss Fields.

Ray Wallace, president of Tri-Theatres, Inc., Alliance, Ohio, is seen at right in the act of signing a contract with Imperial Pictures of Northern Ohio, witnessed by H. C. Bissell, president, seated, and, standing, E. J. Smith, of the Imperial New York office, and Cornelius Linehan, treasurer of the Northern Ohio branch.







**L**UISE RAINER, winner of the Academy of Motion Picture Arts and Sciences award for the best performance by a feminine star in 1936, her portrayal of Anna Held in the Metro-Goldwyn-Mayer production of "The Great Ziegfeld," was born in Vienna, Austria, and appeared on the stage under direc-

tion of Max Reinhardt and others before making her screen debut in "Escapade." Her third and current picture appearance for MGM is as O-Lan in "The Good Earth," drab wife of the Chinese farmer, Wang, played by Paul Muni, winner of the Academy award for the best performance by a male star in 1936.

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# FILMS IN MIDDLE OF AFL AND CIO BATTLE

## Employees of Film Exchanges Launch Unions; Organization of Theatre Managers Gets Underway in New York

by JAMES P. CUNNINGHAM

Evidence is at hand that non-unionized sectors of the motion picture industry are to become the battleground in a fight for control between William Green's American Federation of Labor and John L. Lewis' Committee for Industrial Organization.

Formation of unions among film exchange employees is already at hand, and, in New York, an organization of theatre managers has been started. There are also indications from the AFL of intention to unionize all theatre managers and employees. These moves, according to CIO leaders in Washington, are manifestations of the great drive throughout the country for organization of labor. Both the AFL and the CIO are rushing to the field of the motion picture to win control of the new unions as they are forming.

American Federation of Labor representatives are calling meetings in a number of cities for the purpose of unionizing exchanges. Mr. Lewis's CIO representatives are working close by, competitively, in almost all instances. Boston, Detroit and St. Louis are the first targets for unionization of exchanges, to be followed immediately by other centers. "Sit-down" strikes are threatened.

Secrecy surrounds the formation in New York of the Theatrical Business Representatives Guild, whose purpose is ostensibly to organize theatre managers. Meetings are being held this week behind locked doors at the Hotel Lincoln.

The AFL this week extended its campaign to include a new strategy by locals of the American Federation of Musicians to force "live music" into motion picture theatres for reemployment of musicians. Heretofore confined to the picketing of all film houses, Local No. 802 will start in New York to concentrate upon one circuit at a time, selecting RKO as the target for the first new attack.

Chicago's powerful musicians' local, headed by James C. Petrillo, likewise laid down new plans to compel exhibitors to rehire musicians.

American Federation of Labor representatives and the Committee for Industrial Organization first met in film battle this week in Boston in their respective campaigns to effect exchange unionization. The AFL won the first victory.

Exchange employees in Boston, out of which most of New England is serviced with film, were called together by the AFL after a preliminary session held a few days previous. Some 100 exchange workers, poster

## CHILDREN'S "SIT-DOWN" STRIKE BARS ADULTS

*Seven hundred children at a special matinee in Mexia, Texas, staged a "sit-down" strike at the local theatre last Saturday in protest against a short program and what they called poor subjects, the Associated Press reports.*

*Adults, unable to obtain seats, milled about in the foyer. The manager finally refunded the adults' admission payments and acceded to the children's demands for more entertainment.*

*The demonstration began when it was announced that a special showing of "Penrod and Sam" could not be given because the film was delayed in transit.*

clerks, film inspectresses, rewinders, shippers and similar exchange help agreed at the preliminary meeting to request an AFL charter. Then, last Thursday, at the Hotel Bradford, in Boston, a charter was granted after addresses were made by John Fenton, Boston AFL representative, and by other labor leaders. Another meeting will be held later this week to elect officers.

## Lewis Is Out-Maneuvered

The action of the AFL in Boston frustrates the attempt of the CIO to organize the exchange employees there. Mr. Lewis' representatives had been active in Boston before the AFL coup.

Another CIO effort is scheduled for Boston, but the AFL claims it has registered more than 90 per cent of the exchange employees who would be affected. AFL registration fees of \$2 are reported to have been paid by the workers.

The Boston maneuver by the AFL was effected largely by the fast work of Local No. 183 of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators' Union, headed by Thad Barrows. Evidently the AFL intends to rush unionization of exchanges through its strongly entrenched projectionists' unions, which have some 25,000 motion picture operators as members in theatres.

Executives of exchanges in Boston, as elsewhere, generally were maintaining a non-committal attitude. They appeared to hold the opinion that inasmuch as comparatively unskilled labor would be involved, there would be 100 persons ready to step into every job vacated by a member of the new union, assuming that a strike were called to enforce recognition.

It still was too early to determine what "demands" for improved working conditions would be made either by the AFL's exchange or theatre unions or by any exchange or theatre unions formed by the CIO, or

## American Federation of Labor Completes Coup in Boston; Musicians Drop Picketing, Center on RKO Theatres

what additional wages or changes in working hours would be asked.

Executives in New York were likewise non-committal, adopting an attitude of watchful waiting. Nor did they volunteer any estimates as to the extent of any increased expense to distributors and theatre owners if and when recognition of the unions is demanded of them.

## 236,500 Workers

Extent of the field which the AFL and the CIO have before them may be gleaned from the fact that probably less than 30,000 of the 236,500 workers in exhibition are in unions, about 25,000 as IATSE projectionists, whereas none of distribution's 12,000 workers belongs to any union, except, perhaps, a few dozens of projectionists who serve in the exchange screening rooms. The 12,000 exchange workers do not include the 8,000 employed in home offices, clerks for the most part. There has been no indication that such home office employees will be solicited either by AFL or CIO at this time, if at all. All effort at present is expected to be concentrated upon the 12,000 workers in the 500 exchanges in 30 exchange centers.

Executives in New York declared that they had had no word from any of their exchange workers of any dissatisfaction in the ranks, and pointed out that the average weekly pay check in the exchanges approximates \$41.75, computed on the basis of wages paid managerial and office help and the mechanical workers now involved in the unionization move.

## New Union in Detroit

The American Federation of Labor, after succeeding in unionizing Boston employees, struck at once in Detroit, where for a time a sit-down strike was due last Friday, but failed to materialize, although it was understood that it had not definitely been called off.

Despite denials from exchange executives that union difficulties were brewing, the Detroit and Wayne Counties of the Federation of Labor launched the new Inspectresses, Shippers and Poster Handlers Union. The number of applications for membership could not be ascertained, nor could statements be obtained either from exchange managers or the union leaders.

It was reported that the new Detroit union would demand the following wage minimums, which might be taken as the requested standard scale the country over: Minimum of \$40 a week for film shippers, \$32.50 a week for assistant shippers, \$35 weekly for poster clerks, and \$24 a week for film inspectresses, with time and a-half for all overtime and double-time for Sunday work.

Detroit branch managers avoided any con-

(Continued on following page)



# ORGANIZING IN EXCHANGES, THEATRES

(Continued from preceding page)

trovery, but intimated that if a strike materializes, an attempt will be made to service theatres with film in the Detroit territory from their branches at Chicago. A uniformed policeman was stationed day and night in Detroit's Film Exchange Building on Film Row.

The first sit-down strike in the new AFL vs. CIO film rivalry came in Detroit when film inspectresses, shippers and poster clerks quit on the spot at the Twentieth Century-Fox Film exchange, staying out for three hours, until Lester Sturm, exchange manager, effected an amicable settlement. Its nature was not divulged.

No further trouble appeared in Detroit, but as a precaution the local exchanges stepped ahead weekend shipments considerably.

## St. Louis Next

St. Louis was the next center scheduled for exchange unionization, and although the movement there was under cover, significance was attached to a bill introduced in the Missouri legislature by E. M. Brady, of St. Louis, making it legal for union workmen to decline to handle materials or products believed detrimental to the union or to the union workmen. Almost any turn could be given to the film-union movement there were such a bill enacted.

Definite word came last weekend to indicate that the campaign of the American Federation of Labor to unionize exchange employes through the projectionists' IATSE will be pushed to every exchange center, as a preliminary to effecting a closed shop in the theatres.

Admitting that AFL exchange organization is out in the open in Boston and Detroit, AFL leaders added that similar action was being undertaken secretly in other exchange centers, among bookers, shippers, inspectresses and other service classes at exchanges. The movement was expected to be broadened later to take in the entire field of theatre labor and the non-union projection rooms in small town houses.

## Film Service as Weapon

Under the AFL's apparent strategy, any exhibitor or circuit refusing to negotiate with representatives of the IATSE or the proposed new organizations of theatre service employees might find it difficult to obtain film from unionized exchanges. Such theatres could be declared "unfair to organized labor" and union exchange employees could be asked to refuse to book, inspect or ship film or advertising material and posters to such houses. Thus every theatre in the country could be affected by the AFL drive in exchanges. The 12,000 employees in the 500 exchanges might be viewed as the instrument through which 200,000 theatre employees could be unionized.

The tying in of the exchange workers with theatre employees is causing New York executives more concern than anything else in the new movement toward vertical unionization.

Organization of exchange employees was attempted last year in New York, Boston and

## TAXES, CENSORSHIP LEGISLATIVE TOPICS

*Although a new tax proposal was introduced in only one state, Nebraska, this week, the subject of new or modified levies affecting the industry continues a major issue in state legislatures.*

*A. L. Miller, Nebraska state senator, suggested the raising of additional money for relief by the imposition of a tax on theatre admissions, cigarettes and liquor. The measure was in addition to two other bills pending in the legislature asking a 10 per cent gross film rental tax and a 10 per cent levy on theatre grosses.*

*A bill to tax checkers from \$10 to \$25 was killed in the North Dakota legislature.*

*A joint meeting of the assessment and taxation committees of the Kansas House and Senate was held in Topeka to study a proposed tax of 1 cent for each 20 cents of admission received by amusement enterprises.*

*A Texas legislative committee was considering a levy on admissions of 25 cents or more.*

*An act requiring more rigid censorship in Pennsylvania was introduced in the legislature of that state with the support of the board of censors.*

*A bill passed in the North Carolina legislature legalizes Sunday shows in Cherokee County.*

Washington without success. The drive was reported to have lost much of its force at that time through internal labor politics stemming from the clash between Mr. Green and Mr. Lewis. In addition, legal contests directed against the Wagner-Connelly Act discouraged pressing action when that difference developed.

An effort to organize theatre service employees, unsupported by the IATSE, however, was made in New York three years ago and collapsed within six months. The same employee classifications are involved in the current organizing move. They are ushers, cashiers, doormen, ticket takers, janitors, porters and scrubwomen.

The Motion Picture Theatre Owners of America is gathering information on progress of the drive and the subject will be one of the principal subjects of discussion at the exhibitor organization's national convention in Miami, March 16th to 18th. Reports will be made and discussion led by the convention committee on labor relations, which is headed by Fred Wehrenberg of St. Louis, chairman of the board of M. P. T. O. A.

Hal Over, a theatre press agent, is credited with being the sponsor of the New Theatrical Business Representatives' Guild, affixing his signature to this invitation, dated March 5th, to managers in New York:

"There will be a charter organization meeting of the Theatrical Business Representatives Guild—not connected with any union or labor organization—at the Hotel Lincoln . . . New York . . . on Tuesday, March 9th. You are invited to attend. These invitations are limited. Please bring this with you for admittance."

Mr. Over, asked Wednesday to outline the purpose of the Guild, denied that it is a "union," or that it is intended to "force any issues, but, rather, will be a "social" organization in the show business to promote good will between employer and employees. Mr. Over, however, explained that the Guild "will try to educate some exhibitors to engage a better type of theatre manager." He added: "We may need a union eventually to stop persons in our own profession from throat cutting and backbiting."

## Washington Headquarters Silent

The American Federation of Labor in Washington would not discuss the new Guild, but it was learned in New York that the sponsors—their identities all kept secret—had invited a group of New York theatre managers to discuss the union, with the idea of extending its membership to embrace other theatre employes. The plan, it was said, had been talked of quietly for months in the East, finally crystalizing at the meeting at the Lincoln Hotel at midnight on Tuesday, the late hour having been found necessary in order to permit of a larger attendance after the managers' workday.

Managers of the RKO and Loew circuits were said to have been among those invited to attend. On learning of the move, executives of both circuits reputedly sent word back that "if they (their managers) attended the gathering they need not bother coming back to their theatres the next day."

Washington leaders of the CIO this week disclaimed any direct "national" authorization to unionize the motion picture business in the field. It was conceded that unorganized sectors of the industry are to become a battleground between the Federation and the Committee for Industrial Organization, but without the "direct instigation" of Washington officials.

## "Sign of the Times"

The formation of new unions among film exchanges in Boston and Detroit, moves for similar action in other exchange cities, and suggestions for the unionization of theatre managers and theatre staff workers are, according to CIO's Washington headquarters, manifestations of the drive throughout the country for organization of labor.

Regional offices of the CIO have been established in a number of cities, and in other places local branches have sprung up, it was explained. But all these actions are "on their own," even though in the future an effort to coordinate and centralize will be made by the national CIO.

Where no existing CIO union has jurisdiction, such local groups will be assigned, as they are formed, to the nearest CIO organization temporarily, an outstanding ex-

(Continued on page 15, column 1)



# MUSICIANS CHANGE THEIR STRATEGY

(Continued from preceding page)

ample being the affiliation of CIO fountain pen workers in Detroit with the CIO automobile union. Thus an exchange or theatre local of CIO, if and when formed, might join with a nearby steel union.

## "Not Discouraging" Locals

While the formation of local CIO organizations, such as that attempted in film exchanges in Boston, is not being sponsored directly from Washington, Mr. Lewis said that the national organization is "not discouraging them."

Locals of the American Federation of Labor, both in and out of the motion picture business, are making every effort to attract the new groups.

Mr. Lewis said that the formation of organizations among the non-unionized groups of the industry does not necessarily foreshadow a drive for a CIO national union of all the motion picture industry.

The CIO, he declared, has no intention of attempting to invade fields already highly organized, such as the building trades, or the railroads. This, it is assumed, would also exclude the highly organized field of projectionists in theatres. But, he added, the CIO will not discourage the affiliation of groups in those industries which are not now members of the existing unions. This would mean that the CIO would encourage affiliation with it of AFL unions already operating.

Washington observers pointed out that the CIO at present is a loosely knit, voluntary association of unions interested in promoting vertical industrial unionization in mass production industries virtually untouched by craft unionism. Thus, the motion picture's dozens of craft unions in Hollywood which are affiliated with the AFL do not at this moment constitute logical candidates for the CIO, where as the non-unionized theatres and exchanges are.

## Musicians Change Strategy

Independent of the new AFL versus CIO campaign, the American Federation of Musicians, through Local No. 802 in New York, began to concentrate its "live music" fight on one circuit at a time, after conceding that five months of picketing Broadway theatres had resulted in no jobs for musicians. The local voted to limit its campaign to the Radio-Keith-Orpheum theatres and to withdraw its pickets from the houses of four other circuits and independents.

The change of policy came after sharp debate at the union headquarters near Rockefeller Center.

The theatres from which pickets will be withdrawn are those of Loew's, Warner Brothers, United Artists, Skouras and the independent Criterion Theatre, Broadway between Forty-fourth and Forty-fifth Streets.

It was learned that the American Federation of Actors, originally a party to the campaign, had withdrawn, chiefly because Local 802 was paying its pickets 25 cents an hour and the AFA was using volunteers. In the new campaign, it was said, Local 802 will use volunteer pickets.

## Petrillo Tries New Plan to Get Jobs for Musicians in Chicago

by WILLIAM F. CROUCH  
in Chicago

Chicago exhibitors found another bundle of trouble lying on their doorstep this week when a movement to put more musicians back into theatres was launched by James C. Petrillo, president of the Chicago Federation of Musicians.

Mr. Petrillo hopes to enforce a rule forbidding theatres which charge more than 25 cents admission from using any sound film made in Chicago, unless the theatre employs the same number of musicians as were used in making the original sound recording. Theatres charging 25 cents or less would be required to hire an organist or pianist.

Very few sound films are made in Chicago, and most of these few are so-called industrial films, not shown in theatres.

Mr. Petrillo recognizes this situation but thinks Chicago, some day again, may become a producing center. He also entertains the thought that his campaign will be extended to include the union musicians in Hollywood studios, so that no sound films could be shown unless theatres first met the terms set down by the local musicians' unions.

Mr. Petrillo said the new ruling affected all sound film made in Chicago. This would include trailers.

Exhibitor leaders said they did not think the local union could legally make such demands. Managers of theatres now running without any musical talent said they thought they would not be affected.

## Rulings on Sound Recording

The ruling for sound film recording as handed down by the local union include the following:

"Sound picture recordings made in the Chicago jurisdiction may be used in theatres charging not over twenty-five cents admission provided an organist or pianist is used.

"Where the price of admission exceeds twenty-five cents, the sound picture recording company agrees that these recordings shall be permitted to be used in those theatres only on condition that the same number of local musicians will be employed as were employed in the making of the original sound recording.

"The 'dubbing' of sound recordings is prohibited.

"Sound picture recordings made in the Chicago jurisdiction cannot be used in the jurisdiction of another local without permission of the local in the jurisdiction wherein the recordings are to be used.

"All sound picture recording engagements must be contracted for on forms furnished by the Chicago Federation of Musicians for this purpose. Contracts to be valid must be approved by the board of directors.

"Each sound picture recording shall have a registered number, which number must be filed with the Chicago Federation of Musicians."

Radio stations are perhaps even more seriously affected than the theatres.

Since February 1, under Mr. Petrillo's order, no union musician in Chicago has been permitted to make any kind of recording.

Hereafter, under the new rules, records may be made by Chicago musicians, but they may not be used by any radio station unless the station, in its broadcast of the recorded music, keeps the same number of musicians standing by as the number used in making the recording.

There are several recording companies in Chicago which make records for distribution among radio stations. These companies will be affected immediately by the rules, said Mr. Petrillo. He explained that an advertiser who puts his radio program on records and sends them to hundreds of small radio stations would not be permitted to use them in any city unless the musician's union of that city gives its approval.

"If radio stations have to hire the same number of musicians anyway when they use a record," he said, "then they will use human beings to provide music. 'Mr. Canned Music' has taken the place of 35,000 musicians."

Executives said they had contracts with the local union regarding musicians they used. They would not, it is learned, be affected by this new rule until their present agreements expired. Dates on the expiration of these contracts were not revealed.

## Rulings on Radio

The ruling as regards radio stations include the following:

"Recordings may be made for use in the home.

"All other recordings may be made and used provided the same number of musicians employed in the making of the recordings are employed wherever such recordings are used.

"The 'dubbing' of records is prohibited."

## Fox Theatre Loss Placed at \$435,880

Fox Theatres Corporation showed a loss of \$435,880 during the three and one-half year receivership period from June 22, 1932, to December 31, last, resulting in a deficit at present of \$35,298,413, according to the financial report of Milton C. Weisman, receiver, filed with the United States district court in New York Tuesday.

Mr. Weisman placed a valuation of \$9,596,699 on the company's assets, against a book value of \$10,091,171. Cash on hand amounted to \$753,353. Investments in and advances to subsidiaries were listed at \$28,693,904. The report stated that claims amounting to \$26,634,741 have been settled for \$5,873,354 are still undecided. Realization of assets resulted in a book loss of \$9,057,573, according to the report. A loss of \$39,347 for the six-month period ending last December 31 was reported.



# "SLAVE SHIP" DRAMATIC



**B**OX office analysts in Hollywood scanning the record for case histories on which to base predictions relevant to "Slave Ship," the Twentieth Century-Fox production in preparation for release on April 23rd, are finding precedents few in number but definite in significance. Slavery has appeared infrequently but notably as screen story material. Its use has been restricted, as if by common consent, to important pictures. Between "The Birth of a Nation" and "Anthony Adverse" are to be found three filmings of "Uncle Tom's Cabin,"

one of them primarily a musical, and practically no other treatment of the subject save as incidental or background information indicated in reference to other topics.

*A Herald Preview  
in Advance Stills  
by Gus McCarthy*

A number of reasons may be advanced to account for this circumstance, among them certain psychological connotations and geographical considerations, but the box office analyst is not concerned with such matters as these. He looks sharply at the black ink entries opposite the titles and concludes that slavery is a likely subject for a substantial motion picture treatment about now. He has been looking at "Slave Ship" in the making, inspecting the past performance chart with reference to the personnel employed, and he doubts not that this is the substantial treatment due.

**S**UCH matters as the psychological connotations and geographical considerations mentioned may be dismissed, the analyst believes, as attended to in advance of shooting by Nunnally Johnson, associate producer, whose "Country Doctor" and "Road to Glory," are two among many past achievements which had their own problems. Similarly reliable, it may be assumed, is the direction of Tay Garnett, whose works since "The Spieler" in 1920 embrace just about every kind and style and scale of motion picture production.

On the talent side "Slave Ship" is impressively manned. Wallace Beery's role, indicated in stills reproduced in adjacent columns, is clearly a made-to-order assignment. It is reminiscent, as to personality, of his character in "Min and Bill." And along with him throughout the story goes Mickey Rooney, last seen in "The Devil Is a Sissy," in an admiring relationship recalling the juvenile role played by Jackie Cooper in "The Champ."

Romantic interest is carried by Warner Baxter, lately seen in "To Mary With Love" and "The Prisoner of Shark Island," and Elizabeth Allan, whose recent appearances have included performances in "A Woman Rebels" and "Camille."

Others whose names are automatically associated with top flight entertainment are Peter Lorre, from "Secret Agent" and "Crack-Up," Minna Gombell, of "Banjo on My Knee," Arthur Hohl, Jane Jones, Billy Bevan and George Sanders. These and



# SEA STORY



associated players in a cast numbered by hundreds portray the colorful characters whose interests in the slave trade distort personalities and warp judgments in such manner as to build up a sequence of melodramatic complications which are worked out as often by physical force as by moral suasion. Out of the nature of their occupation comes much of the motivation which keeps the story moving along in terms of action described by those familiar with what has been done as thrilling by reason of unfamiliar incentive and the generally lawless atmosphere which prevailed on the slave ships of the era.

"Slave Ship" has in common with "The Birth of a Nation" the fact that, while it depicts slavery as it was practiced, it also depicts the ending of the practice which mankind came in time to outlaw. This is regarded as an essential factor in the computations of analysts setting out to forecast public reaction to this or any picture of like subject matter. It is counted upon to cushion the impact of material strong in emotional effect and necessarily primitive in dramatic appeal.

**T**HE story has to do with the last of the slave ships, the *Albatross*, which comes to disaster at the close of the picture, and with its master, played by Warner Baxter, whose attempt to reform himself and his ship after an adventurous career in the slave trade is opposed by his first mate, played by Wallace Beery, and the crew. Action of the story places the captain



and his bride aboard the boat and at the mercy of the mutineers, who continue their slave trading operations in defiance of his orders. Peter Lorre plays the slave dealer.

The story is by William Falkner from a book by George S. King and the screen play is by Sam Hellman, Lamar Trotti and Gladys Lehman.

Actual filming of the picture took 102 days and followed months of preparation. The production budget is described as substantial, which one needn't be a box office analyst to grant.



# EXHIBITORS SEE HOPE IN PROPOSAL IN CONGRESS FOR TICKET TAX REPEAL

**Chairman of House Committee Says Income Tax Returns May Permit Dropping All Miscellaneous Levies**

by FRANCIS L. BURT  
in Washington

The first ray of hope seen in years for repeal, or at least sizeable reduction, of the United States Government's ten per cent assessment on tickets to theatres and other places of amusement became evident this week.

Under a bill introduced in Congress by Theodore A. Peyser, Democratic Representative of New York, all of the admission taxes would be eliminated 30 days after enactment of the measure.

The motion picture industry's interest in Congressional affairs this week was centered on Representative Peyser's welcome proposal, although some attention was turned to a new copyright bill, the resumption of hearings on the so-called Dickstein bill to restrict immigration of alien actors, and abandonment by Adolph Joseph Sabath, Representative, Illinois, of his proposal to investigate receiverships of large corporations. (Testimony in the hearings on the Dickstein measure appears elsewhere on this page.)

Representative Peyser's bill to eliminate admission taxes was sent to the House ways and means committee, presided over by Robert L. Doughton, of North Carolina, who on Monday held forth hopes that all the so-called "nuisance" levies, including the admissions tax, might be wiped off the tax slate this summer.

## Confers with President

Following a conference with President Roosevelt at the White House, Mr. Doughton again declared that no new taxes would be sought by the Administration this year and added that returns from the federal personal income tax this month may be so far above original estimates as to permit abandonment of all the miscellaneous taxes.

Not only was national income last year much greater than since the advent of the depression, preliminary estimates show, but the new tax on the undistributed income of corporations will do much to swell receipts of the Treasury this month.

Definite figures on income tax receipts will not, of course, be available for some days, but Treasury reports show that during the first week of March income tax payments were nearly 70 per cent above those for the corresponding period last year and miscellaneous tax receipts were up nearly 25 per cent.

With the exception of taxes, the legislative situation remained quiet during the week, so far as the film industry was concerned, the only other legislation introduced being the Daly copyright bill, one of the several which came before William I. Sirovich's patents committee in the House last year. John B. Daly, Pennsylvania Congressman, reintroduced his measure but did not indicate that it was submitted in anticipation of early hearings.

In fact, the outlook is that no hearings on

## BRITISH TALENT HITS INVADERS

*The British Variety Artists Federation in London Monday filed a protest to the Ministry of Labor against the importation of foreign talent competition, especially during the Coronation period. The protest was aimed directly at American artists.*

*The federation outlined three demands: that English talent get employment preference; that the split on entertainment programs should be 60 per cent British and 40 per cent foreign, and that every time two foreign acts get work in England, one British act should be hired in that foreign country. A survey indicated that there are at present about 2,000 foreign artists playing British theatres.*

any such matters affecting the industry will be called for some time to come, because of the continued pressure of other and more important matters. In any event, Mr. Sirovich has not yet filed his version of the proposed new copyright law and it is doubted that any copyright hearings will be called until he has done so.

## Calls It Protection Measure

Declaring his bill was designed primarily to protect the interpreter of musical compositions either through the medium of radio or the motion picture, Judge Daly declared: "If motion pictures use the interpretation of any conductor's music in the course of a production, I feel that the conductor who worked out the arrangement on the composition should be entitled to some remuneration for his work."

The new Daly bill includes a controversial \$250 damage fee clause which is exempted under the pending Duffy copyright bill. Congressman Daly feels it is essential for an association such as the American Society of Composers, Authors and Publishers, or any association representing composers and authors to have the right to collect for use of their works.

## Sabath Ill

Illness of Mr. Sabath last week induced the House to postpone consideration of his resolution to continue the special investigation of bankruptcy activities in large corporations, and the measure will not be taken up until after pending legislation is out of the way, in all probability. There is considerable opposition to continuance of the inquiry, which some members of Congress declare has been going on for a long time, at a rather high cost, without producing anything material in the way of results.

Union labor this week lined up behind President Roosevelt's plan for reorganization of the federal judiciary, with announcement by Major George L. Berry, coordinator for industrial co-operation, that the Stage Employees and Moving Picture Machine Operators of the United States and Canada were one of some 26 national and international unions participating in the annual convention of his Labor's Non-Partisan League, called for the purpose of making known labor's support of the President.

## Dickstein Charges Fear of Reprisals Hindered Hearings

Motion picture, stage and operatic producers were held out as bogey-men ready to ruin the career of any artist daring to defend the Dickstein alien actor bill as the House immigration committee concluded hearings on the measure this week in Washington.

That fear of reprisals had kept from Washington many celebrities who are in favor of the legislation was charged by both Representative Samuel Dickstein of New York and Charles Henry Freeman, New York concert manager, on Tuesday.

Secondary features of the final hearing were the charge by Mr. Freeman that the National Broadcasting and Columbia artists bureaus had secured a monopoly on concert talent, and the implied lack of enthusiasm for the bill by the State Department indicated by John Farr Simmons, chief of the visa office.

Representatives of interests who had already appeared, including Gabriel L. Hess, general counsel for the Motion Picture Producers and Distributors of America, were refused an opportunity by Chairman Dickstein to testify on the amended bill which he wrote following last week's hearings, and which eliminated the so-called quota features of the original measure and provided for the unrestricted entry of talent from countries which did not "discriminate" against Americans. Mr. Hess and other representatives seeking an opportunity to present their views were told that they could file briefs with the committee prior to its meeting on March 18 to consider the report on the bill.

While he admitted at the hearing that the bill could be administered, although he said it would be a burden, Mr. Simmons at no time disclosed that the State Department was in favor of it, sidestepping all questions designed to bring out the attitude of the department.

Emphasizing that he had no quarrel with the network artists bureaus, Mr. Freeman, who appeared originally before the committee last month, declared that they have a monopoly on talent and added that it is the only monopoly on which no governmental regulations have been adopted. He added that he would like to be one of the group controlling the situation, and said that the result of the monopoly is that American talent is deprived of opportunities.

Mr. Freeman told the committee that he had prepared to bring a number of witnesses to Washington to testify in favor of the bill but that they had all backed out because of fears that their careers would be ruined. After the hearing, Mr. Dickstein told the same story, but refused to give names of the Hollywood and Broadway artists who last week he promised would appear.





*Hail*

**"THE KING!"**

ESPECIALLY

Film Daily, Motion Picture Daily, Motion  
Picture Herald, Variety Daily, Jay Emanuel Pub.,  
Box-Office, Showmen's Trade Review, and Film Curb





Hail! Hail!

THE GANG'S AL

# "THE KING and th



"Has what it takes to spell boxoffice! A brand new star, a topnotch supporting cast, a bell ringing story combine to bring to the screen one of the most entertaining of current pictures! And it will profit plenty!"  
Variety Daily



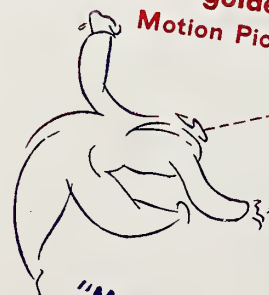
"A wow! A topflight hit on all counts! Will be the most talked-about picture of the year! Superlatively good entertainment and a superlative box-office bet. Gravet's reception will build rapidly and so will the picture—for a smash winning from the deluxers down!"  
Hollywood Reporter



"With appeal from key cities to cross-roads it's headed for certain boxoffice championship! Smart showmanship is evident in every foot! It will show golden returns!"  
Motion Picture Daily



"A topnotch production that should play a merry jingle on the cash register! It lacks nothing in the way of entertainment!"  
Showmen's Trade Review



"Marvelous is the word for it! It is absolute tops!"  
Phil Lonergan, Picturegoer

"The choicest bit of frothy, bubbly, effervescent entertainment that has graced the screen for many months!"  
Box-Office



"Warner Bros. has a knockout picture and Hollywood has a grand new star!"  
The Cinearte



# RAVING THEIR HEADS OFF ABOUT "THE CHORUS GIRL"

"The elements exhibitors and patrons want in a picture are abundant here! For the de luxe theatre as well as the most humble! The fadeout had the audience in wild laughter! No one should encounter any difficulty in selling this attraction to the public!"  
Motion Picture Herald

"One of the gayest comedies in years! If you see 'The King and the Chorus Girl' once you'll want to see it again and again!"  
"Hollywood Whispers" Broadcast

"Boy, here's one that hits the bull's eye and then some. It is a knockout and no mistake! Just about tops in the comedy line. Audiences will simply howl. You just can't go wrong on it. The sort of picture that will send the dough-remi into any box office in the land!"  
Film Curb

"Sure to register at the box office! It's smart picture entertainment!"  
Jay Emanuel's Exhibitor

"Ranks with best fine comedy that has been screened. It is a nifty piece of film writing and excellent direction!"  
Film Daily



GROUCHO  
MARX  
Wrote It!



MERVYN LEROY  
Produced It!

## WARNER BROS.

HAVE IT!

... And we made a new star at the same time! They're hailing him over on the next page!



# "FERNAND GRAVET CLICKED POWERFULLY!"

Walter Winchell



He's the Ex-King!



"Fernand Gravet proves a real find. As winning a personality as has come to these shores within memory!" **Hollywood Reporter**

"Fernand Gravet will have Hollywood on its ears and the nation at his feet. He has the combined charm of all Hollywood's better actors, plus the handsome appearance of all your Robert Taylors!"  
"Hollywood Whispers" **Broadcast**

"Fernand Gravet combines the smartness of a David Windsor, the frank air of a Gable and the insouciance of a Chevalier!"  
**Los Angeles Times**

"Warner Bros. have uncovered a star who will be a brilliant addition to its list! Unlike the unusually ballyhooed newcomer, Fernand Gravet has looks, personality and ability!" **Motion Picture Herald**

"Fernand Gravet should become an immediate favorite! He has the ability to capture a grand following from both sexes!"  
**Motion Picture Daily**

"Fernand Gravet's personality is a sheer delight! His American film debut will make him a box-office smash!" **Box-Office**

"Fernand Gravet is 1937's most promising addition to the American screen!" **Los Angeles Examiner**







It All Goes to Show That  
50 MILLION FRENCHWOMEN WEREN'T WRONG ABOUT

# Fernand Gravet

(pronounced SUCCESS)

They just *couldn't* be  
wrong—look at the way he works!



he's the Chorus Girl!



But he's only *part* of  
the tremendous values  
poured into this show!

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lifetime on the next page!...



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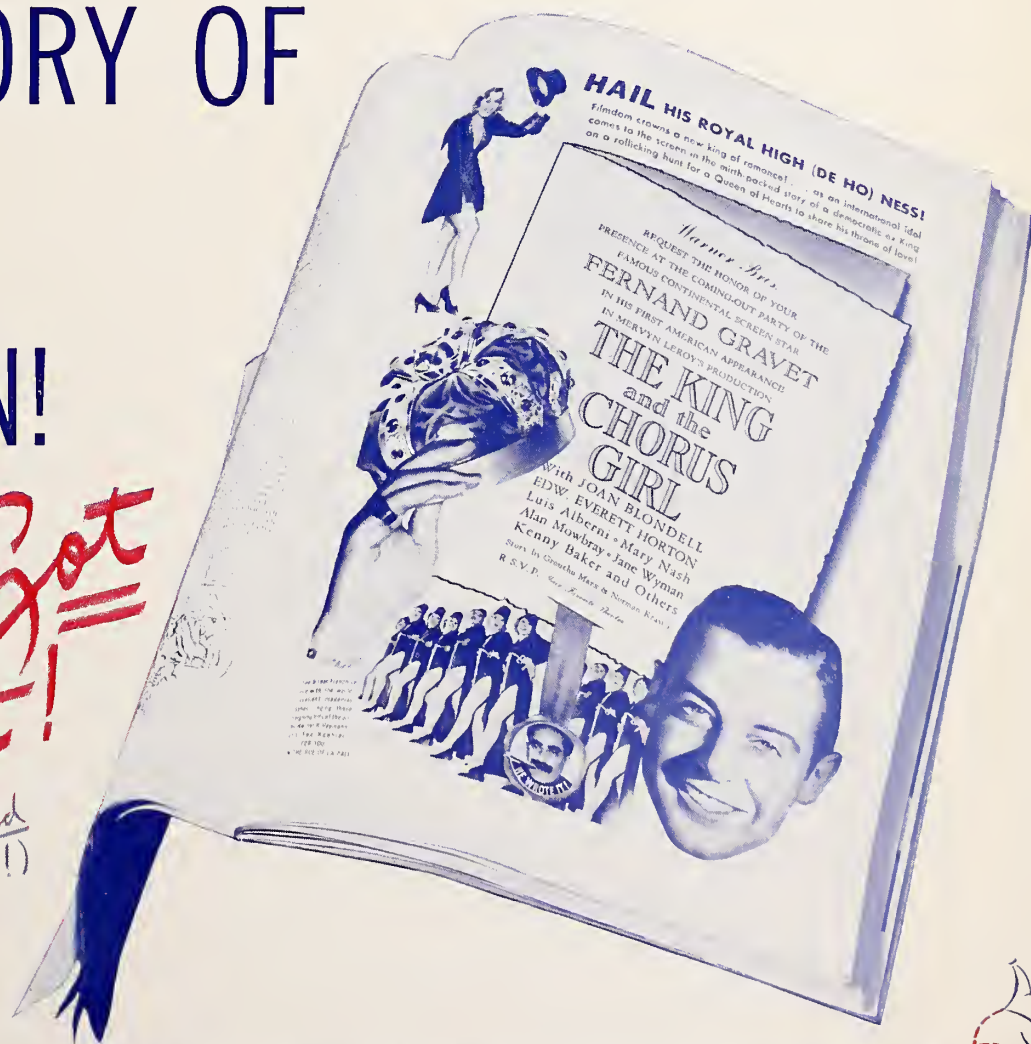
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# IT'S AN EASTER



## THE KING AND THE CHORUS GIRL

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# MPTOA CONVENTION DELEGATES START CONVERGING ON MIAMI

## Final Details of Annual Gathering's Business and Social Program Completed by Mitchell Wolfson's Committee

Representative leaders in American exhibition, empowered to act for hundreds of exhibitor colleagues in state organizations, will start converging this weekend on Miami, Fla., to take up matters of theatre policy and procedure on the convention floor of the Motion Picture Theatre Owners of America, assembling next Wednesday to Friday in the Miami Biltmore hotel.

Advance hotel reservations reported directly from Miami this week were more than double those of any previous MPTOA convention, the more optimistic predictions estimating an attendance of 1,000. At least 80 Paramount theatre partners and home office executives will be on hand for both the MPTOA convention and the annual Paramount theatre conference which follows.

MPTOA's annual election of officers, scheduled for Thursday, is expected to return to office the entire regime now headed by Edward L. Kuykendall, president, and including M. E. Comerford, Scranton, Pa., first vice-president; M. A. Lightman, Memphis, second vice-president; B. N. Berinstein, Los Angeles, third vice-president; A. Julian Brylawski, District of Columbia, fourth vice-president; Morris Loewenstein, Oklahoma City, secretary; Walter Vincent, New York, treasurer, and Edward Levy, New Haven, Conn., general counsel.

There will be some changes, however, in the board of directors, of which Fred Wehrenberg of St. Louis is chairman. As now constituted the members are: William Benton, Saratoga, N. Y.; B. N. Berinstein, Los Angeles; Joseph Bernhard, New York; Hugh W. Bruen, Seattle; Ed M. Fay, Providence; Y. Frank Freeman, New York; L. C. Griffith, Oklahoma City; O. C. Lam, Rome, Ga.; Sidney B. Lust, Washington, D. C.; Jules H. Michael, Buffalo; Jack Miller, Chicago; Charles W. Picquet, Pinehurst, N. C.; Samuel W. Pinanski, Boston; Benjamin Pitts, Fredericksburg, Va.; Lewen Pizor, Philadelphia; Edward A. Schiller, New York; Spyros Skouras, New York; John C. Stapel, Columbia, Mo.; Major Leslie E. Thompson, New York; Judge Roy L. Walker, Lampasas, Texas; Morgan A. Walsh, San Francisco; Charles E. Williams, Omaha, and R. X. Williams, Jr., Oxford, Miss.

Fewer changes will result from the elections to the executive committee, which governs MPTOA policy matters, and the board of trustees. The executive committee is composed of Mr. Kuykendall, O. C. Lam, Jack Miller, Samuel W. Pinanski, Lewen Pizor, Major Leslie Thompson, Morgan A. Walsh and Charles E. Williams. The board of trustees includes Mr. Kuykendall, M. E. Comerford, Walter Vincent, Joseph Bernhard, Y. Frank Freeman, Charles Picquet, Edward Schiller and Major Thompson.

Gaumont-British Pictures is inviting the MPTOA's conventioners to the American premiere of its London-made "Silent Barriers," next Wednesday at Miami's Lincoln theatre.

James J. Davis, senator from Pennsylvania, Robert H. Jackson, assistant U. S. attorney gen-

## TAX ADVOCATES CITE GIVEAWAYS

*Legislatures are using the prevalence of Bank Night and other giveaways in Lincoln, Neb., as an argument for passage of pending tax bills. One calls for a 10 per cent tax on admissions and another for 10 per cent of film rentals.*

*"If an exhibitor sees fit to entice attendance at his theatre by offering to give away from \$25 to \$3,000 a night, I don't see why he should squawk about these bills," says Senator Tracy Frost.*

*While the bills are pending, exhibitors are seeking injunctions from the courts to prevent interference by the attorney general on enforcement of lottery laws.*

eral, and Sol A. Rosenblatt, who was administrator of the film code under the National Recovery Administration, were invited to speak March 18th.

Of the 21 display booths for exhibition of the newest theatre equipment, furnishings and supplies, reservations announced included these: Booth No. 1—Forest Manufacturing Corporation, Belleville, N. J.

2 and 3—International Seat Corporation, Union City, Ind.

4 and 5—Paramount Pictures, New York.

6—Wenzel Company, Chicago.

7—Wagner Sign Service, Inc., New York.

8 and 9—Motiograph, Inc., Chicago.

10 and 11—National Screen Service, New York.

12—Hollywood Advertising Company, New York.

13 and 14—General Register Corporation, New York.

15—Hurley Screen Company, Long Island City, N. Y., and C. S. Ashcraft Manufacturing Corporation, Long Island City.

16, 17 and 18—National Carbon Company, New York.

19—Dictograph Products, New York.

20 and 21—RCA Manufacturing Company, Camden, N. J., and Electric Research Products, New York.

The newer developments in theatre lighting occupy a major place on the program Wednesday forenoon. Francis M. Falge, theatre illumination expert on the Nela Park engineering staff of the General Electric Company, will discuss materials and mechanical arrangements for modern lighting schemes, while Ben Schlanger, New York theatre architect, will include auditorium illumination in a talk on architectural provisions for good visual conditions.

Following is the program of the convention:

## TUESDAY, MARCH 16

9:00 a.m. Registration.

10:00 a.m. Sight-seeing tour of Miami and environs, leaving from the Miami Biltmore Hotel.

10:30 a.m. Meeting of the MPTOA executive committee.

12:30 p.m. Annual meeting of the MPTOA board of directors at the Miami Biltmore Country Club.

2:30 p.m. Opening business session, ballroom of the Miami Biltmore Country Club.

## All Officers Are Expected to Be Re-elected; Several Changes Coming in Board of Directors; Paramount Meeting Follows

Convention called to order by Mitchell Wolfson, general chairman.

Invocation, Rev. Leslie Barnett, Coral Gables Congregational Church.

Addresses of welcome by Fred P. Cone, governor of Florida, and A. D. H. Fossey, mayor of Miami, with response by M. A. Lightman, Memphis, Tenn.

Annual report of the president, secretary, general counsel and committees.

9:00 p.m. Reception in the Patio of the Miami Biltmore hotel.

## WEDNESDAY, MARCH 17

10:30 a.m. Business Session in the Convention hall.

"A Demonstration of New Methods in Lighting for Motion Picture Theatres"—Francis M. Falge, General Electric Co., Nela Park, Cleveland.

"The Forgotten Audience among the Deaf in Theatres"—Dan D. Halpin, vice-president, Dictograph Products Co., New York.

"Modern Theatre Fronts and Their Influence on Attendance"—E. L. Patton, Pittsburgh Plate Glass Co.

"Proper Maintenance of Sound Equipment"—E. M. Hartley, manager, Photophone Division, RCA Mfg. Co., Camden, N. J.

"Modern Functional Design of Motion Picture Theatres"—Ben Schlanger, architect, New York.

"What Air Conditioning Means to the Box Office"—L. L. Lewis, Carrier Corporation, Newark.

"Improvements in Theatre Seating"—Raymond S. Reed, Heywood-Wakefield Co., Gardner, Mass.

11:00 a.m. Luncheon and beach party for the ladies at the Roney Plaza Cabana Sun Club. Luncheon at the Cafe de la Paix, 11:30 to 1:00 p. m., afternoon on the beach.

12:30 p.m. Luncheon on the south terrace of the Miami Biltmore hotel.

2:30 p.m. Business Session in the Convention Hall.

"Merchandising Motion Picture Entertainment—What the Distributor Can Do to Help Sell the Show."—The following advertising executives have been invited to speak:

Hy Daab, Columbia; Si Seadler, Metro-Goldwyn-Mayer; Robert M. Gillham, Paramount; S. Barret McCormick, RKO Radio; Charles E. McCarthy, Twentieth Century-Fox; Paul Gulick, Universal; Monroe Greenthal, United Artists; S. Charles Einfeld, Warner Bros.

Address by Col. Carl Byoir, public relations counsel, New York.

"Theatre Advertising in Newspapers"—Hal Kopplin, Wometco Theatres, Miami.

"Winning New Patrons"—Roy L. Smart, Wilby-Kinney Management Company, Charlotte, N. C.

"The Value of a Theatre to the Community"—M. A. Lightman, Malco Theatres, Memphis.

"Systematizing Theatre Operation"—Brownie Akers, Griffith Amusement Company, Oklahoma City.

"Theatre Operation in England"—Percy Phillipson, president, Automaticket, Ltd., London.

"The Economic Level of Admission Scales"—Warner Bros.

(Continued on page 30, column 3)



# COMPANIES WIN ANTI-DUAL RULING; PUBLIC VOTES AGAINST PRACTICE

## Court Grants Request for Rehearing of Perelman Case After Holding That Companies Violated Anti-Trust Law

The widely prevalent practice of showing two feature motion pictures on a single program reappears this week as the hardy perennial of both industry and public controversy, losing one decision in the courts, and two others, to the public.

The United States circuit court of appeals granted the request of six large distributors for a rehearing of the so-called Perelman double feature case, in which the companies the day before had been ruled in violation of federal anti-trust laws for conspiring contractually to forbid dualing.

Missouri newspaper readers voted three-and-one-half to one against double bills.

Opposition to double features was voiced by the National Education Association of the United States, composed of 190,000 teachers and principals, in everyday contact with millions of students and their parents.

In an almost unprecedented action, the United States circuit court of appeals for the Philadelphia district withdrew a decision it had handed down a day previously reaffirming a previous ruling that the six companies were violating the federal anti-trust laws by requiring exhibitors, through clauses in rental contracts, not to show two features on the same program.

### Decision Recalled

The first decision was handed down last Thursday, and on Friday the court ordered the decision recalled, setting the case down for another hearing with the explanation that Thursday's decision was filed by mistake. No date was set for the reargument, which will be the third that the federal appeals court in Philadelphia will have had on the original ruling made by George A. Welsh, United States district court judge, on Jan. 16, 1935, against the distributing companies.

Joseph Buffington, J. Warren Davis and J. Whitaker Thompson were the judges who created the unprecedented situation by rescinding their ruling. A *per curiam* filed on Thursday had favored the independent exhibitors, but later William P. Rowland, clerk of the court, announced that the ruling had been filed by error.

In the first instance, the court, in refusing to rescind its opinion of January, 1936, when it upheld District Court Judge Welsh's ruling, decreed that the distributors, in refusing to sell their products to double-feature houses, were in "conspiracy."

### Companies Seek Reversal

The appeal first was argued when the following companies sought to obtain a reversal of Judge Welsh's original decision: Metro-Goldwyn-Mayer Distributing Corporation, Paramount Pictures Distributing Corporation, Radio-Keith-Orpheum Distributing Corporation, Twentieth Century-Fox Film Corporation, United Artists Corporation and Vitagraph, Inc. (Warner Brothers.) Columbia and Universal

## EXHIBITORS ACT TO STOP TAX IN JAPAN

*Exhibitors of Japan are taking steps to strengthen their united protest against new taxes on amusements expected to be presented soon to the Japanese Diet. Two meetings of exhibitors have been held.*

*Petitions are being prepared for presentation to the Government, and there is some indication that the opposition will result in the dropping of the taxation program.*

*The latest meeting was attended by 50 of the country's leading exhibitors, headed by K. Yamamoto, chairman of the committee of exhibitors formed to lead the opposition.*

were the only members of the so-called "Big Eight" not involved.

Benjamin M. Golder, former Congressman, represented the plaintiffs in the case, Harry and Lewis Perelman, who operate the independent West Allegheny and Lehigh theatres in Philadelphia.

When the court last Thursday first handed down its subsequently reversed decision refusing to reverse the ruling of conspiracy, it left the United States supreme court as the only remaining resort to the producers and distributors. At that time, D. Benjamin Kresch, one of their attorneys in Philadelphia, indicated that there was "a possibility" of such an appeal being taken to the highest court. It also opened the way for Mr. Golder to investigate distributors' dealings outside Philadelphia, principally in eastern Pennsylvania and southern New Jersey, under federal court authorization, as granted to Mr. Golder by Judge Welsh in the original district court trial. At that time, Mr. Golder demanded investigation by grand jury. Judge Welsh, however, named Mr. Golder as a "special investigator." Up to the present he has made no public report of any findings.

### Entire Issue Reopened

While the fight in Philadelphia seemed closed with the Thursday decision, and exhibitors whose contracts had been cancelled originally as a penalty for dualing intimated they would bring suit for damages against the distributors, the reconsideration of the appeals court opens the entire question once more. It is principally because of such intimations of suits for damages from exhibitors that the distributors have been waging a strong legal battle as defendants. Now that reconsideration has been ordered, the distributors need not be concerned for the present over any such damage actions.

The Perelmans originally brought their action against the distributors on May 29, 1934, in the United States district court at Philadelphia. It was the first legal test of the distributors' right to prevent exhibitors from showing one of their features on a bill with any other feature, through a contractual clause. The dual feature prohibition clause in the rental contracts was considered the distributors' "ace" move to stamp out the dualing practice. But the distributors contend that the court never did rule on the legality of the clause, rather decreeing that the companies conspired to enforce such a clause, such conspiracy being in violation of the Sher-

## Missouri Newspaper Readers Vote Three to One Against Double Features; National Education Assn. Opposes Them

man and Clayton anti-trust acts. The courts, then, have not enjoined the distributors from enforcing a contractual clause against double-features, but did enjoin them from conspiring to enforce it.

### Teachers Act Against Duals

The action taken against double features by National Education Association and its 190,000 school principals and teachers, was in the form of a resolution passed at its annual meeting the other day in New Orleans. The organization, by resolution, also asked that producers in Hollywood release more features suitable for child audiences, and that theatres set aside one night a week strictly for family attendance; also, that all programs be designated by letters: "A" for adults, "F" for family, "C" for children and "M" for mixed attendance. Five thousand accredited delegates were in attendance at the convention, the 80th year of the organization, which has headquarters at 1201 16th Street, N. W., Washington.

### Missourians Vote 3.5 to 1 Against

"We go to the movies to be entertained, not detained," was the comment from participants in the poll on double bills conducted in Kansas City by the *Journal-Post*. The vote was three-and-one-half to one in disapproval of dual programs. Lowell Laurance, motion picture critic of the newspaper, conducted the balloting.

"Some of the remarks against dual bills are almost vindictive in their resentful disapproval," said the newspaper, which summed up the arguments of opponents of double features in the "fair and logical" expression by Len T. Balke, local attorney, who was a voter. Mr. Balke said: "I believe people go to the theatre for relaxation and entertainment. That being the case, no program should be so long as to become tiring. To sit through a double feature is tiring and overcomes the benefit of relaxation which was intended to be had."

"Further, the double feature program, even though the pictures are exactly opposite in type, leaves one in more or less of a jumble of confusion as to the players and plot. When the show is over one does not have a clear memory to enjoy what he has seen, and with a show, the same as with travel, the memory of the event is as important as the event itself. . . . Too much of anything satiates the appetite and leaves one with anything but a desire for more of the same."

### Critic Discounts Poll's Results

"Approval of the dual bills comes for the most part from readers who identify themselves as habitual moviegoers, who enjoy all types of pictures so much that they can't see too many," Mr. Laurance found. "Most of them agree that when a photoplay is truly outstanding it needs no supporting feature to satisfy, but they invariably express a preference for two pictures for the price of one when neither is exceptional. It is the consensus of the proponents that dual bills usually provide a satisfying, well balanced program and offer twice the chance for getting their money's worth of enjoyment."

"But regardless of the disapproval expressed by a large majority of moviegoers, film fans as a class have given their endorsement of dual

(Continued on page 30, column 1)



# THE HOLLYWOOD SCENE

## Slump is Strategic

At this season of the year, when the tax assessor comes around to cast an eye over things, the studio comptrollers become persons of considerable importance. It's their job to see that the assessor sees a lot of barren stages. Producers, directors, stars and all that follow in their train may be anxious to go ahead, but just how completely the comptrollers dominate the situation is noted in a recapitulation of the schedules.

This year the assessors might have assumed that Hollywood really was going to make good its often repeated threat to take its activities elsewhere. Fifteen films were turned over to the editorial departments. Only three were started. None of the new ones call for production elaborateness that would cause the assessor to chortle in glee as he wrote down astronomical figures. On the other hand, lavish settings of several completed productions were quickly struck.

### Columbia Completes Four

Columbia completed four pictures. The first, "Honeymoon Pilot," which C. C. Coleman, Jr., directed, will present Rosalind Keith, Charles Quigley, Marc Lawrence, Russell Hicks and Rita Cansino in the leading roles. "Right Guy" features Paul Kelly and Jacqueline Wells with George McKay, Robert Emmett O'Connor, Wade Boteler, Montague Shaw and John Tyrrell. D. Ross Lederman directed. The cast of "The Devil Is Driving" is headed by Richard Dix, Joan Perry and Nana Bryant. Harry Lachman directed. "Venus Makes Trouble" features James Dunn, Patricia Ellis, Gene Morgan, Astrid Allwyn and Thurston Hall. Gordon Wiles directed.

Three pictures were finished at 20th Century-Fox. The pretentiously staged "Cafe Metropole" and "Wake Up and Live" are high priced efforts. The first offers Loretta Young, Adolphe Menjou, Tyrone Power, Gregory Ratoff, Bill Robinson, Helen Westley, Christian Rub, Georges Renevant, Charles Winninger, Ferdinand Gottschalk, Louis Mercier and Louise Clark. Edward H. Griffith directed. The second, which Walter Winchell has not been bashful about publicizing in his columns, features the columnist and Ben Bernie with Alice Faye, Patsy Kelly, Ned Sparks, Jack Haley, Grace Bradley, Walter Catlett, Douglas Fowley, Miles Mander, Condos Brothers, Paul Hurst, Etienne Girardot, Eric Linder, Gary Breckner, Barnett Parker, William Demarest, George Givot, Joan Davis and Charles Williams. Sidney Lanfield directed. The third picture to come off the line, "Midnight Taxi," will present Bryan Donleavy, Frances Drake, Alan Dinehart, Sig Rumann, Gilbert Roland, Harold Huber, Paul Stanton, Lon Chaney, Jr., Regis Toomey, DeWitt Jennings and Russell Hicks. Eugene Forde directed.

### Warners Finish Three

Three productions also finished at Warners. Most important of the trio is "Kid Galahad." Edward G. Robinson, Bette Davis, Wayne Morris and Humphrey Bogart head the cast, which Michael Curtiz directed. The support includes Jane Bryan, William Haade, Joe Cunningham, Harry Carey, Soledad Jimenez,

## HISTORIC BARN BECOMES GYM

*Adolph Zukor has announced plans for transforming the historic barn in which Cecil B. DeMille produced "The Squaw Man" into a modern gymnasium for use of Paramount personnel.*

*Externally brought up to date with paint and streamlining, the edifice will house lockers, showers and exercising equipment, and a bridge will connect it with a sun deck atop a nearby building.*

Hank Hankinson, Ben Welden, Bob Evans, Joseph Crehan, Bob Nestell, Jack Kranz and George Blake. "Talent Scout" presents Donald Woods, Jeanne Madden, Fred Lawrence, Rosalind Marquis, Joseph Crehan and Charles Halton. Louis King directed. "Public Wedding," includes in its cast Jane Wyman, Marie Wilson, recently seriously injured in an accident, Dick Purcell, Raymond Hatton, William Hopper, Berton Churchill and Zeni Vatori. Nick Grinde directed.

MGM finished two pictures and again postponed the start of "Madame Walewska." "Song of the City," which features Dean Jeffries, formerly known as Dean Jagger, Margaret Lindsay, Ed Norris and Inez Palange moved off the stages. Errol Taggart was the director. "A Family Affair," formerly titled "Skidding," was finished and given immediate preview. The cast: Lionel Barrymore, Cecelia Parker, Eric Linden, Mickey Rooney, Charley Grapewin, Spring Byington, Julie Haydon, Sara Haden, Allen Vincent, Margaret Marquis, Selmer Jackson and Harlan Briggs. George B. Seitz directed.

Republic also finished two productions. "The Hit Parade" will present Phil Regan, Frances Langford, Louise Henry, Pert Kelton, Monroe Owsley, Max Terhune, the Tick Tock Girls, Pierre Watkin, Edward Brophy, J. Farrell MacDonald, Oscar and Elmer and George Givot. Gus Meins directed. "Navy Blues" has Dick Purcell, Mary Brian and Warren Hymer as principals. Ralph Staub directed.

"The Woman I Love," Radio, completes the list of finished pictures. Paul Muni and Miriam Hopkins head the cast.

### Warners Start Two

Two of the new pictures are credited to Warners. By its title, "China Bandit," none would suspect that the screen play is premised on Porter Emerson Browne's "The Bad Man." Nevertheless the credits say it is. Boris Karloff will be seen in the title role as General Wy Yen Fang. The support lists Richard Loo, Beverly Roberts, Willard Parker, Ricardo Cortez, Addison Richards, Sheila Bromley, Gordon Hart, Tetsu Komai, Vladamir Sokoloff, Selmar Jackson, Jimmy Leong, Chester Gan, Eddie Lee, Mia Ichioaka and Maurice Lui. John Farrow is directing. The second film, which William Clemens directs, is "The Foot-loose Heiress." The present cast includes Ann Sheridan and Craig Reynolds.

Grand National was the only other organization to put a picture in work. It started "Hittin' The Trail," an Ed Finney production which R. N. Bradbury is directing. It will present Tex Ritter and Jerry Bergh.

## Favor Tint and Tone

Production interest in color, lately marked by attention to two major color processes and a score of experimental devices, has taken a new turn. "Tint and tone" is the term applied to the digression and sought is the establishment of effects that bring out highlights in certain colors but rely, otherwise, upon tone to give a color suggestion.

The new principle is analogous to some of the tint and tone devices used in book printing as against natural color photography. It first arrested attention of the industry when "The Good Earth" was released in a sepia platinum tone. The film came to the screen in rich browns and with an unusual depth of shadows that gave the sequences treated somewhat the effect of an animated rotogravure page. A special process involving the use of platinum salts, worked out by John M. Nickolous, MGM laboratory chief, and Karl Freund, European cameraman who filmed the picture, was used. Toning and tinting was tried some years ago, but modern high intensity arcs now used in theatre projection machines made these older processes impractical until Mr. Nickolous, harking back to the platinum prints he pioneered years ago as a portrait artist, evolved the new idea.

Satisfied that the experiment attempted in "The Good Earth" was successful, Mr. Nickolous amplified the idea in several sequences in "Maytime." The platinum tone is combined with a tint for pink fruit tree blossoms in the prologue and epilogue, also in the carnival scene in the body of the story.

Tinting of pictures has been attempted at intervals for nearly thirty years. Early French hand-tinted films were the first step in this direction. "Cazanova," brought to this country shortly before the advent of sound, included spectacular fireworks scenes that were hand tinted. In 1923 and 1924, the Hanschliel method by which a color could be printed on a film attracted some attention in Hollywood. It was used in "The Phantom of the Opera" for the red cloaked figure of Lon Chaney in the tower episodes.

C. H. Dunning, a pioneer in color work, recently presented a new color process which is now being used in cartoon work. Two colors are obtained photographically and the yellow applied from a gelatin matrix.

Experts maintain that both the Dunning and Technicolor processes are as near to perfection as modern science and invention permit, with the exception that shadows photograph as black and no method of giving them their correct color value has been devised. The handicap is circumvented by eliminating shadow possibility in so far as possible.

"This is the one stumbling block to color on the screen," claims John Arnold, president of the American Society of Cinematographers. "Natural color is possible only in certain scenes, and others, where shadows are involved, are not natural and therefore jar on audience consciousness."



# COMPANIES WIN ANTI-DUAL RULING

(Continued from page 28)

bills in no uncertain terms at the box office, according to motion picture exhibitors here. Dual bills are commercially successful, theatre managers contend, and as long as photoplays are not of equal entertainment value the practice of balancing programs with two pictures probably will continue to meet competition in the intensively competitive motion picture business. No immediate termination of the policy is in sight here."

## Proponents Demonstrative Too

The comparatively few proponents of double features in the poll were vocal, too.

"Why, I know of people who won't go to a theatre if there's only one picture," commented Mrs. Robert Rich. "However, I think pictures such as 'The Great Ziegfeld,' and the films of Mae West and Shirley Temple are o. k. without any other picture. But I'm for double features every time."

"Double features are o. k. when both are o. k.," was the way Billie Miller, Jr., put it. "One good picture and a bad one makes the score terrible."

"Good double features do encourage attendance. Radio and dancing are two things that draw the attention of many people and cut down movegoing."

"I would like to cast my vote in favor of double features—and hasten to add that I don't particularly care for them," commented Ema Sullivan, who expressed the paradox of public reaction to double bills. "Since the birth of the double feature the public has become movie value conscious—no longer can Class 'B' pictures be heralded as monumental spectacles. The public steers shy of them until they are put on a double header and then they figure they are worth taking a chance on."

"The large number of productions needed to supply the increased demand also works to another advantage, I feel. More new talent is being brought into pictures at the present time . . . and from this supply are bound to come many new and interesting personalities to replace some badly worn and rapidly fading ones."

## Paramount Sets Partner Meeting

Operating problems and policies will be discussed at Paramount's annual theatre department conference at the Roney Plaza, Miami, March 18th to 20th. More than 75 Paramount theatre partners and executives are expected to attend.

Adolph Zukor will be present at the meeting and Neil Agnew, vice-president, and J. J. Unger, eastern division manager, will join the group after the Motion Picture Theatre Owners' convention. Al Wilkie, publicity manager for the company, and Robert M. Gillham, director of advertising, left for Miami this week to make arrangements for the sessions.

Mr. Zukor will go to New York after the meeting to join in conferences with eastern theatre associates and to attend a dinner in his honor on March 29th.

Film rentals for the first two months of the Adolph Zukor Silver Jubilee drive showed a 27 per cent increase in business over a similar period in 1936, Mr. Agnew announced this week.

Trial of two suits against former Paramount

directors and officers which were instituted by trustees during the company's reorganization proceedings has been postponed to next fall on the petition of attorneys for the defendants.

The first of the suits is based on Paramount's repurchase of its own stock which had been issued to various interests in the acquisition of theatres from 1927 to 1931. When issued the stock carried guaranteed redemption prices which, in most instances, were greater than the market value at the repurchase date. The action seeks to recover for the company several millions of dollars, representing the difference between the market value of the stock and the greater amount at which it was redeemed.

The second action seeks the recovery of actual or potential profits realized by the defendant directors and officers through participation in an employees' stock purchase plan, and also seeks the return of compensation of some of the defendants for the years 1927 to 1930 in excess of "reasonable compensation."

The operating statement of Paramount Broadway Corporation for the year ended December 31, 1936, showed a net loss of \$326,991 after deductions for depreciation and amortization. Total deficit on December 31 was \$454,314. Income from operations for the year was \$923,500 and expenses, including insurance, taxes and interest, were \$806,710.

A. H. Blank's theatre operating agreement with the company has been extended to May 6th to provide additional time for negotiation of a permanent agreement. Efforts are being made to consolidate Paramount's Tri-States circuit of about 30 houses with Mr. Blank's operation of 35 to 40 houses on a long-term basis.

## Stockholders Get Roxy Case Hearing

More than 200 Class A stockholders won permission to intervene in the reorganization proceedings of the Roxy Theatre Corporation, although they were advised that their cause, legally and practically, seemed hopeless, and a special master was appointed to conduct hearings on the plan at a preliminary hearing last week before Judge Francis G. Caffey in United States district court in New York.

Judge Caffey said that the Class A holders were so "practically helpless" that he might call upon the Securities and Exchange Commission to conduct an investigation to determine whether there was any possibility of an equity for them. To expedite action he appointed Addison S. Pratt as special master to conduct day to day hearings on the plan proposed by the bondholders' committee.

The aim of the hearings, it was explained, was to bring the proceedings to a conclusion before May 1st, the expiration date of the offer of \$650,000 made for the Roxy Theatre by Twentieth Century-Fox Film Corporation.

Judge Caffey said that he had received many letters from the Class A holders and had replied to as many as possible. He added that the letters showed that the writers were not acquainted with the law by which bondholders must have preference in any reorganization and that they misunderstood the good work done by the committee.

## Revised Program of Miami Meeting

(Continued from page 27)

—Arthur H. Lockwood, Capitol Theatre, Middletown, Conn.

"Worthy Attractions versus Star Values," H. J. Griffith, Griffith Amusement Company.

"Training a Theatre Staff"—Sonny Shepherd, Lincoln Theatre, Miami.

"Theatre Insurance and Accident Prevention"—Henry Anderson, Paramount Theatres, New York.

Evening—St. Patrick's Day parties in the cafes and the Miami Biltmore.

### THURSDAY, MARCH 18

10:30 a. m. Business session in the Convention hall. Open forum after report of each convention committee: Music tax, Charles W. Picquet, chairman; Unfair trade practices, O. C. Lam; Conciliation and arbitration, Lewen Pizor; Radio and non-theatrical competition, John C. Stapel; Entertainment values, Walter Vincent; Public relations and community affairs, M. A. Lightman; Labor relations, Fred Wehrenberg; Legislation and taxation, Roy L. Walker; Resolutions, Edward G. Levy.

2:30 p. m. Business Session.

Addresses by Adolph Zukor; J. Edgar Hoover, Federal Bureau of Investigation, Department of Justice, Washington; Charles Edison, assistant secretary of the Navy, Washington; Jesse H. Jones, chairman of the Reconstruction Finance Corporation and treasurer of the Will Rogers Memorial Commission, Washington.

Installation of officers by Fred Wehrenberg, chairman of the board of directors.

Convention adjourns sine die.

7:30 p. m. Annual Convention Banquet, Main dining room of the Miami Biltmore. Water carnival, 9:15 to 11:15 p. m. Supper dance and entertainment from 11:30 p. m. Table reservations at the registration desk. Dress optional.

### FRIDAY, MARCH 19

10:00 a. m. MPTOA Convention Golf Tournament at the Miami Biltmore Golf and Country Club. Major Albert Warner, chairman. Bathing at the Roney Plaza Cabana Sun Club or at the Miami Biltmore outdoor pools and beach. Deep sea fishing at the Key Largo Anglers Club. Yachting, racing.

## Chicago Law on Crowding Revised

A committee of Chicago exhibitors and Dr. Herman N. Bundesen, head of the city health department, met late last week and as a result of the conference a plan was worked out whereby the city's over-crowding law will be revised. Under the planned revision of the ordinance, however, standees will be allowed to take up no more than half of a lobby, it was said.

Edward A. Golden, general sales manager of Monogram Picture Corporation, addressed the motion picture institute of the Grover Cleveland High School, Brooklyn, N. Y., on Wednesday. His topic was "Motion Pictures as an Industry."







Simone Simon becomes your  
star of stars . . . revealing  
the woman of smoldering fire  
and blazing emotion behind  
her young, magnetic beauty!

James Stewart delivers  
his outstanding perform-  
ance as the swaggering,  
valiant Chico, whose  
love brought courage to  
Diane, who was afraid!





**THE GREATEST AND  
TENDEREST ROMANCE  
OF OUR TIME**

... lifted to the box-office heights by two  
young stars born to play it ... with Simone  
Simon greater than you ever dreamed!

**SIMONE SIMON**

emerging as the top star of the screen

and

**JAMES STEWART**

in

**'SEVENTH  
HEAVEN'**

with

JEAN HERSHOLT • GREGORY  
RATOFF • Gale Sondergaard • J. Edward  
Bromberg • John Qualen • Victor Kilian  
Thomas Beck • Sig Rumann • Mady Christians

**Directed by Henry King**

*Director of "Lloyds of London"*

**Associate Producer Raymond Griffith.** Screen play by Melville  
Baker. Adapted from the stage play "Seventh Heaven" produced and directed  
by John Golden, written by Austin Strong.



**Darryl F. Zanuck**  
in Charge of Production



**NO PRAISE YOU CAN GIVE ...  
NO PROMISE YOU CAN MAKE  
CAN PAY ENOUGH TRIBUTE  
TO THIS GLORIOUS PICTURE!**

The heart-hunger and ecstatic happiness ... the tearing hurt of separation ... the exquisite moments of love that turn blood to fire ... the magic of emotion that transforms the world's drabness to a land of dreams come true ... all this is captured completely, excitingly ... to give you a property whose profit possibilities are measureless!

**SIMONE SIMON**

and

**JAMES STEWART**

***SEVENTH HEAVEN***

**20<sup>th</sup>  
CENTURY  
FOX**

THE KEYSTONE  
OF YOUR FUTURE



# ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Kansas City expended more than ordinary effort to capture Fox's Sonja Henie, world's premier woman skater, for an exhibition. And then spent plenty to publish the fact. Came the day when Sonja arrived for the show. Amid fanfare of trumpets, bellows from a loudspeaker and the applause of several thousands of anticipants, Miss Henie glided gracefully out on a big artificial ice-rink to the center, for an introductory bow, and landed—plop!—right on her posterior.

Miss Henie, red in the face, bounced to her feet and scooted for the entrance way. There, with vigorous gestures, she complained to the management that a snakelike ridge over the smooth surface of the rink indicated where their workmen had left a hose while the rink was freezing.

▽

What we would like to see in the American newsreels' coronation releases more than anything else is a picture of the coronation chair at Westminster Abbey with the schoolboy's name carved on it. The March of Time, for instance, could tell how come the name was carved there, who the boy was, whether he got caught, what happened to him for doing it.

Too, they might show the famous Scone Stone in the coronation chair. Some believe it is the stone used by Jacob as a pillow when he dreamed about the ladder that reached from earth to heaven.

▽

Metro's "Maytime" is due in a week. Jeanette MacDonald is the star. She will be seen in the costumes of 1865. The gowns and petticoats were so heavy that during production Metro hired two gals to do nothing but walk around with her and help her hold them up.

▽

Georges Balanchine is famed throughout the world as the "Surrealist of Dancing." He is a former student of Diaghilev. At the age of 14 he was ballet master and choreographer for the great Nijinsky. He is the founder, with Leonid Massine, of the famous Monte Carlo Ballet. He came to America a few years ago to organize the American Ballet, and has been the leader of that organization ever since. The American Ballet is at present engaged at the Metropolitan Opera House, in New York.

The Three Ritz Brothers are admittedly "slightly mad," theatrically. They caper and canter wildly on the stage and on the screen. Their "lowdown fun" is, in the language of Broadway, "belly-laughable." One just does not mention Georges Balanchine, of Diaghilev and Nijinsky, in the same breath with the Ritz Brothers.

All of which leads to the announcement from Mr. Samuel Goldwyn, of Hollywood, that he has signed Georges Balanchine "and the entire American Ballet" to appear with the Ritz Brothers in his new "Goldwyn Follies."

"It will be," promises Mr. Goldwyn, "the most unusual musical picture in history."

▽

Film folk riding the new Fifth Avenue busses from their homes in Jackson Heights to offices in Rockefeller Center have noticed that they have public address systems. They are not used much, though the other day a driver near the Jackson Heights beginning of the line startled his passengers by cheerio-ing into the microphone: "Hello, folks, you all look fine this morning!"

The mystery of why Major Albert Warner and brother Harry M. Warner bought their expensive estates in Miami Beach, Florida, instead of favoring California, home of their motion picture producing fortunes, is no longer a mystery. Song-writer Irving Caesar alone is responsible.

Leonard Lyons arrived at Miami Beach the other day from Broadway for a sunning, only to find little sun but lots of Broadway, including Major Warner and Mr. Caesar. The two were holding a reunion and reminiscing, particularly of the time, some two years ago, when the Major asked the songster for advice on the site of a winter home. "Look," said Caesar, "a guy named Rockefeller has contributed almost a billion dollars to the Rockefeller Foundation. He has a right to ask the world's greatest scientists, who are employed at the Foundation, to answer one simple question—'Where can I go in the winter time, to prolong my life?' If they had told him Europe, Rockefeller has enough money to build a bridge across the sea. If they had said California, he has enough money to level off the Rockies and construct a private road clear through to the Pacific. But their answer must have been Florida. Because he's here."

The very next day Major Warner purchased his Collins Avenue estate in Miami Beach.

▽

Johnnie (Tarzan) Weissmuller is fond of Florida, too. When he was at Miami Beach the other week he stared at the royal palms and sighed: "I'm willing to let God make a tree and Kilmer write about it. All I want is to be the guy who climbs it." Metro pays "Tarzan" \$4,500 a week to climb trees.

▽

James Kirkwood still is dabbling around in stock, back to his old forte, after a somewhat successful career in motion pictures in the silent-film days, a screen career that was one of the very first in American commercial motion pictures. He hasn't appeared in a picture in several years, and before only occasionally. Now he's back in stock companies, reaching New York the other day after a spell along the Pacific.

Mary Pickford and James Kirkwood were introduced to the screen in the same vehicle, "The Lonely Villa," a full reel in length, in 1909, under the sponsorship of David Wark Griffith and Biograph. Kirkwood had wandered into the old Biograph studio in New York looking for his friend Harry Salter, an actor who had become an assistant to Griffith.

Salter introduced Kirkwood to Griffith. Griffith sized up Kirkwood at a glance. "Here, put on a beard and get into this scene as one of the robbers," ordered Griffith. Kirkwood had heard of these motion picture things, but, just off the road playing in "The Great Divide," he had the standard and orthodox actor's suspicious contempt for them. "No, no! I can't do that."

"Yes, you can, and you'll fit the part fine." Griffith and Salter would have their way. "If I wear a beard nobody will know me anyway—here goes," Kirkwood decided. He went on, joining the mob of robbers smashing in the lonely villa door.

Benito Mussolini's Fascists are kicking up quite a complimentary fuss over Professor Macini, one of their scientists who has invented an "invisible ray" which is said to make things disappear.

Hollywood anticipated the "invisible ray" 17 years ago. Ruth Clifford and Jack Sherrill appeared in a serial called "The Invisible Ray" back in the summer of 1920. Trade paper reviews at the time said "the story goes to extremes for its plot" (*Moving Picture World*, issue of August 28th, 1920), and conveyed the idea that an invisible ray was contained in a box in a long lost "meteor mine." The fight for the box between the hero and the mustachioed villain, and the peculiar keys which alone could open the box, ran, of course, through the entire 15 reels.

Mr. Mussolini's militarists do not say so, but the natural conclusion is that their Professor Mancini's ray would be used ambitiously in any warfare involving Italy. The purpose of the "invisible ray" in the old Frohman film would destroy the universe, except that part of it occupied by its users.

▽

Will Singer, who manages the Brandeis theatre in Omaha for Brother Mort Singer, was worried. He had all of Omaha's motion picture business worried. The Singers were all worried.

To anyone who would listen he poured out his woes—he had appendicitis—sharp burning pains on the lower right side. He started to straighten out his business affairs. Then his family affairs. Next came an appointment with the best surgeon thereabouts. Will was preparing for an operation.

Before the hospitalization, however, he had something important to do. He seated himself at a typewriter in his theatre office. "Writing your will?" a friend joked.

He was. Later, the doctor arrived, examined Will, could find nothing except indications of a burn.

At home Mr. Singer investigated. He'd picked up the wrong bottle—it wasn't toilet water.

▽

March of Time magazine newsreel gives the startling information in its newest release that not only did bootlegging not peter out with repeal, but actually stands today a bigger business than during prohibition. Bigger than ever today, too, is the Government force needed to combat bootlegging, as 4,000 field agents—more than during prohibition—attempt to protect the legal alcohol industry and raid illegal distilleries at the rate of 300 a week—15,000 a year.

The new March of Time release will cause many a patron to squirm uncomfortably with the information that, despite the aforementioned seizures, nearly half of all liquor sold in the U.S. today is bootleg, and the legitimate liquor business stands as a seven-billion-dollar industry.

▽

Tom Edwards is right proud of his Ozark theatre at Eldon, Mo. And he doesn't hesitate to tell the public about it. On his letterheads, envelopes, checks, etc., he has imprinted the message: "The Best Theatre by a Dam Site." Eldon is right by the Bagnel Dam site in Missouri's Ozarks.



# SPLITTING OF G-B INTO TWO CAMPS SENDS FIGHT TO HOUSE OF COMMONS

**President of Board of Trade Answers Series of Questions on Deal Put by Member of the Moyne Committee**

by BRUCE ALLAN  
in London

The splitting of the Gaumont British directorate into two hostile sections, first made known through internal opposition to the payment of a preferred stock dividend and soon afterward emphasized by the decision to abandon production and to transfer distribution to General Films Distributors, has been crystallized by subsequent developments.

The possibility of an inquiry by the British Government into the GB deal with C. M. Woolf of General Films became apparent with the announcement that Sir Arnold Wilson, member of the so-called Moyne Committee and of the Film Group of the Board of Trade, would put a series of questions, concerning the operation of GB, to Walter Runciman, president of the Board of Trade, in the House of Commons.

In a letter to the press, C. L. Nordon, attorney representing a group of GB shareholders who are protesting the actions of the directorate, made the accusation that there is a secret agreement between the Ostrer brothers and Twentieth Century-Fox to defeat the company by-law which prohibits voting by foreign interests in shareholders' meetings.

Isidore Ostrer defended his course at a press conference at his London home in what was believed to be an effort to stave off Government action.

Mr. Runciman, replying to Sir Arnold's questions in the House of Commons on Tuesday, said in regard to the GB deal with General Films, "The Government has no power to interfere in the internal affairs of these companies."

To the question of an investigation into the control of GB he said that official data indicated that of the 12 directors, ten are British and two American. He was informed, he said, that three British citizens held the controlling interest in Metropolis and Bradford. He pointed out that the House has no power to initiate the special legislation suggested in some quarters to regulate foreign control of British companies.

Asked why the offer made in 1931 by Isidore Ostrer to transfer the Ostrer controlling shares to the British public through the Board of Trade was not accepted Mr. Runciman said that he could not reply without notice.

Mr. Nordon in his letter pressed the question of the real ownership of Metropolis and Bradford Trust, holding company which has a controlling interest in GB and is owned by the Ostrer brothers and Twentieth Century-Fox. He said that public knowledge of the facts of control of this company may make unnecessary the plans of the shareholders' committee for legal action to restrain the GB board from payment of the preferred dividend.

The reference was taken to mean that if the

## ARCHBISHOP, DUKE TO CENSOR REELS

*The Archbishop of Canterbury and the Duke of Norfolk will censor all newsreel shots taken inside Westminster Abbey of the coronation of King George VI, according to an announcement in London.*

*Censoring of the reels may slow up distribution of the films and may interfere with tentative plans to send prints to America by airplane.*

Metropolis and Bradford structure were proved to be illegal, the Ostrers could be deposed from the board of directors and their recent decisions nullified. Mr. Nordon, as chairman of the committee of protesting shareholders, requested an extraordinary general meeting of shareholders. It was indicated that the company could not refuse such a request.

## Ostrer Defends Actions

Mr. Ostrer told the press at his latest conference that the shares held by him and his brother in Metropolis and Bradford had been offered to the British public in 1931 but the offer had not been accepted by the Board of Trade. He said that it was necessary for him to reply to the concentrated attacks on his policies in the management of GB by what he called an unimportant minority, and by certain directors, to questions in the House of Commons, and "ill-informed gossip concerning my nationality."

He hit at John Maxwell, who is opposing the Ostrers on the directorate, although he did not name him, in a reference to "frustrated ambitions" behind attacks which came, he said, at a time when the position of the company was enormously strengthened by a deal which would wipe out the overdraft and help theatres.

The executive of GB said the deal with General Films was emphatically in the national interest, and as proof of that statement he read a letter dated May, 1931, from Lawrence Messer, attorney for GB, to the Board of Trade in which Mr. Messer said, "The danger of control prejudicial to the public weal could be permanently avoided either by a gift to the nation of Ostrers' voting shares in Metropolis and Bradford, or the creation of a special voting trust. If the Government considers the matter of national importance, and legal advisers can frame a scheme, the Ostrers will make the shares available." This offer was not accepted, Mr. Ostrer said.

The allusions to Mr. Ostrer's nationality referred to a statement in the questions which Sir Arnold Wilson was to ask in the House of Commons that one of the Ostrer brothers is an unnaturalized alien.

Mr. Ostrer was obviously strained and nervous during the conference.

## Debenture Holders Factor

Although the agreement with General Films remains tentative until it has been approved by Law Debenture Corporation, Ltd., trustee for the holders of £5,036,718 four and one-half per cent first mortgage debenture stock, officials of GB this week were closing the office of Gaumont British Distributors, Ltd., in London. Books, charts, contracts and like material were being carried across the street to the offices of Gen-

## Secret Agreement Between Ostrer Brothers and 20th Century-Fox Is Charged; Isidore Ostrer Defends Course

eral Films, and more than 300 of the GB distribution staff were preparing to leave.

The election last week of Allan Messer to the GB board of directors is viewed as a move to balance the power in the board, as he is an Ostrer nominee. Robert Kane, head of Twentieth Century-Fox production in England, quietly was elected to the board recently without general publishing of the fact. He was deputized to act for Sidney R. Kent, president of Twentieth Century-Fox.

Informed London opinion is that the struggle for control of GB by no means is ended. It is believed that if the new deal goes through the Ostrer brothers will have narrowly averted control by Mr. Maxwell for the time being but that before the year is out they again may have to use all their ingenuity to keep the management in their own hands.

## Ordinary Dividend Passed

The internal situation of GB may be summarized as follows:

No dividend was paid on the ordinary shares this year, the ascribed reason being heavy losses in super-production for the American market. The half-year's dividend on the preference shares is being paid on March 31st in face of the protest by four directors—John Maxwell, Dixon Boardman, O. H. C. Balfour and Sidney R. Kent. The loss on the most important subsidiary company has been stated to have been over £600,000 (\$3,000,000) on December 31st last. Production commitments of the company, including contracts with directors and artists, prior to the deal with General Films, were approximately £400,000.

There was doubt if the company was in a position to meet these obligations and at the same time to pay the preference dividend.

Assuming the first half-year's dividend to be legally payable, which may be assumed in the absence of further action by the dissenting directors, it was still a possibility that the second half of the dividend might have presented difficulties if the production program were fulfilled.

The question of whether the control of GB would remain with the Ostrers or pass to Mr. Maxwell appeared to rest upon the answer to these questions, with a definite possibility, prior to the General Films deal, that, embarrassed by its production liabilities, the company sooner or later would default on its preference dividend, thereby conferring voting powers on the holders of those shares.

## Would Shift Balance

Acquirement of votes by the preference shareholders would set up an entirely new balance of power in GB. The total voting strength would be:

Ordinaries .....	5,000,000
Preference .....	3,250,000

**8,250,000**

The Ostrer brothers, through their controlling interest in Metropolis and Bradford Trust, influence 2,915,000 of these votes, through the GB ordinary shares, of the same number, held by the Trust (though 2,100,000 of these shares actually are held for Twentieth Century-Fox)

(Continued on page 38)



# "LOVE IS NEWS" IS THE NEWS YOU LOVE—

in **NEW YORK!** Held over at the Roxy  
... an S. R. O. hit!

in **ALBANY!** Smash run bigger than  
"Girls' Dormitory!"

in **MEMPHIS!** Great business topped  
"Road to Glory," "Ladies in Love."

in **RICHMOND!** Beat swell "Pigskin  
Parade" gross at Capitol.

in **ST. LOUIS!** Opening days leading  
"Girls' Dormitory."

in **DETROIT!** Sensational opening tops  
"Pigskin Parade!"

in **DAYTON!** Opened bigger than  
"On the Avenue."

in **MIAMI!** Grand! Beats "One in A  
Million" opening!

in **LOS ANGELES!** Smash day-and-  
date run at Chinese and State!



THE KEYSTONE  
OF YOUR FUTURE

## TYRONE POWER • LORETTA YOUNG • DON AMECHE "LOVE IS NEWS"

with  
SLIM SUMMERVILLE • DUDLEY DIGGES  
WALTER CATLETT • GEORGE SANDERS  
JANE DARWELL • STEPIN FETCHIT  
PAULINE MOORE

Directed by Tay Garnett

Associate Producers Earl Carroll and Harold Wilson • Screen play by Harry Tugend  
and Jack Yellen • Story by William R. Lippman and Frederick Stephani  
Darryl F. Zanuck in Charge of Production



# COMMONS MAY GET G-B DISPUTE

(Continued from page 36)

and this holding has implied complete control while only the ordinary shares had votes.

Assuming the balance of the ordinary shares to be hostile to the Ostrers and the preference vote also to be opposed to them, it will be seen that the passing of the preference dividend at any time might create a majority against them of over 5,000,000.

A vote against the Ostrers would be a vote for Mr. Maxwell, who is known to have the support of the dissentient shareholders of ordinaries, organized into a committee which is demanding a drastic investigation into the affairs of the company, and who probably also would get a majority vote of preference shareholders deprived of their dividends.

## Maxwell Forestalled

With these facts in mind, financial folk in London took the view that Mr. Maxwell, knowing the exact state of Gaumont finances, simply was waiting for the inevitable moment when the preference dividend was passed in order to take control of GB.

The deal with General Film Distributors has very drastically altered the situation, at least for the time being. GB has halved its immediate production liabilities and saved 100 per cent of its distribution costs. It will have no specific production liabilities at all when the eight pictures with General are finished. It is no longer a major producer-renter, but a theatre holding company with a film printing business assured of a profitable turnover.

The economies effected are likely to be progressive and the amount of money left in the coffers of the company will be considerable. It will be increased when GB-America is ultimately either scrapped or becomes a source of profit as an independent distributing unit.

## American Unit Remains

The present status of the American organization, as defined by Mr. Ostrer's detailed references to it in his first talk with the press announcing the deal, is somewhat curious. It is not part of the deal whereby GB places its distribution in the hands of General Films but in fact remains the only active part of GB distribution under its own control. Simultaneously, GB is ceasing to produce the type of film which its American organization was established to handle. When the eight pictures at present scheduled are completed,—and of these only four are definitely of "A" category,—it will have no films of its own production to send to America, unless there is another revision of policy.

The position of GB-America as the sole remaining distributing branch of a British producing company which has ceased to produce will, however, be mitigated by the fact that it will become the medium of distribution of any films handled by General Film Distributors which are suitable for the American market. It will also, said Mr. Ostrer, be the aim of GB to find other British films good enough to allow the American organization to carry on with a program of 20 to 30 features a year.

In his general reference to the American market, Mr. Ostrer emphasized the pioneer work which GB had done in the States, at great cost, and inferred that the organization was at the service of any British producers making films of adequate quality.

Two of his statements could be read as an indication that, at some future time GB again might produce for the American market. He



C. M. WOOLF, managing director of General Film Distributors, Ltd., who takes over distribution for G-B, and assumes a half-interest in G-B production under new agreement, came into films from the fur business in 1919, as a partner in W & F (Woolf and Friedman) Film Service. His first venture was to buy rights in "Damaged Goods" for the United Kingdom. It was banned by the censor and he lost \$35,000 because, new to the business, he had not insisted on the usual clause, "Subject to passing by the censor."

He put W & F on the map with the first Harold Lloyd two-reelers, and a sense of the value of advertising which disregarded financial limits. He was Michael Balcon's backer in the original Gainsborough company. His first big deal for GFD was a purchase into Universal, which gave him the "U" distribution in England, and a fine new building in Wardour Street as GFD headquarters.

Financially backed by Lord Portal and J. A. Rank, and closely associated with Pinewood Studios, British & Dominions, he stands as one of the major figures of the British trade from which he so recently was thought to have retired.

expressed the view, "as an axiom," that production was commercially impracticable, over a period, unless a substantial proportion of the cost was recovered from America, and he added that it would be easy to find interests who would put up half the money for GB production for America.

This statement followed an earlier one that though "net results are not good enough to justify our continuance in America," GB had established 5,000 accounts in U. S. and had grossed as much as \$250,000 on a picture. The greatest sales resistance to GB product, Mr. Ostrer inferred, came from the large circuits.

At a meeting of the board of directors of Gainsborough Pictures on Tuesday Mark Ostrer

quoted his brother Isidore's appeal for Anglo-American reciprocity.

"The disappointing results in the United States," he said, "were not due to any lack of merit but to the fact that we were not accorded playing time in the most important situations which are almost wholly controlled by American producing interests. The situation of the company would have been overcome if the anticipated revenue from America had been realized."

## Abdication Affected Grosses

The abdication of King Edward VIII "emptied theatres until the close of the year," according to the annual report of the Cinematograph Exhibitors' Association, published this week. When public events of any kind absorb the public's attention, the report pointed out, "it is almost impossible to persuade them to maintain their regular attendances."

Cooperation with the British Broadcasting Corporation and with newsreel companies, to prevent television from becoming a menace to the trade, is advocated in the report.

## National Control Urged in France

by PIERRE AUTRE  
in Paris

The French motion picture industry is actively opposing a plan for Government control advocated by the daily newspaper *Le Peuple*, official organ of the Confédération Generale du Travail, trade union organization.

The industry is aroused particularly by the published statement, "It is by taking the film industry from the hands of its present masters that it will be saved."

The plan calls for Government purchase by annuities of all studios and laboratories, and the construction of a new plant for the manufacture of raw stock. Production would be nationalized under an annual Government subsidy as would the five newsreels now operating in France.

Private production would be controlled by means of Government censorship of all scripts before production. No studio would be rented to a producer if he could not furnish the license which the Government would give him following approval of a film script.

Distribution would be controlled by the creation of an official organization for exportation and domestic distribution, supplanting the existing companies. Exhibition control would take the form of supervision of composition of programs, advertising, exploitation and the handling of receipts.

A state institute of film technical affairs would supply staffs for studios and provide instruction in the work. A management council for the industry would include representatives of the workers, patrons and the "collectivity," political appointees who virtually would exercise complete control over the industry.

As a beginning, the trade unions would nationalize immediately the two largest companies which are in receivership, G. F. F. A. (Gaumont) and Pathe Cinema.



# PHOOEY TO MAGIC!

**it's just plain common sense...**



**"PARAMOUNT IS MAGICKING AGAIN"**, says Fortune Magazine for March, "Paramount is magicking all right", agree exhibitors as Paramount continues the great Jubilee Drive with hit after smash hit. "Paramount is just using a little plain old-fashioned box-office common sense", say we, as we add four more sure-fire box-office productions to grand Jubilee parade...



# **NOT MAGIC but plain Box-office**

## **Paramount Silver Jubilee Release**

**A smash musical comedy + a sock love story = a box-office hit**

**Carole Lombard and Fred MacMurray**  
in  
**"SWING HIGH, SWING LOW"**

with Charles Butterworth, Jean Dixon, Dorothy Lamour  
Harvey Stephens • Directed by Mitchell Leisen

**Four stars + hit music + exotic background = a box-office hit**

## **2 "WAIKIKI WEDDING"**

with **Bing Crosby, Bob Burns**  
**Martha Raye, Shirley Ross**

George Barbier, Leif Erikson

Directed by Frank Tuttle



**ce Arithmetic insures these 4**  
**ses record grosses everywhere!**

Two top box-office names + front page drama = a box-office hit

**3**

**Barbara Stanwyck and Joel McCrea**  
in  
**"INTERNES CAN'T TAKE MONEY"**

with Lloyd Nolan, Stanley Ridges • Directed by Alfred Santell

Drama + humor + an ace cast + superb direction = a box-office hit

**4**

**"MAKE WAY FOR TOMORROW"**

with **Beulah Bondi, Victor Moore**

Fay Bainter, Thomas Mitchell, Barbara Read, Porter Hall, Elisabeth  
Risdon, Louise Beavers • A Leo McCarey Production







# SHOWMEN'S REVIEWS

## Maytime

(MGM-Stromberg)

*Musical Love Drama*

It was no accident that the preview of "Maytime" in Grauman's Chinese theatre in Hollywood last week took on an atmosphere of a world premiere.

Hollywood had many reasons to be more than ordinarily attentive to the feature. For one thing, the co-starring of Jeanette MacDonald and Nelson Eddy in 1935 in "Naughty Marietta" and last year in "Rose Marie" was directly accountable for the fact that Miss MacDonald was adjudged by exhibitors to be among the ten "Best Money Making Stars" of 1936 and Mr. Eddy among the "Fifteen Honor Stars" in the same poll, conducted by MOTION PICTURE HERALD. Metro-Goldwyn-Mayer realized that the entertainment and commercial success of Hunt Stromberg's previous presentations of the two players, thus attested, was of special interest to exhibitors and public alike.

Before completion of the production, the distributing forces prepared to meet that attention with unusual devices. First was the drafting of a plan for 50 prerelease bookings of the musical in fifty cities. An international press preview was arranged. A dozen magazines were selected for national advertising. An extensive newspaper campaign was organized.

In Hollywood, however, where the more carefully a secret is guarded the more readily it becomes known, all were familiar with the film history of Rida Johnson Young's play. Production originally started last August. With Mr. Stromberg producing, the piece also came under the eye of Irving Thalberg. Following Mr. Thalberg's death, Mr. Stromberg assumed full control, results of the initial work were discarded and a fresh start was made early in October. Then came many unforeseen difficulties that might have discouraged a less resourceful organization. When the picture was completed only a short time ago, MGM took the film out for several unannounced previews. Attention was paid to direct reaction of the audiences and notes were made of the opinions expressed upon cards distributed. Prior to the presentation last week at the final preview, cuts, additions and other changes were made before the executives were satisfied that the feature, to which time, money and ingenuity had been given in such abundant measure, was ready for press and public.

All the original music of Sigmund Romberg has been retained, and several additional compositions have been incorporated under direction of Herbert Stothart.

At the same time, it should be made known to theatre goers that "Maytime" is a different type of picture from either of the principals' previous co-starring vehicles.

The show is essentially a musical love drama. It presents a class and quality of vocal and instrumental music rarely if ever equaled on the

screen. That it will be accepted by music lovers is not debatable. Herbert Stothart's adaptation and direction of the original music as well as the newer material is artistic. The melodies provided for the soloists run the range of operatic, classical, folksong and topical specialty music. Always the musical content accentuates the moods of the thematic love drama.

In the nature of a problem play, with prologue and epilogue, in which "Marcia," played by Miss MacDonald, seeks to console "Barbara," played by Lynne Carver, in solving the momentous question of whether she should choose between a lifetime of love with "Kip" (Tom Brown) or an operatic career, the story of "Marcia," "Paul," played by Eddy and "Nazaroff" (John Barrymore), is told in retrospect.

Acclaimed in the court of Louis Napoleon, idolized in the great cities of Europe as a foremost prima donna, the price of "Marcia Mornay's" career is appreciative but loveless marriage to her manager, "Nazaroff." In Paris, "Marcia" falls in love with "Paul Allison," student singer. Their wholesome love is menaced by the suspicions and fears of "Nazaroff." For each moment of happiness and joy with "Allison," "Marcia" knows as many of hopelessness with her husband. A few years pass and the lovers go their separate ways. "Marcia" is invited to sing in America. "Allison" is selected to appear opposite her. Enacting the warmly romantic scenes of a Russian opera based on Tchaikovsky's Fifth Symphony, their evident love enrages "Nazaroff." Although "Marcia" attempts to restrain her husband, he kills "Allison."

The epilogue completes the story of a tired old woman. No doubt is left in "Barbara's" mind as to which path in life she will follow, and she rushes into "Kip's" arms. As life ebbs from "Marcia," "Paul's" voice sings to her from another and happier world. She goes to join him.

That the work of John Barrymore will win favorable comment seems certain. The same word may be added for Herman Bing, Rafaela Ottiano, Charles Judels, Paul Porcasi and Sig Rumann.

In transcribing the play, Noel Langley's adaptation holds closely to the spirit of the original. Robert Z. Leonard, the director, has handled his story material, personnel, music content and production effects with a view not only of satisfying those who appreciate fine things, but also of endowing a class picture with the necessities of mass appeal.

*Unanimity of audience approval, applause which the local screen and newspaper publications echoed enthusiastically, seemed to indicate that the efforts of the producing company and participating personnel had succeeded.*

—GUS MCCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Screen play by Noel Langley. Based

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

on the play by Rida Johnson Young. Music by Sigmund Romberg. Musical adaptation and direction by Herbert Stothart. Special lyrics by Bob Wright and Chet Forrest. French adaptation, Gilles Guilbert. Opera sequences, William von Wymetal. Dances staged by Val Raset. Russian opera based on the fifth symphony by Tchaikowsky. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Fredric Hope, Edwin B. Willis. Gowns by Adrian. Photographed by Oliver T. Marsh. Film editor, Conrad A. Nervig. Monrage effects by Slavko Vorkapich. Reviewed before Production Code Certificate Number. Running time, when seen in Hollywood, 130 minutes. Release date, to be determined. General audience classification.

### CAST

Marcia Mornay	.....Jeanette MacDonald
Paul Allison	.....Nelson Eddy
Nazaroff	.....John Barrymore
Archipenko	.....Herman Bing
Kip	.....Tom Brown
Barbara	.....Lynne Carver
Ellen	.....Rafaela Ottiano
Cabby	.....Charles Judels
Trentini	.....Paul Porcasi
Fanchon	.....Sig Rumann
Rudyard	.....Walter Kingsford
Louis Napoleon	.....Guy Bates Post

## Call It a Day

(Warner Bros.)

*Comedy-Romance*

In this picture, the Warners seem to have found a sensible way of doing something about film merchandise premised on a British story and with British characters. To a great extent they have succeeded in eliminating that psychology which in many cases has made such productions rather difficult to popularize with American audiences.

The story is very British and very humorous. It's that kind of humor that domestic opinion seldom credits to the English. It's not "muddle through" stuff, its comedy is bright, sparkling, spontaneous. Take away the British atmosphere and the story might have happened in any American metropolitan neighborhood or suburban town.

The domestic comedy romance concerns the adventures of the Hilton family upon one springtime day. "Roger," father of the family, becomes involved with "Beatrice Gwynn," actress. Scared but getting certain enjoyment out of the situation, "Roger's" efforts to work his way out become a sore trial to him, yet they are definite fun for the audiences. Mother, "Dorothy Hilton," is pushed by "Muriel," her chum, into an affair with "Muriel's" willy nilly brother "Frank." "Katherine," elder daughter, can get nowhere in her romance with "Paul Francis," artist. "Martin," adolescent son who wants to go swashbuckling across the Continent, falls in love with the charming girl next door, "Joan Collett." "Ann," just a child, worships at any artistic altar, either masterpieces of fine art or lurid motion pictures. Even the household dog and the neighborhood cat have their fun. The family's servants, the cook, "Mrs. Wilson," and "Vera" contribute no little to the film's gayety. Of course, it concludes with "all's well that ends well." Husband and wife reveal none of their experiences, but both find an intriguing consolation in the knowledge that they still are desirable to the opposite sex.

Situations involved in the working out of the plot are, in general, of a kind in which a good many of the players have demonstrated competency of a high order in previous films of comparable character.

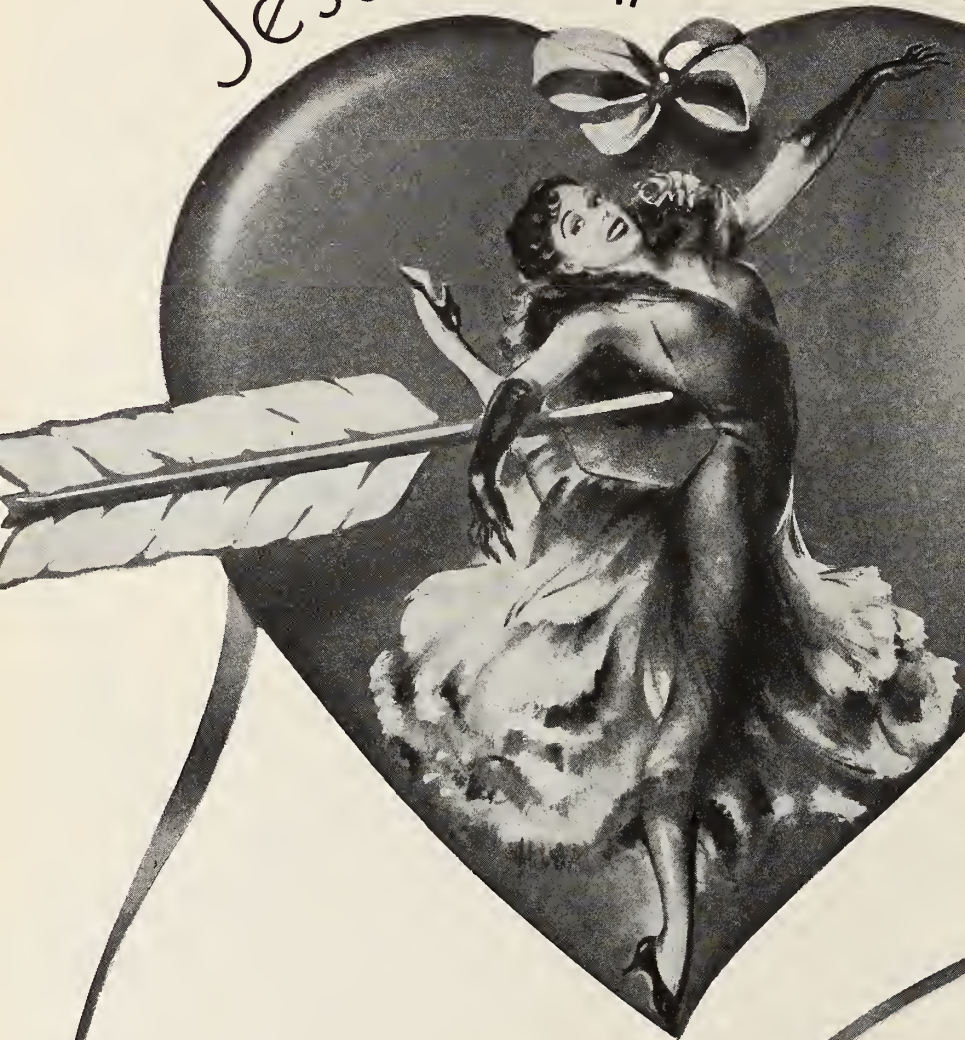
The show has quite a bit of the "Three  
(Continued on page 46)



# FIVE BLUE RIBBON

Jessie MATTHEWS

HEAD



RICHARD ARLEN  
SILENT BARRIERS  
From the story by Alan Sullivan  
with Lilli Palmer • Antoinette Cellier  
Barry Mackay • Directed by Milton Rosmer



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# BOX-OFFICE WINNERS

## OVER HEELS in LOVE

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with **ERNEST TRUEX** • Directed by  
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**You're in the Army Now**

**WALLACE FORD**  
**JOHN MILLS • ANNA LEE** • Grace Bradley  
Frank Cellier  
Directed by **RAOUL WALSH**  
Makes of "What Price Glory" and "The Cockeyed World"



**King Solomon's Mines**  
**CEDRIC HARDWICKE • ANNA LEE**  
**ROLAND YOUNG • Paul Robeson**  
John Loder • Directed by Robert Stevenson





(Continued from page 43)

Cornered Moon" atmosphere. Adapted from a stage play which met with considerable success, it blends its characterizations, dialogue and situations in that manner which is the essence of good domestic comedy. Because of the repute that things British labor under, it might seem that "Call It A Day" would be a difficult piece for winning popular interest, but such folk are in for a surprise. In fact, although the production offers worthy names for marquee and advertising purposes, it might not be amiss to label the film as a surprise that has much better than a fifty-fifty chance of surprising. In any event, word of mouth comment should carry it a long way.

*Previewed in the Warner Hollywood Theatre. If the audience was inclined to be skeptical, it did not show it. On the other hand, the crowd seemed to feel that the show was just as American as Barney Google, Mr. and Mrs. Jiggs or Maine and Vermont.*—G. M.

Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Archie L. Mayo. Assistant director, Jack Sullivan. Screen play by Casey Robinson. From the play by Dodie Smith. Photographed by Ernest Haller. Film editor, James Gibbons. Art director, John Hughes. Musical director, Leo F. Forbstein. Gowns by Orry-Kelly. P.C.A. Certificate No. 2872. Running time, when seen in Hollywood, 90 minutes. Release date, April 17, 1937. General audience classification.

## CAST.

Katherine Hilton.....Olivia de Havilland  
Roger Hilton.....Ian Hunter  
Joan Collett.....Anita Louise  
Muriel West.....Alice Brady  
Frank Haines.....Roland Young  
Dorothy Hilton.....Freida Inescort  
Ann Hilton.....Bonita Granville  
Ethel Francis.....Peggy Wood  
Beatrice Gwynn.....Marcia Ralston  
Paul Francis.....Walter Woolf King  
Martin.....Peter Willes  
Mrs. Wilson.....Una O'Connor  
Cook.....Beryl Mercer  
Vera.....Elsa Buchanan  
Elsie Lester.....Mary Field

## Elephant Boy

(London Films - United Artists)  
Jungle Drama

With unusual entertainment values, Robert Flaherty, with Zoltan Korda as co-director, has put on the screen, with altogether praiseworthy fidelity, a Rudyard Kipling story, "Toomai of the Elephants." The picture is so far from being conventional screen material that it does not contain a single woman character. Paradoxically, however, the result appears to be a picture with considerable woman appeal on top of very obvious features reaching the male's liking for the outdoor and the primitive and, with even greater force, the young patron's love of adventure and delight in a boy hero.

Boy is certainly 75 per cent of the film's appeal, with Elephant claiming most of the remaining 25. In 13-year-old Sabu there is presented an exceptionally well formed, delightfully unspoiled youngster who, sitting loin-clothed on the head of his giant elephant friend and slave, Kolontai, surely should captivate the women; the elephant, also, registers personality forcibly and likeably. The boy-and-elephant friendship, a big selling point, is epitomized in scenes in which the youngster is seen sleeping safely beside his huge pet, taming the beast by love when cruelty has set him running wild, riding him in triumph as a proved hunter. There are also the obvious angles of the roundup of a huge herd of hill elephants, with a maximum of realism in thunderous trumpeting from stampeding tons, and an even more original feature in a picture of the traditional "elephants' dance."

The story is simple: Sabu, son and grandson of elephant riders, succeeds in persuading a white Sahib to let him go along on a trip into the hills in search of wild elephant. His father is killed by a tiger. The new keeper of Kolontai, elephant beloved by Sabu, ill-treats him. The elephant mauls his tormenter, runs amok. Sabu's appeal tames him, but his life is forfeit. To save him Sabu rides away into the jungle, discovers the herd which has eluded the white

man for many weary months, sees the famous Dance of the Herd, takes the news back to the camp. The elephants are rounded up, Sabu is acclaimed a great hunter by cheering men and trumpeting elephants.

The picture bristles with selling angles. Sabu is a story in himself. The original story is well known. The elephant stampedes, the authentic Indian backgrounds—the unit was close on two years on location—are assets to hand. Essentially, it is a family picture which all the family can enjoy.

*Trade shown at the Piccadilly Theatre, London, it was obvious that handsome young Sabu had got the women, while the virile story of adventure held the men. The elephant scenes impressed.*—BRUCE ALLAN.

Produced by London Film Productions and distributed by United Artists. Directed by Robert Flaherty and Zoltan Korda. From the story "Toomai of the Elephants," by Rudyard Kipling. Screen play by John Collier, with collaboration of Akos Tolnay and Marcia de Silva. Photographed by Osmond Borradaile. Recording director, A. W. Watkins. Recordist, H. G. Cape. Running time, 100 minutes. General audience classification.

## CAST

Toomai of the Elephants.....Sabu  
His father.....W. E. Holloway  
Petersen.....Walter Hudd  
Muchua Appa.....Allan Jayes  
Rham Lahl.....Bruce Gordon  
Hunter.....D. J. Williams  
Commissioner.....Hyde White

## Paradise Express

(Republic)  
Comedy-Drama

The contemporary country-wide competition between motor truck and steam railroad for supremacy in the short-haul freight field is treated in miniature and decided in favor of the railroad here named the Moon Valley. But the decision is not set up as establishing an economic truth; the trucks and the railroad are shown to be capable of rendering practically identical services. However, the villainous characters in the story are cast in the trucking business and the virtuous folk defend the railroad, a circumstance advantageous to the showmen along the nation's various rail systems and clearly a mentionable item in the exploitation sense.

The Moon Valley is a California road in receivership because of oldfashioned management and the Armstrong Trucking Company is operated against it by racketeers who have had a hand in selection of the young man named as receiver of the road. The young man does not know this, strangely enough, and he puts the railroad on its feet by introducing modern methods, incidentally falling in love with the aged president's daughter. The racketeers wreck his trains and commit other offenses intended to discourage him, finally acquainting him with the circumstances of his appointment, but he makes a deal with the fruit-growers' cooperative whereby a race between train and truck will determine the placement of the annual contract which means success or failure to both companies. The train wins the race and the receiver wins the girl.

*Reviewed in New York projection room.*

—WILLIAM R. WEAVER.

Produced and distributed by Republic. A Nat Levine production. Associate producer, Sol C. Siegel. Directed by Joseph Kane. Original story by Allan Vaughn Elston and Paul Perez. Screen play by Jack Natteford and Betty Burbridge. Photographed by Jack Marta. Release date, February 22. Running time, 58 minutes. General audience classification.

## CAST

Larry Doyle.....Grant Withers  
Kay Carson.....Dorothy Appleby  
Trotter.....Arthur Hoyt  
Maggie Casey.....Maude Eburne  
Jed Carson.....Harry Davenport  
Armstrong.....Donald Kirke  
Glover.....Arthur Loft  
Tom Wilson.....Lew Kelly  
Stymie.....Anthony Pawley  
Proprietress.....Fern Emmett  
Gus.....John Holland  
Harmonica player.....Bob McClung  
Conductor.....Bruce Mitchell  
Skinny Smith.....Guy Wilkerson  
Beasley.....George Cleveland  
Dispatcher.....Ralph McCollough

## The Man Who Found Himself

(RKO Radio)  
Romantic Drama

For the most part telling a story of a man's regeneration, the film injects a bit of novelty into its production background and dramatic content by demonstrating the part an air ambulance plays in a railroad disaster. Of average entertainment and commercial quality, the theme follows a familiar formula. Well staged, acted and directed, the show also introduces in Joan Fontane a promising screen newcomer.

"Dr. Jim Stanton" seeks relaxation from his medical activities by flying. The hobby is frowned upon by his father, though encouraged by his friend, "Dick Miller." Involved in a crash that precipitates a scandal, "Dr. Jim" resigns and hits the hobo trail. He encounters many amusing and dramatic adventures ere he reaches the Pacific Coast, where, under an alias and through the influence of "Miller," he lands a mechanic's job at an airport. Falling in love with "Doris," hostess nurse, who quickly learns his identity and history, he becomes a licensed pilot in charge of the ambulance ship.

A train on which his father and former sweetheart are riding is wrecked. News is flashed to the airport and "Jim," "Doris" and a group of nurses take off in the air ambulance for the scene of the disaster. Finding his father at the point of exhaustion from ministering to the injured, "Jim" reverts to his profession of surgeon to perform a delicate operation. Restored to the respect of his father, who understands that "Doris" has made a new man of his son, the romance between the young folk is consummated.

*Previewed in the RKO Hillstreet theatre, Los Angeles. The audience, satisfied with the straight dramatic-romantic story, was also considerably interested in the equipment and manner of operation of the flying ambulance.*—G. M.

Produced and distributed by RKO Radio. Produced by Cliff Reid. Directed by Lew Landers. From the story by Alice B. Curtis. Screen play by J. Robert Bren and Edmund L. Hartman. Adapted by G. V. Atwater and Thomas Lennon. Photographed by J. Roy Hunt. P. C. A. Certificate No. 3026. Running time, when seen in Hollywood, 65 minutes. Release date, April 2, 1937. General audience classification.

## CAST

Jim Stanton.....John Beal  
Doris King.....Joan Fontaine  
Dick Miller.....Philip Huston  
Barbara Reed.....Jane Walsh  
Dr. Stanton.....George Irving  
Roberts.....Frank M. Thomas  
Nosey.....James Conlin  
Helen.....Diana Gibson  
Inspector.....Stanley Andrews  
Fat Hobo.....Billy Gilbert  
Hobo.....Alec Craig

## White Bondage

(Warner)  
Drama

The drama of life and labor without reward, as they are known to share croppers in the cotton belt, is the subject. Because of the topical value of its social and economic theme, which deals to a large extent with conditions currently important in political discussion, the picture may be of some interest to residents of urban sections, but its particular field seems to be the rural areas where persons are closer to the elemental theme.

It is the practice of "Trent," plantation owner, and "Sarah," his sister, to defraud their tenant farmers out of their just share of the cotton crop. The resentment of the share croppers smoulders as they await a leader. "Cal Sanders," farmer, takes the bit in his teeth, just at the moment when "David Grayson," a "foreigner," appears to become interested in "Cal's" girl, "Betsy Ann." When some of the harvested cotton is destroyed by fire, circum-



stances make it appear that "Grayson" has accused "Cal" of responsibility for the fire. As he flees through the swamps, bloodhounds take up his trail and he is captured. Meanwhile "Betsy Ann" is injured in a struggle with "Sarah" and the share croppers, joined by "Cal," who has escaped, break out into open rebellion and prepare to lynch "Grayson." "Betsy Ann" arrives in time to prevent it, telling the true story of the "Talcotts" and explaining how "Grayson" tried to stop their injustices. The "Talcotts," arrested, are forced to share profits with their tenants. As "Grayson" rides away, "Betsy Ann" and "Cal" look to a happier life together.

Properly taken hold of in those locales where the social, economic and political background are subjects of extreme importance, the film may be considered more worthy than many more pretentiously produced features.

*Previewed in the Warner Hollywood theatre. The audience, which was seriously interested in the social aspects, seemed to feel that the applied melodrama was quite a bit exaggerated.*—G. M.

Produced and distributed by Warner Bros. Associate producer, Bryan Foy. Directed by Nick Grinde. Assistant director, Marshall Hageman. Original story and screen play by Anthony Coldeway. Photographed by Lu O'Connell. Film editor, Frank Dewar. Art director, Esdras Hartley. Dialogue director, Reginald R. Hammerstein. Technical adviser, Mrs. Elizabeth Hearst. P. C. A. Certificate No. 2845. Running time, when seen in Hollywood, 60 minutes. Release date to be determined. General audience classification.

## CAST

Betsy Ann	.....Jean Muir
David Graydon	.....Gordon Oliver
Cal Sanders	.....Howard Phillips
Trent Talcott	.....Joseph King
"Pap" Craig	.....Harry Davenport
Sarah Talcott	.....Virginia Brissac
Kip Gillis	.....Addison Richards
Rickets	.....Cy Kendall
Joe Tawney	.....Milt Kibbee
Huxley	.....Gordon Hart
Glory	.....Eddie Anderson
Hannah	.....Bernice Pilot
Lon Huston	.....Trevor Bardette
Luke Stacey	.....Vic Potel
Zach Walters	.....Herbert Heywood
Cal Daily	.....Tom Wilson
Phillips	.....Guy Usher
Morlow	.....Jack Mower
Widow Calkins	.....Georgia Simmons

## Midnight Court

(Warner)

### Metropolitan Melodrama

This picture depicts in considerable detail the operation of what is known to newspaper readers as the hot car racket. It sets forth the methods by which racketeers induce young men and boys to steal automobiles, shows how the cars are altered to prevent identification and then disposed of, exposing finally the lethal consequences of defying these (as any) racketeers and makes the point, in the course of minor dialogue, that car owners will have to cooperate more closely with police authorities if the racket is to be broken up.

Depicted also, and in intimate story connection with the exposures noted, are the functions of a night court and the legal artifices by which a gifted lawyer is able to execute the office of prosecuting attorney or defend a murderer with equal success. The attorney is the principal character and dominates all phases of the production.

Exploitation approach might follow any of at least three lines appropriately. In cities where car thefts are in the news exhibitors may promise confidently that this picture exposes the methods of the thieves. Where a night court is more to the fore in public consciousness it can be declared that the film shows the operations of such a tribunal to be constructive and benevolent in effect. Elsewhere it may be sound salesmanship to offer the picture as a demonstration of the ways and wiles of either the culpable or the righteous type of legal counsel, since the picture portrays both.

The lawyer is introduced into the story as down and out following a brilliant career as district attorney. Discouraged, he becomes counsel for a ring of automobile thieves and

defends them successfully against murder and other charges. Influenced by his former wife, whom he still loves, he persuades a young man to quit the racket. His associates murder the young man, whereupon the attorney, resigning his connection with racketeers, convicts the murderer and breaks up the racket, after which he remarries the girl.

*Reviewed at the Palace theatre, New York, where, paired with "On the Avenue," the film appeared to satisfy an urban audience thoroughly.*—W. R. W.

Produced and distributed by Warner Brothers. Directed by Frank McDonald. Screen play by Don Ryan and Kenneth Gamet. Film editor, Frank Magee. Photographed by Warren Lynch. P. C. A. Certificate No. 2843. Release date, March 6. Running time, 60 minutes. General audience classification.

## CAST

Carol O'Neil	.....Ann Dvorak
Victor Shanley	.....John Littel
Bob Terrill	.....Carlyle Moore, Jr.
Judge Thompson	.....Joseph Crehan
Lt. Jerry Burke	.....Walter Miller
Al Kruger	.....William Davidson
"Clouter" Hoag	.....John Sheehan
"Slim" Jacobs	.....Stanley Fields
City Attorney Seabrook	.....Gordon Elliott
Superior Court Judge	.....Gordon Hart
Bailiff Turner	.....Harrison Green
Dutch	.....Charles Foy
Louie	.....Eddie Foster
Harry Jills	.....Lyle Moraine
Adolph Nodde	.....George Offerman, Jr.
Chiquita	.....Joan Woodbury

## Bulldog Drummond

### Escapes

(Paramount)

### Mystery Melodrama

Written and produced in the fog-ridden, suavely ordered tradition of the Bulldog Drummond pictures that have gone before it, this contribution to the cinema saga of the imperishable British detective compares with its predecessors as a pea with its fellows in pod. It follows that exploitation of the film referring to former adventures of the principal character should give rise to public expectations of the kind it is qualified to satisfy.

In common with other stories in the series, the production deals with strange incidents taking place under cover of a London fog and with strange deportment on the part of mannerly if villainous persons, all of whom speak excellent English and decline to be ruffled by deeds of violence, among which are several murders and a number of kidnappings. Settings are in key with the general tone of all this, and the tempo is measured, deliberate, building steadily. The exact nature of the criminal objective out of which successive subordinate crimes develop is adroitly concealed until the final sequence. Comedy interest is contributed by several of the principals.

The story brings the detective back to England by plane from Borneo and drops him into the heart of a complex situation wherein a girl is being held prisoner on an estate adjoining his own, with her captors enjoying the seeming friendship and confidence of the head of Scotland Yard, vacationing in the area.

*Reviewed at Loew's Ziegfeld theatre, New York, where it shared a bill with "Champagne Waltz," the picture seemed to please.*—W. R. W.

Produced and distributed by Paramount. Directed by James Hogan. Novel by H. C. McNeile and Gerard Fairlie. Screen play by Edward T. Lowe. Film editor, William Shea. Photographed by Victor Milner. P. C. A. Certificate No. 2992. Release date, January 15. Running time, 65 minutes. General audience classification.

## CAST

Capt. Hugh "Bulldog" Drummond	.....Ray Milland
Inspector Nielson	.....Sir Guy Standing
Phyllis Clavering	.....Heather Angel
Merridew	.....Porter Hall
Algy Langworth	.....Reginald Denny
Dobbs	.....E. E. Clive
Natalie	.....Fay Holden
Stanton	.....Walter Kingsford
Stiles	.....Patrick Kelly
Constable Higgins	.....Charles McNaughton
Alf	.....Clyde Cook
Bailey	.....Frank Elliott

## Trouble in Texas

(Grand National)

### Western

A fair western, this picture has more action sequences than is common even to these outdoor dramas. An Edward F. Finney production starring Tex Ritter, the action includes an attempted holdup of a stage coach, two man-to-man struggles, a rodeo that is part acting and part genuine, and a bank robbery that culminates in a wild ride as Ritter and the bandits struggle on a dynamite laden buckboard drawn by runaway horses.

Ritter also manages to find time to sing three or four songs, which he does well, and in his film role to carry on a romance. "Carmen," played by Miss Cansino, is a government agent in search of some rodeo manipulators as well as the heroine, and does some dancing in the local hall. Others in the cast include Earl Dwire, Horace Murphy, Yakima Canutt and Charles King.

"Tex" and his constant companion "Lucky" played by Horace Murphy, arrive at Middleton where a \$15,000 cash prize rodeo is scheduled. "Lucky" is for dropping rodeos in favor of their former occupation as entertainers, but "Tex" is hunting for a gang of rodeo crooks who are responsible for his brother's death, so refuses "Lucky's" plea. "Tex" enters the rodeo and despite the many schemes that "Barker," played by Earl Dwire, concocts appears to be the eventual winner of the all-comers event.

Desperate, "Barker" plays his trump card by inserting a poisoned needle in the halter of the buckling horse "Tex" is to ride. "Tex" discovers the plot and knows now that "Barker" is the man who killed "Tex's" brother. After winning the prize money "Tex" sets out for "Barker," who, with his henchman, has headed for town. "Barker" robs the bank. "Tex" follows and overpowers the gang.

*Previewed in New York projection room.*

—PAUL MOONEY.

Produced and distributed by Grand National. An Edward F. Finney Production. Directed by R. N. Bradbury. Supervised by Lindsley Parsons. P. C. A. Certificate No. 3043. Running time, 63 minutes. Release date, February 27, 1937. General audience classification.

## CAST

Tex	.....Tex Ritter
Carmen	.....Rita Cansino
Barker	.....Earl Dwire
Lucky	.....Horace Murphy
Squint	.....Yakima Canutt
Pinto	.....Charles King
Duke	.....Dick Palmer
Announcer	.....Tom Cooper
G-Man	.....Hal Price
Sheriff	.....Fred Parker

## History is Made at Night

(United Artists - Wanger)

### Romantic Melodrama

When, in 1912, the liner *Titanic* hit an iceberg in the North Atlantic, survivors said that many of those who lost their lives were singing "Nearer My God to Thee" as the ship went down. To climax "History Is Made at Night," Walter Wanger's production envisions that heroic tragedy, varying it only in that in this photoplay the ship, on which a man and woman who found their love in the hard way are passengers, does not sink. Production ingenuity of detail in the suspense-packed collision between ship and ice may well challenge that of such sequences as "A Pretty Girl is Like a Melody" in "The Great Ziegfeld" and the mad ride in "The Charge of the Light Brigade."

As it comes up on the screen, this picture is a blending of dramatic romance, comedy and melodrama. The story is carried by four persons, yet in its narration a large group of players is called upon to participate in an important way.

Logically built, the picture tells a story of two loves that never should have been and two loves that could only be when the first condition was erased. Mainly dramatic, it is also humorous, and sympathy is established for the woman who didn't want a husband and the

(Continued on page 50)



# Emphatically - YES - It's Great!

*An enormously exciting melodrama... the acting is uniformly splendid... it is a production that should not be missed.*

... HERALD TRIBUNE

Hitchcock makes of "The Woman Alone" *the sure-fire thriller of movie row*... It is in all, one of the grandest thrill pictures to come this way in many months.

... N. Y. TELEGRAPH

"The Woman Alone" sure to thrill and chill mystery-film goers. Yes, this new arrival at the Roxy is *wholeheartedly recommended...you'll love it.*

... N. Y. AMERICAN

*Hitchcock's genius scores new triumph... tensely effective realism. It's good entertainment.*

... N. Y. JOURNAL

Melodramatic story, with moments of terrific suspense and humor and bringing it to a conclusion that *leaves one limp with horror and excitement.*

... WORLD-TELEGRAM

Alfred Hitchcock's new film is perfect dramaturgy...*brilliantly executed.*

... N. Y. TIMES

"The Woman Alone" is a *picture to be enjoyed with tautened nerves*... the eminent Alfred Hitchcock has turned out another of his fascinating shockers.

... N. Y. SUN

Alfred Hitchcock has produced another *exciting melodrama.*

... NEWS

For true vitality, conviction and credibility, *it is a superlative film*, which holds excruciating dramatic suspense, inspires extraordinary acting, packs a vigorous climatic wallop.

... N. Y. MIRROR

"The Woman Alone" now at the Roxy is *brilliantly directed, well-acted melodrama.*

... N. Y. POST

SYLVIA SIDNEY\* OSCAR HOMOLKA

JOHN LODER • DESMOND TESTER

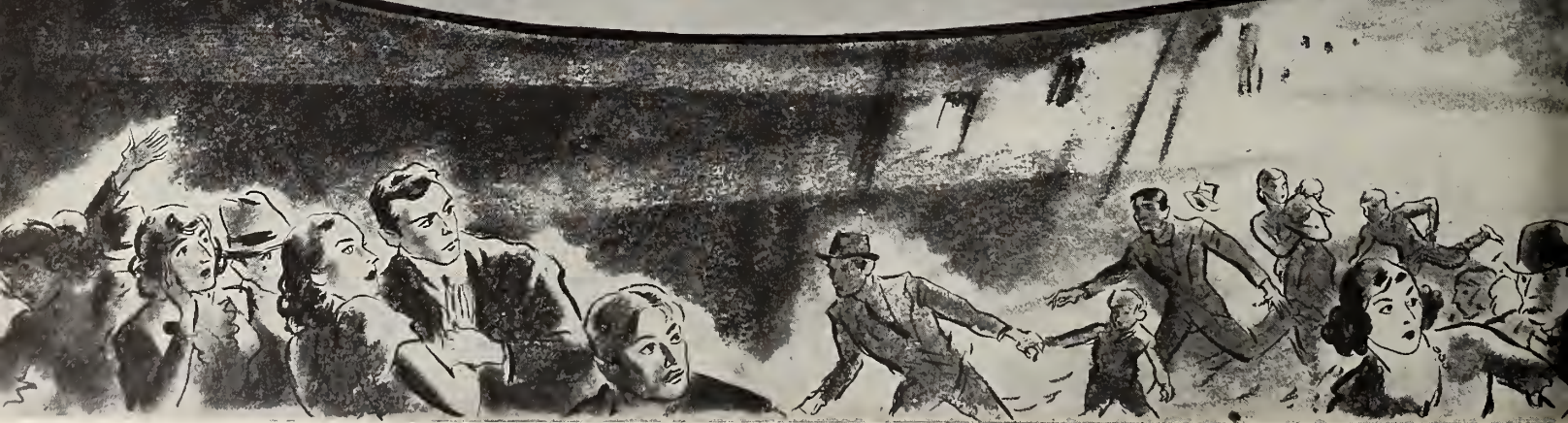
Directed by ALFRED HITCHCOCK • From  
the novel by JOSEPH CONRAD

\*Courtesy Walter Wanger  
Productions, Inc.



Canada Distributors  
EMPIRE FILMS, Ltd.

# The Woman









(Continued from page 47)

man who wanted a woman to love. To cause his wife to love him more, "Bruce Vail" attempts to compromise "Irene." She is saved from humiliation by "Paul Dumond." A bond of affection unites the two. Their association brings "Cesare" into the film to contribute many delightful moments. The dialogue given him does strange things to the English language. "Irene's" affection for "Paul" is something which "Bruce" cannot understand. His efforts to defeat it only strengthen it and drive them to take passage on a transatlantic liner, with "Cesare" as a stowaway. Comes the wreck. All believed lost, "Bruce" seeks solace in suicide. Although they do not know this, "Irene" and "Paul" vision a happier life together.

The picture is well acted, prepared and directed. It takes rank with Walter Wanger's best efforts. It tells a love story for almost any kind of audience, for both urban and rural patronage.

As for names, those of Jean Arthur, currently in "The Plainsman," Charles Boyer, now in "The Garden of Allah," and Leo Carrillo, recently in "The Gay Desperado," should suffice for ordinary purposes. The dramatic triangular theme should not be overlooked.

Previewed in the Village theatre, Westwood. An audience that found much pleasure in kidding the previous feature was quiet and attentive while "History is Made at Night" occupied the screen.—G. M.

Distributed by United Artists. Produced by Walter Wanger. Directed by Frank Borzage. Original and screen play by Gene Towne and Graham Baker. Additional dialogue by Vincent Lawrence and David Hertz. Art direction, Alexander Toluboff. Director of photography, David Abel. Special technical effects by James Basevi. Musical direction, Alfred Newman. Film editor, Margaret Clancey. Costumes by Bernard Newman. Sound, Paul Neal. Assistant director, Lew Borzage. P.C.A. Certificate No. 3101. Running time, when seen in Hollywood, 95 minutes. Release date, April 2, 1937. General audience classification.

## CAST.

Paul Dumond.....	Charles Boyer
Irene Vail.....	Jean Arthur
Cesare.....	Leo Carrillo
Bruce Vail.....	Colin Clive
Michael.....	Ivan Lebedeff
Norton.....	George Meeker
Private Detective.....	Lucien Prival
Maestro.....	George Davis
Inspector Millard.....	Georges Renavent
Prince.....	Barry Norton
Victor.....	Harvey Clarke
Model.....	Phyllis Barry
Mrs. Vaughn.....	Helene Millard
Monsieur.....	Oscar Apfel
Staff Officer.....	Jack Mulhall
Senior Officer.....	Edward Earl
Ship's Chef.....	George Humbert

## Moonlight Sonata

(Pall Mall-United Artists)

Romance, Music

Definitely unusual, the production seems to offer best prospects of profitable exploitation if unusual methods are adopted. The big selling value is Ignace Jan Paderewski, world famous pianist, ex-President of Poland and, as it quickly appears, an impressive, venerable and lovable figure on the screen.

Paderewski's playing is so frankly the attraction on which the producers rely that they have had the courage to open the picture with a half hour's straight piano recital from him. A story background also is provided which, despite some crudities, is of the sentimental order likely to make the picture acceptable to non-musical audiences, and to women generally.

The showman has fine poster and newspaper material in Paderewski. That it will be the only opportunity most patrons will have of hearing one of the world's master musicians should have a strong appeal to the musical. There are obvious opportunities for tieups with musical societies, music dealers, schools. Paderewski's personal history, his fame and achievements as a statesman as well as a musician, provide another angle, as does his honorable work for world peace.

The story opens with Paderewski, at the

conclusion of a recital, being greeted by a man and woman and their child. The woman begs him to play "The Moonlight Sonata." Afterwards, he tells his hosts the reason for the request and his consent.

Stranded by a plane in a Swedish village, the musician accepts the hospitality of "Baroness Lindenberg" and meets "Ingrid," orphaned daughter of a couple who, it appears, were brought together by hearing him play "The Moonlight Sonata." "Ingrid" falls in love with another victim of the plane accident, a good looking and plausible individual who calls himself "Mario de la Costa" but who actually is a low-class theatrical performer.

The girl's faithful admirer discovers the truth about "Mario," and the old Baroness easily persuades him, by a payment of money, to leave the castle. "Ingrid," disposed to follow him, changes her mind when Paderewski plays "The Moonlight Sonata," and is reconciled to her sweetheart. They are the couple seen greeting the musician in the opening scene.

Marie Tempest, most famous of British comediennes, is outstanding in the cast. Eric Portman is excellent as the adventurer, and Charles Farrell and Barbara Greene, the juveniles, do as well as their stereotyped parts allow.

Trade shown at the Piccadilly theatre, London. The length of the opening recital frightened some of the trade viewers, but the story values, weak at the beginning, developed to a popular climax, in the general view, which was very complimentary to Paderewski as a screen personality, aside from his demonstrated genius as a musician.—B. A.

Produced by Pall Mall Productions. Distributed by United Artists. Directed by Lothar Mendes. Original story by Hans Rameau. Screen play by Edward Knoblock. Additional dialogue by E. M. Delafield. Photography, Jan Stallich. Sound, C. K. Medlen. Running time, 90 minutes. General audience classification.

## CAST

Paderewski.....	Paderewski
Baroness Lindenberg.....	Marie Tempest
Ingrid.....	Barbara Greene
Mario de la Costa.....	Eric Portman
Dr. Broman.....	Graham Browne
Margit.....	Queenie Leonard
Bishop.....	Lawrence Hanray
Child.....	Binkie Stewart
Club members.....	Fisher White
Nils.....	H. G. Stoker
Anna.....	Bryan Powley
	Sybil Brooke

## It's On The Record

(Universal)

Vaudeville

A Mentone production, this subject has Harry Rose, who runs a music store, reminiscing on successes in his years in vaudeville. As he and Barbara McDonald, also of vaudeville, recall their acts Rose plays some records which bring to life the Campbell Royalist, Roy Smeck, playing the mandolin; the original Dixieland jazz band, and some tap dancing by Miss McDonald. A variety of acts, nicely blended, this makes for an enjoyable subject of its kind. Running time, 10 minutes.

## On the Nose

(Paramount)

Sporting Dogs

The Grantland Rice Spotlight presents the three leading types of sporting dogs in natural surroundings and while on the hunt. The fox hound is shown capturing the fox in a southern chase while the huntsmen follow. The Chesapeake Bay Retriever brings in the ducks that two girls in a blind have shot. The final sequence shows the bird dog tracking down quail while two hunters wait ready to shoot. Running time, 10 minutes.

## Land of the Midnight Sun

(Vitaphone)

Colortour Adventure

The scenic beauty of Norway and adjacent territory in Scandinavia has been captured by the camera in this latest of E. M. Newman's

"Colortour Adventure" series. Scenes of Oslo, famous Norwegian city; the immense fjords; the city of Bergen, great fish exporting city of Norway, are shown. Traveling north the camera records the customs and manners of the inhabitants of Lapland. Running time, 10 minutes.

## Bunny-Mooning

(Paramount)

Love and Rabbits

A Max Fleischer Color Classic, the cartoon concerns itself with the courtship and wedding of a pair of young rabbits. The preparations of the inhabitants of the woods for the wedding are pictured in detail. A deer has its horns "permanent waved," a tiger has a manicure, a porcupine gets shaved. The preacher turns out to be a peacock with a sponsor. As he completes the marriage litany he turns and a sign across his feathered expanse advertises baby clothes. Running time, 7 minutes.

## Swing For Sale

(Vitaphone)

Song and Dance

Featuring the dancer, Hal Le Roy, in several numbers this subject tells the story of a boy who has a crush on a widow. The boy's sister wants him to marry her girl friend Sally (June Allyson). Sally seeking to impress Le Roy dresses herself in the grand manner. The widow decides to marry him immediately and leaves to prepare for the ceremony. Le Roy realizes that he loves Sally so the two of them steal the widow's wedding dress and are already married when she arrives. Songs include "The Sweet Little Girl Inside," "Swing for Sale" and "The wedding of Mr. and Mrs. Swing." Running time, 20 minutes.

## Duck Hunt

(Universal)

Oswald

Oswald, the rabbit, and Elmer, the pooch, go duck hunting. Elmer has his usual difficulty of keeping out of trouble. What with shooting the decoy and starting the outboard motor of the rowboat, Elmer scares away the ducks and any chance that Oswald might have to try his skill. Elmer gets tangled with the motor, and then a flock of geese appear and pelt Oswald with eggs. Running time, 7 minutes.

## Hi De Ho

(Vitaphone)

Song Fantasy

Deviating from the usual presentation of a band leader and his orchestra, this subject has Cab Calloway in a series of episodes that result in his becoming an orchestra leader. Calloway, in his home, is singing to the music emanating from the radio. A neighbor stops to hear him sing and takes Calloway to a fortune teller, who pictures Calloway singing various songs and finally leading an orchestra. The scene dissolves to the singing sequences. Running time, 11 minutes.


## The Big Race

(Universal)

Cartoon

The three playful monkeys, Meany, Miny and Moe, continue their capers. This time they're off to the big auto race. Meany is captivated by a female monkey and steals Moe's ticket, which leaves Moe holding the bag. But Moe gets in when Barney Hippo, the speed demon, drives up. Barney gets so far ahead of the rest of the field he stops for a sandwich. Meany's girl friend takes that opportunity to drive Barney's machine in a wild ride. Moe and the girl friend wind up against a tree but win the race. Running time, 7 minutes.





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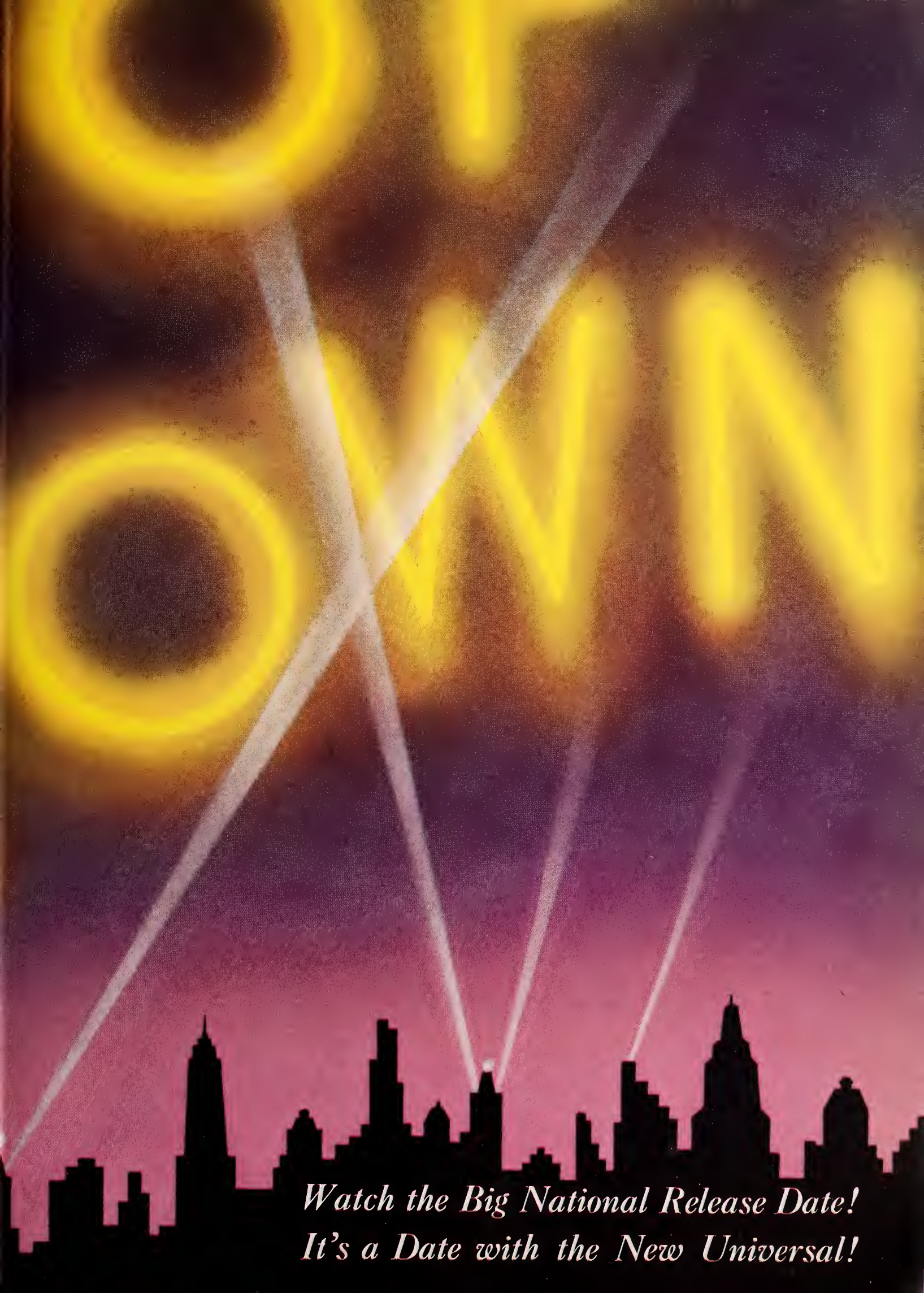
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# POLITICAL, LABOR GROUPS ORGANIZE TO ELIMINATE "MILITARISTIC" FILMS

## Associated Film Audiences Will "Ignore" All Pictures Dealing with Communism, Says Organizer of Group

Representatives of church, social, political and labor groups with a combined membership running into millions, completed months of secret preparations with formation in New York this week of an organization called Associated Film Audiences, to work for elimination of any and all motion pictures from Hollywood having "militaristic," "anti-labor" or "fascistic" themes.

One reported affiliate, alone, The Federal Council of Churches of Christ in America with which Dr. Worth M. Tippy, honorary chairman of the new organization is connected, has 22,000,000 members in its 25 denominations, according to the 1937 World Almanac. Dr. Samuel Calvert, general secretary of the Federal Council, however, when asked if the council was supporting Dr. Tippy, replied, "we have taken no definite steps in that direction as yet. The matter has not yet been discussed by our board of governors. Dr. Tippy is serving there as an individual and not as our representative."

Names of persons recognized as important in their fields, and many organizations widely known, were mentioned freely as participants in the plan by Edward Kern, son of Edna H. Kern, one of Manhattan's more prominent interior decorators, former press agent of Broadway's second-run Belmont theatre and chairman of the executive committee of New Film Alliance, who, as "executive chairman" and apparently prime instigator of Associated Film Audiences, announced the purposes of the organization.

### "Ignoring" Communistic Films

The aim of the delegated representatives of church, social, labor, educational, youth and social groups, he said, "is to give Hollywood every encouragement to produce films that give true and socially useful portrayals of contemporary scenes, to encourage production of films that will better the understanding between racial and religious groups, to encourage the production of anti-war films, and, conversely, to use their influence to discourage the production of those films that will discredit the tradition of American democracy by portraying in a favorable light militaristic, anti-labor and fascist sentiments."

In a discussion of the purposes of the association with Mr. Kern three weeks ago, called "premature" by him at the time, he said that his association would be opposed to pictures treating communism in a favorable light. "We are anti-communistic," were his words. This week, when asked why this was not included in the official statement, he replied, "To tell the truth, we never gave communism a thought at the meetings. We will ignore all pictures dealing with it. As for foreign pictures imported into America, we plan to ignore them all, except those from England."

A representative of the association is to

## ONTARIO DROPPING ALL TICKET TAXES

*Amusement taxes in Ontario, including those on theatres, will be totally abolished, Premier M. F. Hepburn said Tuesday in Toronto in his budget speech before the Ontario legislature.*

*Elimination of the nuisance levies, which had brought \$1,800,000 to the treasury during the past year, will be effective June 1st. At that time Ontario will be Canada's only province without amusement taxes.*

*Executives of Famous Players Canadian announced that the reduction would be passed on to the patrons of the theatres.*

be stationed in Hollywood and is to keep headquarters in New York informed on production activities and trends.

The representative will ask that scripts be submitted to his office for approval or comment. He then will report back to the producer whether or not his organization will support the planned picture, making a similar report to New York headquarters. If "objectionable" material is found in a script, its removal will be suggested, Mr. Kern said. "Absolutely no threats of boycott will be made," he added.

Associated Film Audiences also is asking the producers to allow its reviewing board to attend screenings before releases so that finished product may be studied.

A temporary executive board of Associated Film Audiences, Mr. Kern said, has himself as chairman. Dr. Worth M. Tippy of the Federal Council of Churches of Christ in America said he is honorary chairman "for an undetermined period." Viola Calder is executive secretary. Other members are Roswell Barnes of the Federal Council of Churches; Richard Constantine, National Council for the Prevention of War; Abbott Simon, American Youth Congress; Rose Terlin, Young Women's Christian Association; Lester Granger, National Urban League; Madeleine L. Hyman, Schools Motion Picture Committee, and A. Tauber of Teachers' Union. Mr. Constantine is also treasurer of Associated Film Audiences.

However, Mr. Kern hastily explained, "the presence of the above mentioned individuals does not signify that their organizations have endorsed the Associated Film Audiences."

### Organization Not Interested

Mrs. Hyman amplified that statement in explaining that she was serving as an individual on the temporary board and that her organization, Schools Motion Picture Committee, has no desire ever to become affiliated with any other group. She also said that she and the other members of the board were serving only until May, when a permanent

## Coast Representative Will Ask Studios to Submit Scripts; "No Threats of Boycott," Executive Chairman Says

directorate is to be selected. A spokesman for the Young Women's Christian Association also wanted the point made clear that the relationship of any of its members with any group does not mean the national organization indorses that relationship, and added that the YWCA never allies itself with outside associations.

### Headquarters in New York

Headquarters for Associated Film Audiences will be in New York, at 250 West 57th Street, in the same building that houses the home offices of Electrical Research Products, Inc. Financial support of the movement is expected to come from a bi-weekly bulletin which will express opinions on released product, contain production notes and news items. These bulletins will be subscribed for, it is hoped, by individual affiliated associations at an annual fee of \$15. Organizations of national scope will be charged \$25 for the service and persons not connected with any of the associated groups, and seeking membership, will be assessed \$3 a year.

### On Reviewing Committee

The organizations which in all likelihood, according to Mr. Kern, will be represented on the reviewing committee include the National Ladies Garment Workers Union, United Textile Workers, Associated Musicians, Local 802 of New York; Workers Alliance, Teachers' Union, Committee on Militarism in Education, Fellowship of Reconciliation, Women's International League for Peace and Freedom, Inter-Professional Association, Federal Council of Churches of Christ in America, National Committee Against Censorship of Theatre Arts, New Film Alliance, Fur Workers' Union, American Youth Congress and the Painters and Decorators Union.

### Advisory Board Named

According to Mr. Kern, the following individuals probably will be on the advisory board: Dr. William Heard Kilpatrick, professor of philosophy of education at Teachers' College, Columbia University, and author of many books and articles on education; Dr. George Sylester Counts, also a professor at Teachers' College and editor of *The Social Frontier* since 1934, also author of books and articles on education; Dr. Henry Abersterwet, Teachers' College, and Joseph Cadden, Murray Baron, Julius Hartman, Francis Gorman and Mrs. Lionel Sutro.

### Recommends "Decency" Book

*Theatre News*, the weekly motion picture guide published in New Haven, Conn., this week recommended "Decency in Motion Pictures," by Martin Quigley, for reading by students of the screen.



# TECHNOLOGICAL

## The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 59

F. H. RICHARDSON

*Bluebook School Question No. 58 (second question so numbered) was: (A) Name the chief points for and against glass bead screens. (B) Under what general conditions may various types of reflection surfaces be expected to give best results?*

The following gave acceptable answers: S. Evans and C. Rau; D. Danielson; G. E. Doe; J. R. Prater; H. Edwards; C. Oldham; L. and P. Felt; L. Cimikoski; C. Hawkins; C. Champney; C. Lonie; D. Pollock; W. H. Edmonds; T. F. Bochart; A. L. Cooper; S. O. Sears; W. Limmroth; G. E. Doe; C. L. Loft; D. E. Birdsong; K. Dowling; N. A. Schultz; E. H. Toedte; W. R. Warner; O. H. Schmidt; W. L. Bolton and G. Lantry; R. and K. Wells; F. L. Birch; D. L. Johnson; F. H. and L. Saylor; J. K. Robinson; T. L. Redhouse; L. Greenhouse; T. T. Golley; R. Tompkins and H. J. Abernathy; B. L. Sanderson and H. T. Braden; H. L. Lilly; D. H. Purcell; W. L. Smith; S. True, E. N. Solomen; C. L. Lowrie and H. Lathrop; J. Wentworth; H. W. Matthews; R. R. Jacobs and B. B. Hornstein; T. W. Wilson; P. E. Maxwell; L. M. and C. B. Traxler; J. G. Brown; O. Hunt and B. L. Andrews; L. E. Dodson and H. T. Todd; R. C. Samuels; R. V. Manning; M. and B. Walker; W. L. Bancroft and S. D. Manning; P. Itt; R. L. Davis and W. G. Amberg; D. and W. Porter; J. Wentworth; W. H. Edmonds; D. Morgan; T. H. Morton; F. H. and L. Klar; W. Davis and F. M. Brown; F. H., S. and P. Dalbey; F. E. Dorp, R. Dennis and H. A. Aims; G. T. Jones and A. Leonard; G. N. Guidotti; T. L. Brown; S. Q. Mallaby; E. L. Standford; C. L. Davis and H. T. Plum; T. T. Brontson; L. A. Beachwood and M. F. Robinson; J. R. Davidson and L. B. Jones; R. N. Davis and W. R. Baxter; L. and W. R. Wasters; L. B. Masters and H. Todd; W. Winkle and R. R. Robbins; L. L. Lasser; T. R. Tomlinson; J. S. Baxter.

(A) J. R. Prater says, "Points in favor of glass bead screens are (a) high frontal reflection power, (b) may be cleaned with better effect than other screen surfaces. The points against are (a) relatively low power of diffusion, (b) white pigment in which beads are embedded discolors with passage of time, (c) resurfacing not practical.

"Considering the above points, such screens will, if properly made, give good results with a minimum of incident light in long, narrow theatres, in which the projection angle is low and the balcony, if any, not high. They are especially of advantage where atmospheric impurities make frequent cleaning necessary, qualified by the fact that should these impurities be of such nature that the pigment surface in which the beads are embedded is impregnated by them, serious discoloration may occur, and rapidly.

"Rapid fadeaway at comparatively low angles make such surfaces undesirable where the projection angle or viewing angle is heavy; also, should the embedding pigment become discolored, a new screen is necessary, as refinish is out of the question."

Leo Cinikoski says, "The chief points favoring glass bead screens are that they have high frontal reflection powers and may be cleaned more effectively than other types of surface, though the cleaning is a complicated process and must be undertaken only by one skilled in such work. Also, the bead screen has the advantage of giving the illusion of the third dimension. Because of its brightness it adds life and brilliance to the picture from low viewing angles. Such screens tend to reduce glare from the front part of the auditorium, but build up the light so that a more brilliant picture is seen from the rear seats.

"Against bead screens are these points: The first cost is high. They are more difficult to install. Cleaning does not wholly restore the reflection powers, as the pigment in which the beads are embedded loses reflection power progressively with each cleaning, and any attempt to restore this by means of a cleaning solvent may tend to loosen the beads. For wide auditoriums, their use is uneconomical, but for viewing angles not exceeding 20 degrees they may be commended."

(B) P. and L. Felt answer this one very well indeed, saying, "Careful study of the physical characteristics of each individual theatre auditorium is necessary to intelligent selection of the screen that will best serve its needs. This must include angle of projection, type of light source and width of auditorium. Neglect of consideration of any one of these points may make for inferior work in projection thereafter.

"In general, now that considerable color is coming through, it is unwise to select anything but a pure white surface, and one which legitimate, unquestionable test shows to have high and proper reflection values. Incidentally it is unwise to accept tests based merely upon salesmen conversation. They should be duly authenticated tests made by a thoroughly reliable, disinterested party.

"There are, I believe, but two general types of screen, namely the *specular* and the *diffusive*, though of course some may be more specular and some more diffusive than others. In general, the diffusive type is required for maximum results in every theatre in which any considerable seating area falls outside a 20, or at most a 25 degree angle with the screen center. This means, of course, a quite narrow auditorium. It must be remembered that a 20 degree angle with the screen center will mean a much heavier angle of a front end seat with the opposite edge of

### BLUEBOOK SCHOOL QUESTION NO. 66

(A) Suppose we have a circuit offering 2 ohms resistance; a d.c. motor generating the driving current. Attached to the circuit are fifty 32 c.p. lamps, a fan motor using 6 amperes, and a branch circuit offering 3 ohms resistance and operating seven 32 c.p. lamps. How many horsepower does the motor produce? All voltage 110.

(B) What is the field coil of a dynamic speaker? Describe four possible sources of supply for it.

(C) What determines the proper distance between the light source to mirror light collector?

*To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.*

the screen. It also should be remembered that the occupant of such seat pays the same admission price as does the occupant of most other seats in the theatre.

"As I think all now understand, a specular screen means objectionable fadeaway effect at viewing angles in excess of 20 degrees—objectionable in proportion to just how specular the screen surface is. It also must be understood that heavy projection angle serves to reflect a heavy proportion of the light downward and thus to set up heavy fadeaway in the balcony, if any, and at the rear of the auditorium. This latter effect may be very objectionable if the auditorium be a deep one.

"The diffusive screen provides fairly even illumination values (almost no fadeaway at all) from all viewing angles that may be considered as practicable in [?] in theatres. They do not, however, provide the high values supplied to auditorium centers by specular type screen surfaces. I append values to the two types of surface selected from the above named table. The figures stand for percentages of the reflection values of magnesium. Thus '0 degrees 82' means that the surface considered has 82 per cent of the reflection values of magnesium. Specular type surface, 0 degrees 163 per cent; diffusive type surface, 0 degrees 82 per cent. Specular, 0 degrees 163 per cent; 20 degrees 93 per cent; 50 degrees 31 per cent. Thus we see the specular provides the auditorium center with 163 per cent of the reflection value provided by magnesium (an almost perfect diffusive type of surface) but only 31 per cent of that brilliancy at 50 degrees.

Diffusive, 0 degrees 82 per cent, 20 degrees 81 per cent, 50 degrees 81 per cent, which shows up an average of 81.5 per cent for all viewing angles up to 50 degrees."

### F. H. Richardson's BLUEBOOK of PROJECTION

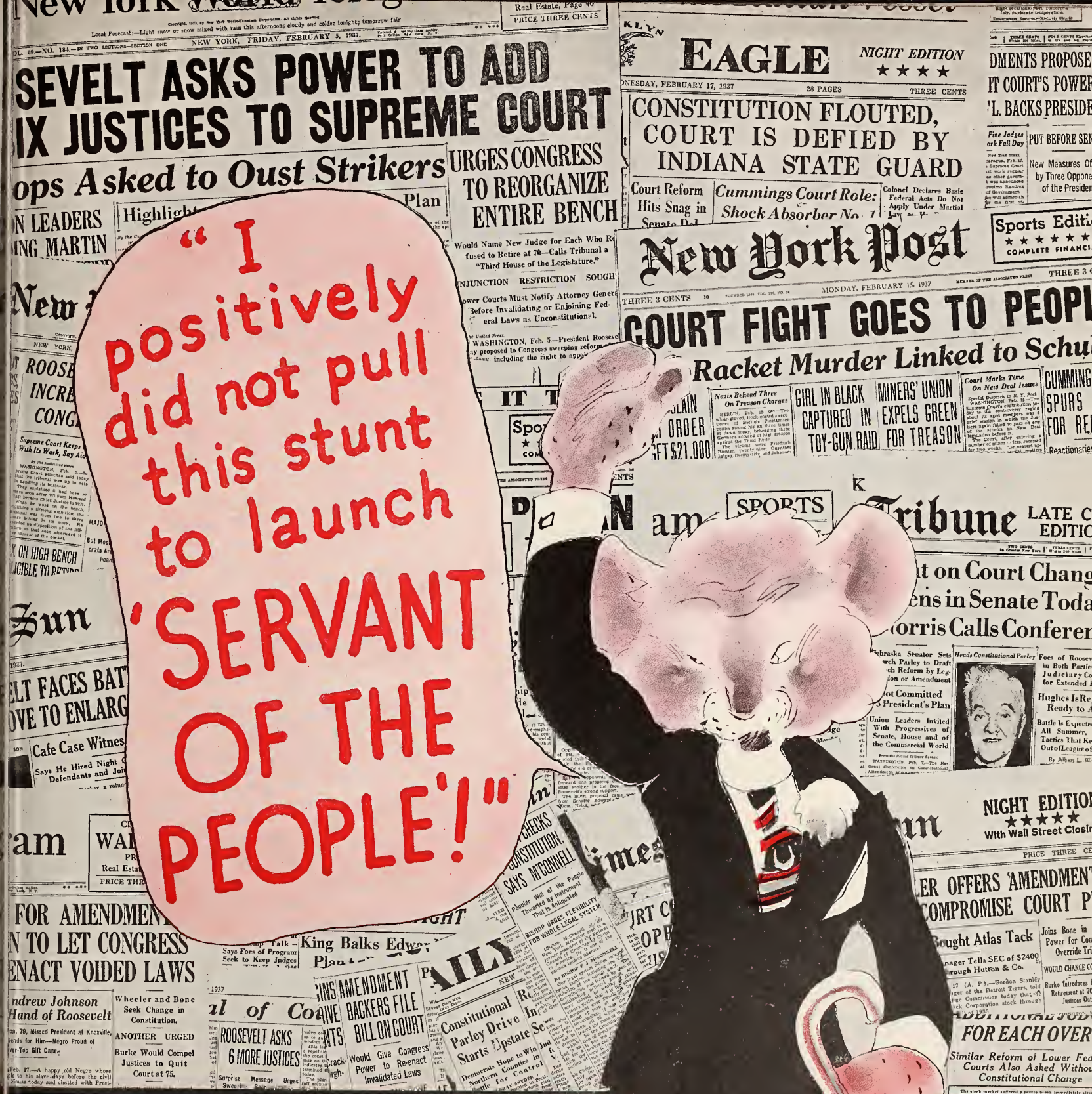
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# What's "A" Product and What's "B"

*"B" Called Simple and Swiftly Moving, "A" Has Moral Tag*

by LES G. BRUNS

*Lawler Theatre, Rochester, Minn.*

We are not taking issue with anyone's statement. But because we manage a "B" house and show only "B" pictures, we see things in a different light than the producer who is concerned with all types of pictures. So, this is our opinion:

A rotten "A" picture is still a rotten "A" picture and not a "B" picture. Why? Because it was made for an "A" audience whose taste is not simple like that of a "B" audience, but a conglomeration of varied and complex desires in entertainment. If there is any one thing that identifies a "B" picture, it is "simplicity in story." Westerns, comedies (the Laurel and Hardy, or Edward Everett Horton type), the majority of mystery dramas which cater to "clue clubs," airplane pictures which specialize in action, and many more types which are examples of simplicity in story and are thus presented on the screen by the actors, whose emotional reactions reflect no intelligent thought—in portrayal, of course—but that of characters who are directed by animal instinct and simple minds.

May we give examples to prove this point? (Note: Read across, for the locale or some other phase of these pictures is to some extent similar):

## "B"

Sea Spoilers  
Daniel Boone  
The Big Show  
Show 'Em No Mercy  
Legion of Terror  
Hideaway Girl  
Glory Trail

## "A"

Mutiny on the Bounty  
Maid of Salem  
Rhythm on the Range  
You Live Only Once  
Black Legion  
Born To Dance  
The Plainsman

What happens when we play an "A" picture like "San Francisco" in our "B" house? Our audience is composed of "A" house patrons. Aren't there any "B" patrons? Yes, 50 per cent of the audience are "B" audience. These "B" people come out commenting: "Gee, some swell shots of an earthquake!" Or, "That song that gal sang wasn't so bad, was it?" And what do the "A" patrons say? "Why, the social conditions of the Barbary Coast were certainly at a very low ebb in 1906!"

If there is one thing that marks an "A" picture it is a "moral tag." Invariably attached, it is meant to satisfy the ego of the "A" patron. And because of the subtle way in which "the lesson" was presented, was a big producer given a medal for having accomplished "more than the Geneva Conference"?

Can you imagine children, who before they reach their maturity are placed by psychologists in the "social barbaric age"—can you imagine them enjoying any picture that does not reflect their own way of reasoning? The "B" picture satisfies them by its simple story and swiftly moving action. Not only children are in this class, but also the unskilled laborer and, in gen-

eral, the people whom the U. S. Army tests term "the seventh grade nation."

We will call an end to this "beefing" after we emphasize one last fact. The "B" audience is not interested in the past nor the future. Accordingly, no historic picture (or call it a "costume drama"), no piece of Shakespearian literature, or, for that matter, Dickens, Maxwell Anderson, or what have you, interests them to any degree. Mass minded and never hoping to realize any dream of travel or luxury, the "B" audience vicariously lives the life of the "Jungle Princess," or the "Eskimo Wife," or daringly jumps from the plane with the "Flying Hostess." What about the stories of the "upper class"? Unless the moneyed upper-strata is held to scorn and ridicule and they can split their sides at the debutant who vainly tries to live on \$35 a week and makes a right jolly mess of things, they don't want them.

Stop making "B" pictures for the "B" audience and stuff rotten "A" pictures down their throats, and you will force them to seek better entertainment with their dimes and quarters. You don't sell scrap heap limousines to the man who can only buy a Ford.

On the other hand, make for them Judd Mortimer Lewis' "Jubilee and His Pardner," or use the "Enoch Arden" story, and the "B" audience will line up four deep in front of our box offices even if we are in the midst of another depression.

## Studios Get Early Start on Plans For Next Season

Activities of both studio forces and home offices point to an early determination of next season's product schedules. With the series of mid-seasonal conferences on 1936-37 selling now over, most of the companies are turning their attentions to 1937-38.

This week, Metro-Goldwyn-Mayer announced that five new sound stages and a five-story administration building are to be constructed on the company's studio property in Hollywood. Four of the new stages will be 120x120 feet each and the fifth will measure 135x245 feet with a height of 80 feet. The latter is to be wired and arranged for elaborate sets. The new administration building will house executives, producers and writers.

As George J. Schaefer, vice-president in charge of sales for United Artists, arrived in Hollywood for the board of directors' meeting, Walter Wanger, affiliated producer, announced he would start production on four pictures within the next 60 days to complete his commitment of six for release by the company this year. "The River

IS Blue" was finished this week and Mr. Wanger was to start "Vogues of 1938" on Monday. These two are to be followed by "Personal History" and "Fifty-second Street."

Mr. Schaefer, Arthur W. Kelly, Monroe Greenthal and Samuel Goldwyn conferred in Hollywood with Dr. A. H. Giannini on the general realignment of casts and budgets for the coming United Artists product.

United Artists also announced that Max Gordon and Harry M. Goetz will produce a series of three pictures annually for their release, the first being "The Women," current Broadway legitimate theatre hit, and Criterion Films' first of the new year, "When Thief Meets Thief" is scheduled to be released shortly.

Sol Lesser of Principal Pictures signed Lou Gehrig, New York Yankee baseball star, to appear with Richard Arlen in "Trail Blazers." The picture is scheduled to start at the end of the coming baseball season. Release will be through Twentieth Century-Fox. At the same time, Mr. Lesser revealed that he is seeking a site for a new \$400,000 studio for his Principal Productions.

The trend toward musical and semi-musical films is greater today than ever before, according to William LeBaron, managing director of Paramount production, as he revealed that besides "Swing High, Swing Low," his company will release additional musicals, including "High, Wide and Handsome," "Waikiki Wedding," "Turn Off the Moon," "Mountain Music," "The Life and Loves of Victor Herbert," "Artists and Models," "Show Business," "And Then Came Spring" and "The Big Broadcast of 1938."

Herbert Yates, Republic executive, and Moe Siegel, studio production executive, were conferring in Hollywood on reorganization plans following the completion of Nat Levine's "Hit Parade."

An eight-week billing drive for Grand National's sales force was to start this week with the films to be released during the drive as follows: "23½ Hours' Leave," "Girl Loves Boy," "Killers of the Sea," "Navy Spy," "Arizona Days," "\$1,000 Bill," "Something to Sing About," "Dynamite" and "Grand Canyon."

Charles R. Rogers, vice-president in charge of production for Universal, arrived in New York last Sunday for conferences on next season's product, with R. H. Cochran, president, the sales executives and J. Cheever Cowdin, chairman of the board. He is accompanied by William Pierce.

## McGeehan to Condor

John McGeehan, for the past 15 years active in national publicity and exploitation for various motion picture companies, has been appointed eastern publicity director for Condor Pictures, Inc., with headquarters in New York.

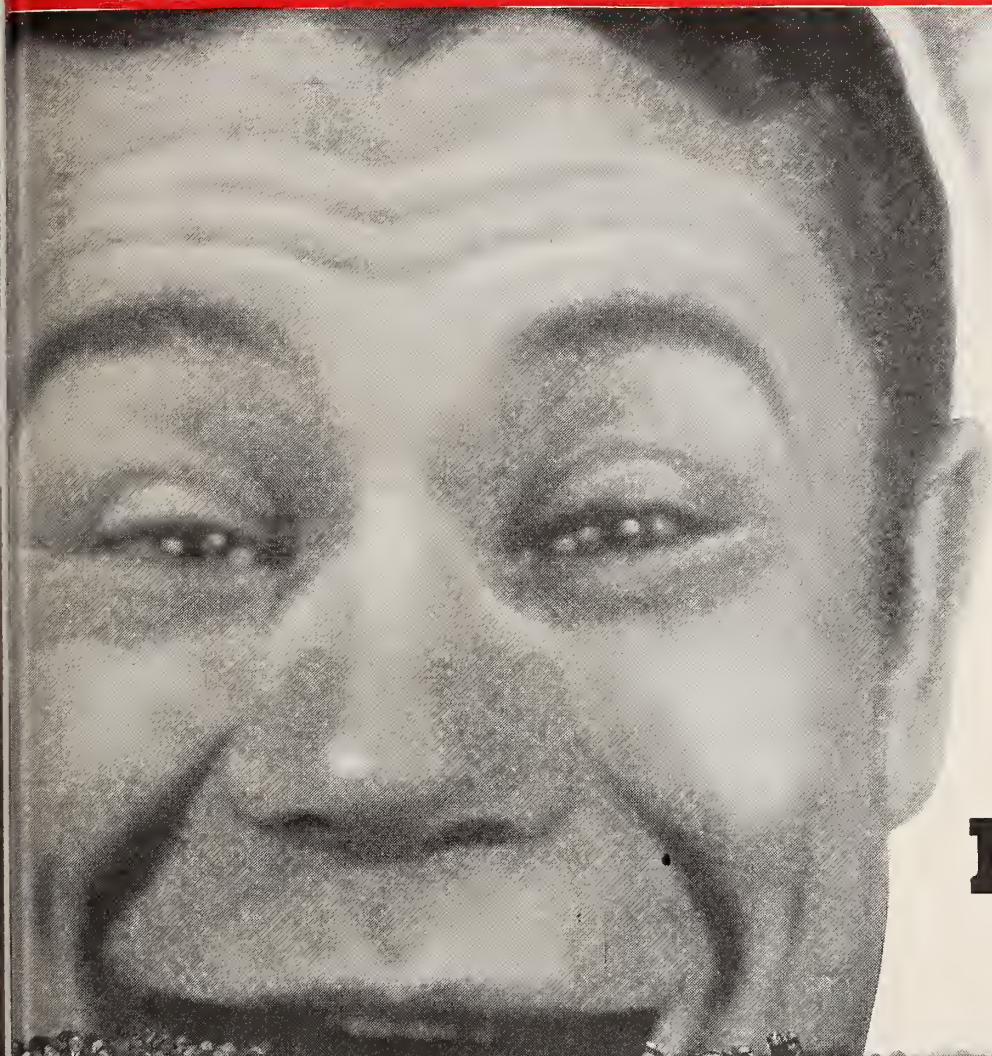
## Britton Leaves Imperial

Leo Britton has resigned as the Boston manager for Imperial Pictures, and has been replaced by Elmer Turnquist, former office manager. Mr. Britton will return to independent exchange operation.

Mort Goodman, for the last eight years with the Warner publicity department in Cleveland, has resigned to join Filmack Trailer Company of Chicago.



# GRAND OPENING



★  
**RADIO  
CITY  
MUSIC  
HALL**

★  
**MARCH 18**



# JOE E. BROWN

*"When's Your Birthday?"*

WITH  
**MARIAN MARSH  
FRED KEATING  
EDGAR KENNEDY**

DIRECTED BY HARRY BEAUMONT

RELEASED THROUGH  
RKO-RADIO PICTURES

★ A DAVID L. LOEW ★  
P R O D U C T I O N



# Miracle in Academy Awards; Most of Hollywood Agrees

*Question Is: Who'll Challenge Luise Rainer in 1937 after Her "The Good Earth"?*

by GUS McCARTHY  
in Hollywood

Something in the nature of a miracle marked Hollywood's reception of this year's bestowal of accolades by the Academy of Motion Picture Arts and Sciences for the "best" achievement in production during 1936. The few faint complaints that discrimination had been shown, that politics had a voice in the selections, were quickly silenced. Unlike last year, all winners were present to accept their honors. Also, unlike last year, there were no "write-in" ballots to upset the apple cart at the last moment.

The Los Angeles Biltmore Hotel Bowl was packed. Everybody was decked out in his best bib and tucker.

Before the award for the "Best Actress" was made known, there was considerable speculation. Members of the press who had been given the names of the winners in advance, were cajoled, flattered and plied with tricks, but they observed their pledge of secrecy. When Luise Rainer was announced as the winner, the applause that accompanied her march to the table bearing the trophies left no doubt that almost all agreed with the results of the Academy membership's voting, even though it had been anticipated that Norma Shearer would receive the honor. The vote between the two stars of Metro-Goldwyn-Mayer was very close. "I thank everybody who made me capable of getting it," Miss Rainer said in thanking George Jessel, master of ceremonies.

Just how delicately fate influences careers was evinced in the triumph of Miss Rainer. Her work in "The Great Ziegfeld," the second picture in which she had appeared, was exceptional, but the one sequence in the production that thrust her into preeminence almost was left on the cutting room floor. That was the scene where she telephoned her congratulations to William Powell on announcement of his engagement to Billie Burke. Following early previews, the producers debated as to whether it should be included. MGM took the writer and several other newspapermen to Santa Barbara for a showing. Then Hunt Stromberg, producer, Robert Z. Leonard, director, and Howard Strickling, studio publicity director, went into a huddle with the press representatives. Their unanimous verdict that the scene should be included played a large part in the honor accorded Miss Rainer on the night of March 4th.

The only other award that evoked more than a breeze of discussion was that for "Best Direction." Many had seemed to feel that William Wyler should have won it for "Dodsworth," but few begrudged Frank Capra the decision for his "Mr. Deeds Goes to Town."

George Jessel kept things moving at a gleeful and interesting pace. Frank Capra, president of the Academy, Louis B. Mayer, Frank Lloyd, Walt Disney and Leopold Stokowski added to the gayety. Then came



announcement that a special Irving G. Thalberg Memorial Award would be established in 1938 for the highest ranking producer and for the most distinguished achievement in production, "to encourage the pride, fortitude, good taste and tolerance that Mr. Thalberg put into pictures . . . to keep permanent his message: 'The stars brighten the night—laughter of children is a message to the ear.'" Here was the sole serious note. The hush following Mr. Capra's words, "Irving would have liked that," was eloquent.

From the standpoint of comparative totals of honors won by organizations, a subject upon which Columbia capitalized enthusiastically two years ago, Warner Brothers was far in the van. That institution won nine awards: Paul Muni, for being the best actor, in "The Story of Louis Pasteur"; Gale Sondergaard, best supporting actress, in "Anthony Adverse"; Sheridan Gibney and Pierre Collings, for best original story, screen play and adaptation in "Pasteur"; best short subject in color, "Give Me Liberty"; Jack Sullivan, best assistant director, for "The Charge of the Light Brigade"; Tony Gaudio, for photographing "Anthony Adverse"; Leo F. Forbstein, for the musical scoring of "Anthony Adverse," and Ralph Dawson for his editing of the same film.

MGM with five trophies was the runner-up. Hunt Stromberg won the award for the best production, with "The Great Ziegfeld"; Miss Rainer, best actress, for her performance in that picture, and Douglas Shearer was given the sound recording trophy for "San Francisco." The company's two-reeler, "The Public Pays," was adjudged the best in its division, and, as everyone expected, Dave Gould won for his dance direction of the sequence, "A Pretty Girl Is Like a Melody," in "Ziegfeld."

Goldwyn Productions won two awards. Walter Brennan was acclaimed the best supporting actor in "Come and Get It," and Richard Day's art direction of "Dodsworth" was voted the year's best.

Frank Capra won for Columbia. Jerome Kern and Dorothy Fields kept RKO-Radio in the picture when "The Way You Look Tonight," in "Swing Time," was considered the best song. "Bored of Education," adjudged the best one-reeler subject, took a trophy to Hal Roach office, and the cartoon, "The Country Cousin," enabled Walt Disney to walk up to the trophy table for the fifth successive year. Special awards were made to "March of Time" for distinctive novelty and to H. Howard Greene and Hal Rosson for their color photography of "The Garden of Allah."

As there were no great questions to debate the party broke up early. The only question in the minds of those departing was, "Which actress is going to take the award away from Miss Rainer when the votes for 1937 are counted and her work in 'The Good Earth' is recalled?"



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# CHAMPION

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EASTMAN Super X was used in the great majority of all 1936 feature productions ...in three out of every four "box-office champions"...in nine of the "best ten" pictures chosen by the country's critics. It continues as the unchallenged champion among motion picture negative films. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



# COMPANIES ATTACKED ON TRUST CHARGES

## New York Independent Exhibitors and Harry Brandt See Conspiracy by Distributors

The Independent Theatre Owners Association, comprised of New York exhibitors headed by Harry Brandt, are charging the large distributors with conspiracy in restraint of trade, on two counts.

Mr. Brandt, acting independently on behalf of his own circuit of 36 New York theatres, filed suit Saturday in the New York supreme court against the Loew circuit and Metro-Goldwyn-Mayer Pictures, Paramount Pictures, Columbia Pictures, Universal and the Big U Exchange and United Artists Pictures, charging them with conspiracy and breach of contract over Loew's new "split-week" plan of exhibition at Loew houses.

At the same time, Mr. Brandt's Independent Theatre Owners Association, in a formal bulletin, announced, "In line with its campaign for the elimination of score charges and in conjunction with its attempts to ascertain from major producers reasons and justifiability for the charges, the ITOA will shortly bring suit against the major producers and distributors for the recovery of all monies paid up to the present under the heading of score charges and for its legal abolition. A complaint with the Federal Trade Commission will also be filed."

Weisman, Quinn, Allen and Spett, New York attorneys, filed the suit in the Loew matter for Mr. Brandt. The basic complaint was that Loew's started running a five-day "weekend" in their New York houses, whereas the customary split of the week was four days and three days. Both Mr. Brandt and the ITOA complained against the Loew action, and the Brandt interests charged its adoption was a breach of contract, even though a designation of the specific number of days which should constitute a "weekend" is noted in rental contracts. Contention was made that the understanding existed that the split be four days and three and that pictures were sold to theatres with that understanding.

The five distributors were named as defendants with the Loew circuit because they sold product to Loew's on a basis which permitted that circuit to play their pictures on a five-day "weekend."

### Second Suit Threatened

In the matter of the score charge, Milton C. Weisman, counsel of the Independent Theatre Owners Association, declared that the score charge constituted a violation of the Sherman anti-trust act because it represented fixing of price and control of product.

"For many years," he said, "the major companies have been buying outright their musical productions to be used with their pictures for a nominal sum. When an ex-

hibitor buys a picture, he buys not alone the right to exhibit the silent film, which is worthless in itself, but he expects to get in connection therewith, a sound track and the music.

"A number of years ago, the major companies all combined in concert and decided to 'milk' the exhibitors for more dollars by selling pictures at the regular price plus a score charge for the music. This score charge bore no relation to the charge for the music. The score charge to one exhibitor might be one price and to another exhibitor operating the same type of theatre, another price. This constitutes completely unlawful exaction and could only be done by reason of cooperation of all major companies. This, I believe, is contrary to the Sherman anti-trust law, representing fixing of price and control of product."

Elimination of the score charge is one of the practices for which the Motion Picture Theatre Owners of America has been campaigning in its effort to have the large companies adopt the MPTOA's so-called "trade practice program."

### Scroll Given Zukor

A scroll praising Adolph Zukor for his work and achievements during 25 years in the motion picture industry was presented to him this week by the Chicago Amusement Publicists Association. The presentation was made at Paramount's Hollywood studio by Miss Lee Belmont, winner of a Chicago beauty contest, who was selected by the theatre publicity and advertising men to make the plane trip to Hollywood.

Columbia has signed Uncle Don, radio commentator on children's programs, for a series of shorts based on famous fairy tales by Grimm.

## MOMAND SUIT DROPPED BY CIRCUIT COURT

*The United States circuit court of appeals in Denver last Friday issued an order that the case of A. B. Momand, suing film distributors and theatre companies operating in Oklahoma, should be thrown out of the United States district court, but has left the way open for Mr. Momand to file a similar suit, since the case was dismissed "without prejudice".*

*Mr. Momand, operating theatres in Oklahoma, charged that because of combinations and agreements between distributors and exhibitors he had been unable to secure pictures at an equitable price. The circuit court did not consider the merits of the case, but concerned itself only with the order of the United States district court, in which the case was dismissed because of the refusal of Mr. Momand to amend his petition, or portions of it, as ordered by the court.*

## Columbia Sues on Jean Arthur Contract

Columbia Pictures filed suit in Los Angeles this week against Jean Arthur and Paramount Pictures, Inc., asserting that on November 27 Miss Arthur notified Columbia that she would no longer work with the company despite the existence of a one-year contract and that simultaneously the actress signified her intention of working for Paramount.

Columbia asks that the court interpret the actress' contract and, if there be violation, enjoin her from working for any other studio for a year and further asks that Paramount be enjoined from employing her for a similar period.

## Theatre Sued on Films

RKO Distributing Corporation, Van Beuren Corporation and Twentieth Century-Fox Film Corporation have filed a suit in the federal court in New York against the Amusement Parkway, Inc., Isidore Liebman and Edward Stiegel, who operate the Parkway in Manhattan. The complaint alleges that in December and January the defendants exhibited without license four pictures, "Under Your Spell," "Bugles from Bluegrass," "Mollie Moo Cow" and "Robinson Crusoe" and demand \$250 for each unauthorized showing.

## Approves Bill Motion

The New York supreme court has granted a motion for a bill of particulars to be submitted in the action brought by Lina Pictures Corporation against H. E. R. Laboratories, Garrison Film Distributors and Aladdin Pictures. The action is based on the alleged conversion of certain negatives which were delivered to the H. E. R. Laboratories, where prints were to be stricken when requested by the plaintiff. The laboratory subsequently sold the negatives for money due them by the plaintiff, which was allegedly without authorization by the plaintiff.

## Bernie and Band Split

Ben Bernie and his orchestra will part company March 15, it was announced in Hollywood this week. The move will be made to allow the orchestra leader and former vaudeville star to devote his full time to radio and motion picture work. He will continue his weekly broadcasts over the National Broadcasting Company network with studio bands.

## Wurtzel to Japan

Sol Wurtzel, Twentieth Century-Fox producer, will leave Hollywood shortly for Japan to confer with authorities there on details involving the production of the "Mr. Moto" series of pictures. "Think Fast, Mr. Moto," now in production, is the first of the series.

## Third English Release

Grand National will distribute "Two Who Dared" as the third British production for American release in its reciprocal agreement with Associated British Film Distributors. Anna Sten and Henry Wilcoxon are starred.

Henry King has signed a new five-year directing contract with Twentieth Century-Fox. His last picture, still to be released, is "Seventh Heaven."



# Notice to Distributors and Exhibitors

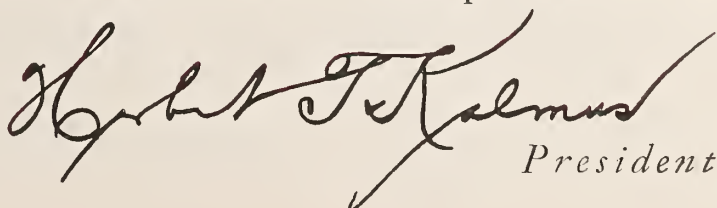
March 2, 1937

Technicolor has already given its customers complete indemnification from all liability, damages and expenses which they may incur arising from the pending suit brought by Tricolor in the following language:

*Technicolor hereby agrees to indemnify and save the Producer free and harmless from all suits, claims, damages and/or other liability and expenses which may arise directly or indirectly out of or by reason of the fact that such negatives and/or prints are produced, used, sold or leased under Technicolor's method of photographing and manufacturing pictures in color. The Producer agrees (and all the foregoing provisions in this paragraph set forth are upon the condition) that the Producer shall give Technicolor prompt written notice of all such actions, suits or claims for infringements and opportunity to defend the same through Technicolor's own counsel and to control such defense and the Producer shall, at the request of Technicolor, give Technicolor all information in its possession or under its control with reference thereto and all reasonable assistance and cooperation. Technicolor agrees to reimburse the Producer for any cost and reasonable expenses incurred by the Producer in furnishing such information or in giving such assistance and cooperation.*

**To all distributors and exhibitors Technicolor now hereby extends the same indemnity and protection with reference to the pending suit of Tricolor, Inc., vs. Technicolor Motion Picture Corporation.**

TECHNICOLOR  
Motion Picture Corporation

  
President



# INDUSTRY AID URGED TO DROP ALL GAMES

## New York Commissioner of Licenses Asks Theatres to Follow Example of Circuits

A plea to the motion picture industry to cooperate in restriction or elimination of so-called "chance games" and a specific invitation to exhibitors in New York City to follow the example of Loew's, RKO and the Century circuits in dropping the giveaways were voiced by Paul Moss, New York commissioner of licenses, at a luncheon of the Association of Motion Picture Advertisers last week.

Basing his plea on the thesis that exhibition does not need the questionable stimulation of giveaways, Mr. Moss said, "The time has come to stop cheap ballyhoo and circus stunts. The worst calamity that can befall the industry is not to stand together in this matter."

He quoted figures from a newspaper advertisement which reported weekly motion picture attendance as 88,000,000 and gross receipts as \$965,000,000 annually and pointed to the industry's investment in luxurious theatres as a preface to the statement, "The industry does not need Bank Night, Screeno or dishes."

### Hopes Small Circuits Follow

The commissioner said that he was very pleased with the action of the large circuits in dropping the games and that he hoped the small circuits and the independent theatres would follow.

"My office has been working on this problem for two years," he said, "but we cannot use sledgehammer methods. We could harass exhibitors by continued arrests, since the games are on the borderline of legality, but we would rather reach the goal through wholehearted cooperation."

Many complaints have been received by his office, the commissioner said, from patrons who claimed to have been wrongfully deprived of the prizes. He pointed out that dissatisfied theatre patrons, unlike the customers of a store, cannot be placated and that their good will, once lost, is irretrievable. In addition to the deleterious effect on the industry there are many other dangers, including that of panic resulting from overcrowding, he added.

Emphasizing his point that giveaways have grown to an "intolerable burden" on the industry, Mr. Moss said: "It is true that the policy has lifted many theatres out of the red in depression days, but with prosperity here again the games have become a nuisance and are an increasing annoyance to patrons."

After the meeting the commissioner said he had arranged a conference with Harry Brandt, president of the Independent Theatre Owners Association, which he hoped would result in an agreement by which the independent theatres would follow the circuits' lead.

Developments of the week in nine states follow:

Arkansas passed a bill to regulate and

tax as a medium of advertising the giving away of prizes and another imposing a tax of 15 per cent on Bank Night awards.

Six operators were fined in Chicago.

In Iowa's Senate was filed a bill on amusement machines, referring to slot machines, which might affect chance games.

The games were being discontinued in New Orleans and other Louisiana towns.

In St. Paul, Minn., the chance game situation was to be placed before the grand jury.

St. Louis city and county houses dropped Bank Night, Screeno and other games, as a result of a legal opinion.

Nebraska started a test suit on the games.

The Ohio legislature had before it bills outlawing the practice.

At Salem, the Oregon Senate passed a bill prohibiting all games of chance, including pinball and slot machines, and the measure was awaiting the governor's signature.

At Madison, Wis., exhibitors were awaiting decision of the Assembly's affairs committee as to action on the Franzkowiak bill to outlaw chance games.

### Six Chicago Theatres Fined

Six Chicago theatres, the Oakland, Cosmo, Highland, Grove, Capitol and Half-field were fined \$15, including costs, in Judge Sonateby's court, for operating chance games. The cases were appealed and will be heard May 3, with 46 others.

In New Orleans, it was felt that if the district attorney's office takes cognizance of the state supreme court's ruling that the games are illegal, Bank Night, Screeno and the others have passed out of the Louisiana picture. United Theatres, with 18 houses in the Crescent City, dropped the games as Charles A. Byrne, district attorney, said he was awaiting specific complaints before moving against any theatre.

### Eleven Convicted in St. Paul

With the conviction of 11 men in St. Paul, Minn., this week on a charge of illegally winning chance game awards by means of false tickets, County Attorney Mike F. Kinkead announced he was placing the entire situation before the grand jury.

At Lincoln, Neb., the attorney general's office has filed a test case on Bank Night in the state against the Beatrice Theatre Corporation, a Fox West Coast subsidiary, and former manager Lewis B. Sponsler, in the Gage County district court. Also involved are the Fox and Rivoli theatres, which have been using the game since February, 1936. A temporary injunction is being sought against the theatres and the court has been asked to set a hearing date. The attorney general's office recently ruled Bank Night a violation of the state lottery laws.

### Heads Continental Film

Ira Greene has been named president of Continental Film Industries, Inc., which will participate in the financing of production, supply laboratory service and the like.

Astor Pictures Corporation in New York has acquired the distribution rights to the series of six Anson Dyer color cartoons.

## Australians Start Legion of Decency

by CLIFF HOLT

in Melbourne

Under a plan organized by the Australian Catholic Central Film Committee, and arising out of a mandate promulgated in the Pope's Encyclical, every Catholic in the Commonwealth will be required to take a pledge once a year to stay away from pictures which come under the Committee's ban.

The Committee announced its plan after a series of conferences with distributors and leading exhibitors, and the full co-operation of the industry has been promised. It is stated that the gradings of the American Legion of Decency and the decision of the Commonwealth Film Censorship presided over by the Australian Censor, Cresswell O'Reilly, will be accepted. Since Australian-made pictures are uncensored by the government before presentation in New South Wales, the Committee has requested the right to pre-view all such films and include them in the list of general gradings.

The Committee's headquarters will be in Sydney, but subsidiary organizations in all states will be set up.

The chairman of the Central Committee, Monsignor King O.B.E., announced that the primary objects of the Committee will be as follows:

(1) To ensure that at children's matinees only approved pictures will be shown. Any picture classified A1 by the Legion of Decency in America, and subsequently passed by the Australian Federal Censor as "suitable for general exhibition" would be "approved." Other imported or local films would be approved separately.

(2) To ensure that the classification shall be prominently displayed on every poster advertisement, and on every film presented or about to be presented in Australia, in a form easily distinguishable by intending patrons.

(3) To secure censorship over all films which are outside the scope of the present censorship.

The wording of the pledge has yet to be drafted, but it is believed that the phraseology will be on similar lines to that of the American Legion of Decency.

Although it is estimated that more than one million Catholics will sign the pledge, the industry is not alarmed over the development in view of the improved moral tone of Hollywood product in the past two or three seasons.

Victoria is the only state in the Commonwealth which has laws demanding that censorship classifications be included in all advertisements. Pictures are classified either "For General Exhibition" or "Not Suitable for General Exhibition." In other States, the Censorship Department "requests" that a similar censorship line be embodied in advertisements, but there are no penalties for failure to do so. Nor is there a law in any state to prevent persons, adults or children from attending the presentation of a "Not Suitable" picture.

The Catholic censorship plan is therefore not likely to affect the box-office. If the Commonwealth Censorship Board bans a film, and assuming it is not passed on appeal, neither Catholics nor anybody else can see it. If a film is passed by the Commonwealth Censorship Board, it automatically is passed by the Catholic censorship, unless it is vetoed by the American Legion of Decency, and this will be a very rare contingency. Catholic children, it is true, will be pledged not to attend matinees at which films not approved are shown, but very few of these are shown at matinees.

The latest issue of the Catholic Directory shows that Catholics in Australia now number 1,250,000.



## Public Called Best Censors

The motion picture public, by staying away from "objectionable" pictures, can obtain far more effective results than any censorship board, Edgar Dale, motion picture chairman of the National Congress of Parents and Teachers, said in Columbus, Ohio, the United Press reported Tuesday.

The associate professor of education at Ohio State University was outspoken in his opposition to political appointment of a few to pass on the entertainment of the masses.

He said:

"I believe motion picture censorship violates the principle of freedom of speech. One of the implications of censorship is the concept that there are a few strongminded, intelligent people who can view any picture without injury and that the rest are weak-minded. I believe such a notion concerning the mentality of adults is unsound. The only role I can see for censorship is that of guarding the experience of the immature."

Professor Dale smiled when asked if he believed propaganda films should be withheld from the public.

"Propaganda is always thrust upon the movie public," he said.

## Consolidated Net Shows Decrease

The report of Consolidated Film Industries, Inc., and subsidiaries for the year ended December 31, 1936, shows a net profit of \$919,515, equivalent after annual dividend requirements on the \$2 cumulative participating preferred stock, on which arrearages amount to \$1,800,000, to 23 cents a share on 524,973 shares of common stock. The amount compares with \$1,077,450, or 53 cents a common share, on the net profit recorded for 1935.

In a letter to stockholders Herbert J. Yates, president of the company, said that the proposed recapitalization plan has been held up pending decision of the supreme court of Delaware on its validity. The management expects that this decision will be handed down about March 19th. Pending the decision no dividends have been declared since the payment of \$1 on the preferred stock on December 31, 1936.

The income account for 1936 compares with that for 1935 as follows:

	1936	1935
Sales and royalties.....	\$9,496,488	\$9,262,929
Costs, expenses and depreciation	8,536,225	8,213,232
Operating profit .....	\$ 960,263	\$1,049,697
Other income .....	324,608	369,143
Total income .....	\$1,284,871	\$1,418,840
Provision for bad debts.....	155,847	161,833
Federal income and surtax.....	140,000	100,000
Interest .....	23,974	59,275
Other deductions .....	45,535	20,282
Net profit .....	\$ 919,515	\$1,077,450
Participating preferred dividends	700,000	500,000
Surplus .....	\$ 219,515	\$ 577,450

Reconstruction of the film laboratories in Hollywood was completed in the year.

## Monogram Sets Distribution

The new distribution arrangement of Monogram Pictures will be patterned after the original Monogram distributing organization, with probably from 20 to 24 franchise holders, it was revealed in New York this week by Edward A. Golden, general sales manager, upon his return from Hollywood. Final plans for the organization should be completed within the next few weeks, Mr. Golden added. Two of the company's productions have already been finished.

## Court Refuses Aleograph Plea

The United States supreme court in Washington Monday refused to take any further interest in the patent fight between the Aleograph Company and Electrical Research Products, Inc., refusing the request of Aleograph that it either grant a rehearing of the issue or order a writ of mandamus ordering the lower court to vacate the injunction obtained by Erpi against the bringing of further suits.

The original suits had been decided in favor of Erpi and upheld on appeal.

## DOES YOUR THEATRE NEED A "CUSHION DEPARTMENT"?



Even if a cushion department would pay ... your theatre would not. Profits are in providing luxuriously comfortable American Seating Company Chairs.

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**ABOUT RESEATING YOUR THEATRE**

# American Seating Company



Public Seating for Every School, Theatre, Church, Auditorium and Bus Requirement  
GRAND RAPIDS, MICHIGAN. Branch Offices and Distributors in All Trade Areas

**COMFORT: THE GREATEST STAR OF THEM ALL**



# ALLIED PUSHING FIGHT FOR THEATRE DIVORCE

## Voted by North Dakota Legislature, by Lower Indiana House; Recommended in Minnesota

With a measure prohibiting theatre ownership or operation by any interest affiliated with a producer or distributor approved by both houses of the North Dakota legislature and with similar bills pending in five other states, the campaign of Allied States Association of Motion Picture Exhibitors to force a severance of corporate relationships between exhibition and distribution has become a matter of concern for the major companies which have affiliated circuits.

Home office executives of the circuits have indicated that all available legal defenses will be utilized in the event that the measures are held valid and enforceable law. It is believed that the method will be to test the constitutionality of the measures, carrying the cases to the supreme court if necessary. The laws, if they are approved by the states, will not go into effect earlier than Jan. 1, 1939.

The Allied measure was passed by the Indiana Assembly this week but died in the Senate when the legislature adjourned. It was recommended for passage by a committee of the Minnesota legislature, and bills were pending in the governing bodies of Ohio, Wisconsin and Michigan.

Abram F. Myers, general counsel of Allied, expressed his elation at the North Dakota action in a telegram addressed to trade publications which read, in part:

"Final passage of the Allied theatre divorce bill in North Dakota today marks a milestone in the struggle of independent theatre owners for economic freedom and of the public for community freedom in the selection of motion picture entertainment. The overwhelming majority in favor of the measure in both houses demonstrates public interest in and sympathy with the movement and foreshadows success in other states. . . . Let exhibitors unite in congratulations and thanks to Al Steffes for his splendid work."

Paramount, which has a dozen of North Dakota's 80 theatres, is the only affiliated circuit affected in that state. There are estimated to be only seven or eight affiliated theatres out of Indiana's 250, and about 80 out of Ohio's 800 houses. The proportion of affiliated theatres runs much higher in Wisconsin and Minnesota. Paramount has theatre interests in all five states.

The legislation is expected to be an important subject of discussion at the national meetings of the Motion Picture Theatre Owners of America and the Paramount theatre operators in Miami next week.

## Committees Chosen for Rogers Fund Campaign

Major Leslie E. Thompson, chairman of the Annual Campaign for the Will Rogers Memorial Fund, announced the following committees for the Will Rogers Memorial

Hospital Drive to be held during the week beginning April 30:

Advisory: Will H. Hays, E. L. Alperson, R. H. Cochrane, Jack Cohn, S. R. Kent, George J. Schaefer, Nicholas Schenck, Leo Spitz, H. M. Warner, H. J. Yates and Adolph Zuckor; Distribution: Neil F. Agnew, John D. Clark, James R. Grainger, Jules Levy, J. J. Milstein, Abe Montague, Edward J. Peskay, William F. Rodgers, Gradwell L. Sears, A. W. Smith, Jr., George W. Weeks; Exhibitors: Joseph Bernhard, Harry Brandt, Y. Frank Freeman, Ed Kuykendall, Abram F. Myers, C. C. Moskowitz, George P. Skouras, Spryos P. Skouras, W. G. Van Schmus and Walter Vincent; Executive: J. Henry Walters, E. V. Rickenbacker and Harold Rodner.

## Burial Service Held For J. J. McCarthy

Burial services for Joseph Jefferson McCarthy, head of the advertising council of the Motion Picture Producers and Distributors of America, who died February 25th in Beverly Hills, Cal., were held last week end at Gate of Heaven Cemetery, Mount Pleasant, N. Y. The Rev. Leo Madden of the Church of St. Augustine, Larchmont, Mr. McCarthy's parish church, officiated.

The body arrived from the coast accompanied by Mrs. McCarthy and E. W. Hammons, president of Educational Pictures and a brother-in-law of Mr. McCarthy, and Mrs. Hammons.

Among those who attended the services were Will H. Hays, president of the MPPDA; Maurice McKenzie, Carl Milliken, C. C. Pettijohn, Roy Norr, Lester Thompson, Joel Swenson and Mary King, all of the MPPDA; Mr. and Mrs. Jack Connolly, Mr. and Mrs. Wayne Pierson, Charles Christie, Saul E. Rogers, Jacob Wilk, Judge John Cahill, Fred Zweifel, Mr. and Mrs. John Powers, Jack Skirball, Mrs. Louis Weber, Mrs. Hattie Silverman, Mr. and Mrs. Sid Silverman, Joseph Pincus, William Ferguson, Phil De Angelis, Sam Fox, Pete Harrison, Mr. and Mrs. George Atwell, Mr. and Mrs. John Krinsky, George Cohan, Jr., the Rev. Joseph A. Daly and Mrs. James F. Loomam.

## Stunt Player Killed

Marcella Arnold, 26, a stunt player, was killed in Pasadena, Cal., this week in an automobile collision during the filming of a scene for the Warner Brothers picture "The Hobo and the Princess."

## Funeral for Richie Ling

Funeral services for Richie Ling, 70, veteran actor who died last week at the Lambs Club, New York, were to be held on Wednesday at the Little Church Around the Corner.

## Actor Disappears at Sea

Frank O. Vosper, 37-year-old British actor and playwright, who disappeared from the liner Paris as the ship was nearing Plymouth, England, last week, is believed to have fallen accidentally into the sea.

## H. H. Schoenstadt Exhibitor Is Dead

Funeral services were held in Chicago on Monday for Herman H. Schoenstadt, 86, pioneer theatre owner, who died last Friday in the Michael Reese Hospital.

Mr. Schoenstadt is credited with introducing the nickelodeon to Chicago more than 30 years ago, opening his first theatre at Forty-ninth Street and Ashland Avenue in a frame store. Success followed and he was soon the owner of a number of motion picture theatres in the city. H. Schoenstadt & Sons now operates some twenty theatres in Chicago.

His greatest achievement was the \$2,000,000 Piccadilly Hotel and theatre, Hyde Park Blvd. and Blackstone Avenue. He made his home at the hotel.

Mr. Schoenstadt was active in civic and Jewish affairs as well as local, state and government politics. He was a member of the Sinai Congregation, B'nai B'rith, Ancient Lodge No. 907, A. F. & A. M.; the Royal Neighbors of Omaha, Nebraska, the Standard Club and Modern Woodmen.

He is survived by two sons, Henry and Arthur, who now operate the theatre business; two daughters, Mrs. Bertha S. Lindenthal and Miss Florence Schoenstadt, and three sisters, Mrs. Reena Stern, Mrs. Zetta Feldman and Mrs. Henrietta Kaufman.

Services were held in a funeral chapel and burial was in the family mausoleum at Mount Mayriv cemetery.

## Joseph P. Skelly Dies in St. Louis

Joseph P. Skelly, manager of exchange operations for RKO Radio, died suddenly on Monday of a heart attack in the Melbourne Hotel, St. Louis, a short time after arriving in that city to confer with Bernard J. McCarthy, RKO exchange manager.

Funeral services were held on Friday at Mr. Skelly's parish church in Brooklyn, N. Y.

## Kennebeck Funeral Conducted in Omaha

Funeral services were to be held on Friday in Omaha for John Kennebeck, late Paramount managing director in Australia. Mr. Kennebeck died on January 29th in Sydney after an appendicitis operation. He was 40 years old.

## Rites for Edward Horn

Funeral services were held on Wednesday in Miami for Edward Horn, cameraman and a partner in the former Tremont Film Laboratories. Mr. Horn died on Saturday.

## Adrian Rosley Dead

Adrian Rosley, 47, screen actor and formerly on the New York stage, died on Sunday in Hollywood of a heart ailment. Mr. Rosley was most recently in "The King and the Chorus Girl," and "The Garden of Allah."

## Exhibitor Dies

Bernard J. Mechling, 40, vice-president of Zanesville Theatre, Inc., and manager of the Imperial theatre, Zanesville, Ohio, died this week after an illness of more than a year.



# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 6, 1937, from 100 theatres in 17 major cities of the country was \$1,080,029, a decrease of \$250,143 from the total for the preceding week ended February 27, 1937, when 105 theatres in 18 large cities aggregated \$1,330,172.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Boston</b>							High 12-5 "Smartest Girl in Town" (6 days) (on stage: Eddie Cantor) 43,500
✓ Boston	3,246	35c-75c	"Don't Tell the Wife" (Radio) (on stage: Ritz Brothers)	31,100	"Criminal Lawyer" (Radio) (on stage: Willie and Eugene Howard)	27,000	Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"The Great O'Malley" (W.B.) and "Career Woman" (20th Cent.-Fox)	5,500	"Lloyds of London" (20th Cent.- Fox) and "Clarence" (Para.)	6,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000
✓ Keith's Memorial	2,907	25c-65c	"On the Avenue" (20th Cent.-Fox) (2nd week)	14,000	"On the Avenue" (20th Cent.-Fox) (1st week)	17,000	Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
✓ Loew's Orpheum	2,970	35c-65c	"Camille" (MGM) (2nd week)	16,000	"Camille" (MGM) (1st week)	19,500	High 2-29 "Follow the Fleet" 37,000
Loew's State	3,557	35c-65c	"Camille" (MGM) (2nd week)	14,000	"Camille" (MGM) (1st week)	17,800	Low 8-17-35 "Jalna" 5,500
✓ Metropolitan	4,332	35c-75c	"Ready, Willing and Able" (W.B.) (on stage: Louis Armstrong and Orch.)	22,000	"Green Light" (F.N.) (on stage: Canova Family)	35,000	High 11-16-35 "Mutiny on the Bounty" 25,000
✓ Paramount	1,793	25c-50c	"The Great O'Malley" (W.B.) and "Career Woman" (20th Cent.-Fox)	8,800	"Lloyds of London" (20th Cent.- Fox) and "Clarence" (Para.)	9,600	Low 6-27 "Sins of Man" and "Half Angel" 9,000
<b>Buffalo</b>							High 11-16-35 "Mutiny on the Bounty" 24,500
Buffalo	3,489	30c-50c	"Maid of Salem" (Para.)	15,000	"The Last of Mrs. Cheyney" (MGM)	17,000	Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Century	3,000	25c	"We Who Are About to Die" (Radio) and "Smart Blonde" (W.B.)	7,900	"Under Cover of Night" (MGM) and "Let's Make a Million" (Para.)	6,700	High 4-6-35 "Private Worlds" (plus stage show) 56,000
Great Lakes	3,000	25c-40c	"On the Avenue" (20th Cent.-Fox) (2nd week)	7,400	"On the Avenue" (20th Cent.-Fox) (1st week)	13,000	Low 7-20-35 "Men Without Names" 14,000
Hippodrome	2,500	25c-40c	"Sea Devils" (Radio) and "Career Woman" (20th Cent.-Fox)	7,700	"Beloved Enemy" (U.A.) and "Dangerous Number" (MGM)	6,600	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000
Lafayette	3,300	25c	"When You're in Love" (Col.)	10,225	"More Than a Secretary" (Col.) and "Alibi for Murder" (Col.)	10,000	Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
<b>Chicago</b>							High 1-9-37 "After the Thin Man" 27,200
Apollo	1,400	50c-\$1.50	"The Good Earth" (MGM) (2nd week)	11,600	"The Good Earth" (MGM) (1st week)	13,000	Low 7-27-35 "Broadway Gondolier" 6,600
✓ Chicago	4,000	35c-75c	"Maid of Salem" (Para.) (plus stage show)	29,000	"Green Light" (F.N.) (on stage: Borrah Minevitch and Revue)	40,000	High 1-20-37 "The Holy Terror" and "Charlie Chan at the Opera" 12,000
Garrick	900	35c-75c	"Green Light" (F.N.)	7,000	"Camille" (MGM)	7,800	Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
✓ Oriental	3,490	35c-55c	"The Great O'Malley" (W.B.) (plus stage show)	15,500	"Devil's Playground" (Col.) (on stage: Belle Baker and Revue)	18,500	High 9-5 "The Gorgeous Hussy" 23,500
Palace	2,509	35c-75c	"Head Over Heels in Love" (GB) (plus stage show)	13,500	"Michael Strogoff" (Radio) (plus stage show)	15,500	Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Roosevelt	1,591	35c-75c	"On the Avenue" (20th Cent.-Fox) (2nd week)	12,600	"On the Avenue" (20th Cent.-Fox) (1st week)	19,200	High 2-9-35 "David Copperfield" 17,200
State-Lake	2,776	20c-40c	"The Woman Alone" (GB) (plus stage show)	13,900	"We Who Are About to Die" (Radio) (plus stage show)	15,500	Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
✓ United Artists	1,700	35c-75c	"Beloved Enemy" (U.A.) (2nd week)	9,800	"Beloved Enemy" (U.A.) (1st week)	16,200	High 1-12-35 "Broadway Bill" 17,100
<b>Cleveland</b>							Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Allen	3,330	30c-42c	"Green Light" (F.N.)	7,500	"On the Avenue" (20th Cent.-Fox)	9,500	High 2-27-37 "Good Earth" (50c-\$1.50) 13,000
Hippodrome	3,800	30c-42c	"When You're in Love" (Col.)	10,000	"Green Light" (F.N.)	15,000	Low 5-25-35 "The Devil Is a Woman" 1,000
RKO Palace	3,100	30c-60c	"Smart Blonde" (W.B.) (on stage: Fred Waring and Band)	28,500	"Head Over Heels in Love" (GB) (on stage: Al Trahan and revue)	18,000	High 9-12 "Swing Time" (plus stage show) 35,600
State	3,400	30c-42c	"Maid of Salem" (Para.)	11,000	"The Last of Mrs. Cheyney" (MGM)	17,000	Low 4-11 "Love Before Breakfast" 6,000
Stillman	1,900	30c-42c	"The Last of Mrs. Cheyney" (MGM)	5,000	"A Doctor's Diary" (Para.)	4,000	High 1- 5-35 "Forsaking All Others" 27,000
<b>Denver</b>							Low 11-23-35 "O'Shaughnessy's Boy" 7,000
Aladdin	1,500	25c-50c	"God's Country and the Woman" (W.B.)	3,500	"Lloyds of London" (20th Cent.-Fox)	3,000	High 9-12 "The Iron Man" 20,100
Broadway	1,500	25c-40c	"One in a Million" (20th Cent.-Fox) (2nd week)	3,000	"One in a Million" (20th Cent.-Fox) (1st week)	4,500	Low 7-20-35 "Alias Mary Dow" 8,000
Denham	1,500	25c-40c	"Maid of Salem" (Para.)	5,500	"Outcast" (Para.) (plus stage show) (25c-50c)	11,500	High 1-9-37 "After the Thin Man" 35,700
✓ Denver	2,500	25c-50c	"On the Avenue" (20th Cent.-Fox) (plus stage band)	11,000	"God's Country and the Woman" (W.B.) (plus stage band)	12,000	Low 4-13-35 "Vanessa: Her Love Story" 10,000
Orpheum	2,600	25c-40c	"The Last of Mrs. Cheyney" (MGM) and "Man of the People" (MGM)	9,000	"Michael Strogoff" (Radio) and "Dangerous Number" (MGM)	6,000	High 2-29 "Klondike Annie" 13,000
Paramount	2,000	25c-40c	"Black Legion" (W.B.) and "Woman in Distress" (Col.)	3,000	"Accused" (U.A.) and "The Man Who Could Work Miracles" (U.A.)	1,500	Low 8-24-35 "Without Regret" 1,750
							High 11-16-35 "Mutiny on the Bounty" 15,000
							Low 12-28-35 "Here Comes the Band" 1,500
							High 1- 9-37 "After the Thin Man" 17,000
							Low 12-28-35 "The Perfect Gentleman" 2,000
							High 5-11-35 "Bride of Frankenstein" 7,000
							Low 11-30-35 "Bad Boy" 800



# ROUND TABLE

**Headquarters, Managers' Round Table. Over five thousand members throughout the world.**

**Frank A. Kennedy**  
*Mng. Dir., RKO Radio Pictures Ltd.*  
**Japan**

Encouraging exhibitors on exploitation, I point out possibility of winning a Quigley Award—and it works.

**Leon Britton**  
*Gen. Mgr., Peacock Motion Pictures*  
**China**

I always have been for the beneficial effects of Managers' Round Table Club in its international aspects.

**F. C. Henry**  
*Manager, Paramount Pictures*  
**Philippine Islands**

Have noticed a remarkable stimulation in exploitation throughout this territory directly traceable to enthusiastic interest in the Quigley Award.

**Luis Lezoma**  
*Manager, Radio Pictures*  
**Mexico**

The interest of exhibitors in Mexico has been aroused by the Quigley Awards.

**Henry Weiner**  
*Manager, United Artists Corp.*  
**Cuba**

My most sincere congratulations for the good work you are accomplishing through your Quigley Awards.

**E. C. Telfer**  
*Manager, Empire Theatre*  
**Port of Spain, Trinidad, B.W.I.**  
I think your Managers' Round Table department is a source of power and inspiration to managers the world over.

**Luis H. Moro**  
*United Artists Distrib.,*  
**Venezuela, So. America**

The worldwide acceptance of the Quigley Awards is a tribute to the enterprise of Motion Picture Herald.

**Rolph Doyle**  
*Mng. Dir., R.K.O. Radio Films*  
**Sydney, Australia**

Monthly Quigley worldwide exploitation overtures creating keen rivalry here between first-run theatres.

**Carlos Gogny**  
*United Artists Distrib.,*  
**Peru, So. America**

The Quigley Awards are the greatest stimulator of international showmanship the industry has so far devised.

**John B. Nathan**  
*Mng. Dir., Paramount Films,*  
**S. A.**  
**Argentina**

The Quigley Award is one of the finest incentives exhibitors in this part of the world have for getting the most out of their pictures.

*The worldwide membership of Motion Picture Herald's Round Table typifies the worldwide service of Quigley Publications.*

# MOTION PIC



# 'ROUND *the* WORLD

**Max Milder**  
*Mng. Dir., Warner Bros. Pictures Ltd.*

**London, England**  
I thought you might like to know how keenly your Managers' Round Table is appreciated by managers and exploiters throughout the United Kingdom.

**A. Ullmann**  
*Mng. Dir., Paramount Theatre Paris, France*

**Manager Rene Lebreton** and myself feel very happy to congratulate you on the successful extension of the Awards all over the world.

**Carl P. York**  
**Sweden**

The Quigley Awards will help Scandinavian exhibitors in making better presentation of their houses.

**J. Wessel**  
*Mng. Dir., Warner-First Nat'l. Holland*

We here in Holland read first the section Managers' Round Table of Motion Picture Herald.

**Mario Zamo**  
*Gen. Mgr., Warner-First Nat'l. Italy*

Congratulations to Motion Picture Herald on Quigley Awards of great interest to foreign exhibitors.

**A. Tacziadis**  
*United Artists Distrib., Egypt*

We are pleased to be among the overseas exhibitors who are contributors to your Managers' Round Table department.

**Reginald Armour**  
*Far Eastern Gen. Mgr., RKO Radio Colcutto*

In my opinion, the international exchange of ideas by Monogers' Round Table helps build theatre grosses.

**U. P. Konthario**  
*Reghunath Bumbni Pole Sankodi Sheri, Ahmedabad, India*

We are regular subscribers to Motion Picture Herald which I am regularly reading with careful study and interest.

**John L. Day**  
*Gen. Mgr., Paramount Films, S. A. Brazil*

Due to competitive spirit engendered by Quigley Awards, exploitation in Brazil has progressed rapidly.

**Eric Cohen**  
*Manager, Gaiety Theatre Oudtshoorn, So. Africa*

I find the Monogers' Round Table an excellent refresher course in motion picture exhibition.

**Woolf Levy**  
*Manager, Cameo Cinema Durban, So. Africa*

I want to tell you how proud I am of the Certificate of Membership in Monogers' Round Table Club.

# ATURE HERALD



## [THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Hollywood</b>						
Chinese	2,500	30c-55c "Love Is News" (20th Cent.-Fox) and "The Holy Terror" (20th Cent.-Fox)	11,942	"The Last of Mrs. Cheyney" (MGM) and "Man of the People" (MGM)	12,000	High 2-22 "Modern Times"..... 26,000
Pantages	3,000	30c-65c "When's Your Birthday?" (Radio) and "Breezing Home" (Univ.)	6,200	"Michael Strogoff" (Radio) and "Don't Tell the Wife" (Radio)	6,500	Low 5-4-35 "West Point of the Air"..... 4,900
W.B. Hollywood	3,000	30c-65c "Stolen Holiday" (F.N.) and "A Man Betrayed" (Republic)	11,000	"Black Legion" (W. B.) and "Women of Glamour" (Col.)	13,400	High 9-12 "My Man Godfrey" and "Yellowstone"..... 21,000
<b>Indianapolis</b>						
Apollo	1,100	25c-40c "On the Avenue" (20th Cent.-Fox) (2nd week)	4,500	"On the Avenue" (20th Cent.-Fox) (1st week)	6,700	Low 4-13-35 "Mister Dynamite" and "Great God Gold"..... 2,500
Circle	2,800	25c-40c "John Meade's Woman" (Para.) and "Men Are Not Gods" (U.A.)	4,500	"Maid of Salem" (Para.) and "Clarence" (Para.)	7,000	High 11-14 "Cain and Mabel" and "The Case of the Black Cat"..... 19,500
Loew's	2,800	25c-40c "When You're in Love" (Col.) and "Sinner Take All" (MGM)	6,500	"The Last of Mrs. Cheyney" (MGM)	12,500	Low 6-27 "The Big Noise"..... 4,000
Lyric	2,000	25c-40c "Love Is News" (20th Cent.-Fox) (plus stage show)	13,200	"Stolen Holiday" (F.N.) (plus vaudeville)	9,400	High 9-12 "My Man Godfrey"..... 8,000
<b>Kansas City</b>						
Mainstreet	3,100	25c-40c "Green Light" (F.N.) and "Penrod and Sam" (F.N.)	8,700	"The Great O'Malley" (W.B.) (on stage: Ethel Waters and Revue) (25c-55c)	9,200	Low 6-27 "Sins of Man"..... 1,600
Midland	4,000	25c-40c "When You're in Love" (Col.)	9,000	"The Last of Mrs. Cheyney" (MGM)	11,600	High 10-10 "Anthony Adverse"..... 10,000
Newman	1,900	25c-40c "John Meade's Woman" (Para.) and "King of Hockey" (W.B.) (6 days)	5,800	"Sea Devils" (Radio) and "Criminal Lawyer" (Radio)	7,300	Low 3-16-35 "Transient Lady"..... 2,000
Tower	2,000	25c-35c "Love Is News" (20th Cent.-Fox) (plus stage show)	11,600	"On the Avenue" (20th Cent.-Fox) (plus stage show) (25c-40c)	14,500	High 1-2-37 "After the Thin Man"..... 16,000
Uptown	2,000	25c-40c "On the Avenue" (20th Cent.-Fox)	4,300	"One in a Million" (20th Cent.-Fox) (2nd week)	3,400	Low 4-6-35 "Casino Murder Case"..... 2,750
<b>Los Angeles</b>						
Carthay	1,158	50c-\$1.50 "The Good Earth" (MGM) (5th week)	14,400	"The Good Earth" (MGM) (4th week)	16,806	High 9-12 "My Man Godfrey" and "Yellowstone"..... 24,000
Four Star	900	30c-55c "The Man Who Could Work Miracles" (U.A.)	5,250	"Wings of the Morning" (20th Cent.-Fox) (5 days-2nd week)	3,078	Low 11-2-35 "Three Kids and a Queen" and "After the Thin Man" and "Woman Wise"..... 2,800
Hillstreet	2,700	30c-65c "When's Your Birthday" (Radio) and "Breezing Home" (Univ.)	7,000	"Michael Strogoff" (Radio) and "Don't Tell the Wife" (Radio)	6,000	Low 10-26-35 "Way Down East"..... 6,200
Loew's State	2,500	30c-55c "Love Is News" (20th Cent.-Fox) and "The Holy Terror" (20th Cent.-Fox)	15,692	"The Last of Mrs. Cheyney" (MGM) and "Man of the People" (MGM)	16,100	High 1-9-37 "College Holiday"..... 35,000
Paramount	3,595	30c-55c "Maid of Salem" (Para.) (plus stage show) (2nd week)	12,400	"Maid of Salem" (Para.) (plus stage show) (1st week)	20,500	Low 6-27 "Case Against Mrs. Ames"..... 9,125
W. B. Downtown	3,400	30c-65c "Stolen Holiday" (W.B.) and "A Man Betrayed" (Republic)	10,500	"Black Legion" (W.B.) and "Women of Glamour" (Col.)	12,300	High 11-14 "Cain and Mabel" and "The Case of the Black Cat"..... 20,000
Capitol	2,547	25c-60c "Maid of Salem" (Para.) and "Clarence" (Para.)	9,500	"The Plough and the Stars" (Radio) and "We're on the Jury" (Radio)	6,500	Low 6-27 "The Big Noise"..... 3,800
His Majesty's	1,700	25c-50c "Wings of the Morning" (20th Cent.-Fox) (5th week)	4,500	"Wings of the Morning" (20th Cent.-Fox) (4th week)	4,500	High 2-9-35 "Lives of a Bengal Lancer" and "Plough and the Stars" and "We're on the Jury"..... 15,500
Loew's	3,115	25c-60c "Breezing Home" (Univ.) and "The Holy Terror" (20th Cent.-Fox) (on stage: Francis Lederer and revue)	12,000	"Bulldog Drummond Escapes" (Para.) and "Off to the Races" (20th Cent.-Fox) (plus stage show)	9,000	Low 6-2-34 "All Quiet on the Western Front"..... 3,000
Palace	2,600	25c-65c "Camille" (MGM) (2nd week)	8,500	"Camille" (MGM) (1st week)	13,500	High 9-26 "Public Enemy's Wife" (John Boles on stage)..... 15,000
Princess	2,272	25c-65c "Women of Glamour" (Col.) and "Devil's Playground" (Col.)	6,500	"On the Avenue" (20th Cent.-Fox) and "Trapped by Television" (Col.)	8,000	Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington"..... 5,500
<b>New York</b>						
Astor	1,142	55c-\$2.20 "The Good Earth" (MGM) (4th week)	17,900	"The Good Earth" (MGM) (3rd week)	21,900	High 12-26 "Old Hutch" and "Mister Cinderella"..... 7,500
Capitol	4,700	25c-85c "The Last of Mrs. Cheyney" (MGM) (2nd week)	28,920	"The Last of Mrs. Cheyney" (MGM) (1st week)	50,000	High 2-22 "Modern Times" and "Guard That Girl"..... 12,500
Criterion	1,700	25c-75c "Man of Affairs" (GB) (2nd week)	5,000	"Man of Affairs" (GB) (1st week)	16,394	Low 12-28-35 "Remember Last Night?" and "East of Java"..... 3,000
Paramount	3,700	25c-85c "John Meade's Woman" (Para.) (on stage: Guy Lombardo and Orch.) (2nd week)	28,000	"John Meade's Woman" (Para.) (on stage: Guy Lombardo and Orch.) (1st week)	44,000	High 1-5-35 "Forsaking All Others"..... 87,000
Rialto	594	25c-55c "Outcast" (Para.) (1st week)	7,000	"Man of the People" (MGM)	6,800	Low 5-30 "Three Wise Guys"..... 7,000
Rivoli	2,200	25c-99c "The Man Who Could Work Miracles" (U.A.) (2nd week)	15,000	"The Man Who Could Work Miracles" (U.A.) (1st week)	22,000	High 1-19-35 "Lives of a Bengal Lancer"..... 65,300
RKO Music Hall	5,954	40c-\$1.65 "When You're in Love" (Col.) (plus stage show) (2nd week)	72,000	"When You're in Love" (Col.) (plus stage show) (1st week)	101,000	Low 12-21-35 "Millions in the Air"..... 10,000
Roxy	6,200	25c-75c "The Woman Alone" (GB) (plus stage show)	36,000	"Head Over Heels in Love" (GB) (plus stage show) (2nd week)	41,000	High 2-15 "Modern Times"..... 65,000
Strand	3,000	40c-99c "Green Light" (F.N.) (3rd week)	15,000	"Green Light" (F.N.) (2nd week)	20,000	Low 6-29-35 "Nell Gwyn"..... 8,100
<b>Oklahoma City</b>						
Criterion	1,700	10c-55c "Green Light" (F.N.)	4,500	"Gold Diggers of 1937" (F.N.)	4,400	High 9-7-35 "Top Hat"..... 131,200
Liberty	1,500	10c-35c "We Who Are About to Die" (Radio) and "Dr. Bull" (20th Cent.-Fox)	2,500	"Mind Your Own Business" (Para.)	3,300	Low 12-19-35 "More Than a Secretary"..... 45,000
Midwest	1,500	10c-55c "Champagne Waltz" (Para.)	3,900	"Men Are Not Gods" (U.A.)	3,200	High 1-9-37 "One in a Million" (8 days)..... 80,000
						Low 4-20-35 "My Heart Is Calling"..... 17,500
						High 5-11 "The G Men"..... 60,138
						Low 4-4-36 "Snowed Under"..... 6,100



## [THEATRE RECEIPTS--CONT'D]

## Theatres

## Current Week

## Previous Week

## High and Low Gross

Picture

Gross

Picture

Gross

(Tabulation covers period from January, 1935)  
(Dates are 1936 unless otherwise specified)

## Omaha

Brandeis .....	1,200	25c-40c	"When You're in Love" (Col.) and "Woman in Distress" (Col.)	5,600
Omaha .....	2,200	25c-40c	"Maid of Salem" (Para.) and..... "Woman Wise" (20th Cent.-Fox)	7,200
Orpheum .....	3,000	25c-40c	"The Great O'Malley" (W.B.) and "Mama Steps Out" (MGM)	9,100

"Sea Devils" (Radio) and..... "Women of Glamour" (Col.)	4,600
"The Last of Mrs. Cheyney" (MGM) and "Jailbreak" (W.B.)	7,600
"On the Avenue" (20th Cent.-Fox) and "Man of the People" (MGM)	11,800

High 9-14-35 "Top Hat".....	9,500
Low 6-6 "Dancing Pirate" and "Murder on the Bridge Path" }	2,600
High 7-11 "San Francisco" and "The First Baby" }	3,600
Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" }	11,600
High 2-29 "Exclusive Story" .....	21,150
Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" }	5,800

## Philadelphia

✓ Aldine .....	1,400	40c-65c	"Maid of Salem" (Para.).....	12,500
✓ Boyd .....	2,400	40c-55c	"Green Light" (F.N.)..... (5 days-2nd week)	7,500
Earle .....	2,000	25c-55c	"Dangerous Number" (MGM)..... (on stage: Yacht Club Boys and revue)	16,500
✓ Fox .....	3,000	40c-65c	"John Meade's Woman" (Para.).. 13,600 (on stage: Mary Lewis and revue)	
Karlton .....	1,000	25c-40c	"Lloyds of London"..... (20th Cent.-Fox) (2nd week)	2,700
Keith's .....	2,000	30c-50c	"You Only Live Once" (U.A.).....	1,800
Locust .....	1,300	55c-\$1.73	"The Good Earth" (MGM)..... (2nd week)	14,500
✓ Stanley .....	3,700	40c-55c	"The Last of Mrs. Cheyney"..... (MGM) (5 days-2nd week)	8,000
Stanton .....	1,700	30c-50c	"Devil's Playground" (Col.).....	6,000

"Man of Affairs" (GB).....	4,500
"Green Light" (F.N.)..... (1st week)	20,000
"The Holy Terror" (20th Cent.-Fox) (on stage: Radio Ramblers and revue)	12,500
"Women of Glamour" (Col.)..... (on stage: Eddie Duchin and Orch.)	17,000
"Lloyds of London"..... (20th Cent.-Fox) (1st week)	4,200
"On the Avenue" (20th Cent.-Fox)	2,900
"The Good Earth" (MGM)..... (1st week)	19,000
"The Last of Mrs. Cheyney" ....	19,000
(MGM) (1st week)	
"We Who Are About to Die" ....	6,100
(Radio)	

High 1-9-37 "Beloved Enemy".....	21,000
Low 1-26-35 "The Runaway Queen"....	2,200
High 1-4 "A Tale of Two Cities".....	30,000
Low 8-17-35 "Jalna" .....	6,000
High 1-4 "Miss Pacific Fleet".....	22,000
Low 10-5-35 "I Live for Love".....	9,500
High 5-9 "Under Two Flags".....	31,000
Low 9-28-35 "Redheads on Parade"....	7,500
High 10-5-35 "Top Hat".....	6,300
Low 6-1-35 "Dinky" .....	1,200
High 4-13-35 "Roberta" .....	5,800
Low 1-2-35 "The Right to Live".....	900
High 12-5 "Born to Dance".....	33,500
Low 5-11-35 "Stolen Harmony".....	4,000
High 1-11 "Riffraff" .....	10,000
Low 3-23-35 "Captain Hurricane" .....	1,800

## Portland, Ore.

Blue Mouse .....	1,700	30c-40c	"Theodora Goes Wild" (Col.)..... (8th week) and "Lady from Nowhere" (Col.) (4th week)	2,500
Broadway .....	1,912	30c-40c	"Daniel Boone" (Radio) and..... "She's Dangerous" (Univ.)	6,000
Mayfair .....	1,700	30c-40c	"One in a Million" (20th Cent.-Fox) and "Night Waitress" (Radio) (2nd week)	5,000
Orpheum .....	1,700	30c-40c	"On the Avenue" (20th Cent.-Fox) and "The Great O'Malley" (W.B.)	8,000
Paramount .....	3,008	30c-40c	"Lloyds of London" (20th Cent.- Fox) (2nd week) and "They Wanted to Marry" (Radio)	9,200
United Artists...	945	30c-40c	"Espionage" (MGM) .....	6,000

"Theodora Goes Wild" (Col.)..... (7th week) and "Lady from Nowhere" (Col.) (3rd week)	2,500
"The Last of Mrs. Cheyney".... (MGM) and "Dangerous Number" (MGM) (2nd week)	6,000
"One in a Million" (20th Cent.-Fox) and "Night Waitress" (Radio) (1st week)	5,000
"Champagne Waltz" (Para.) and.. "Woman Wise" (20th Cent.-Fox)	8,000
"Lloyds of London" (20th Cent.-Fox) (1st week) and "We're on the Jury" (Radio)	9,700
"Green Light" (F.N.)..... (2nd week)	6,700

High 6-17-35 "Life Begins at Forty"....	2,700
Low 6-22-35 "My Heart Is Calling".....	1,400
High 5-16 "The Singing Kid".....	8,500
Low 7-27-35 "Calm Yourself" and "Chinatown Squad" }	4,000
High 1-25 "A Midsummer Night's Dream"	12,000
Low 1-19-35 "Behold My Wife" and "Defense Rests" }	1,600
High 9-28-35 "She Married Her Boss"...	9,500
Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" }	4,000
High 4-20-35 "Private Worlds".....	11,500
Low 5-2 "The Witness Chair" and "Big Brown Eyes" }	5,000
High 10-17 "Dodsworth" .....	9,500
Low 6-8-35 "Age of Indiscretion".....	4,000

## San Francisco

Embassy .....	1,400	15c-35c	"Sea Devils" (Radio) and.....	4,000
			"Captain Calamity" (Grand National)	
Fox .....	5,651	15c-75c	"The Last of Mrs. Cheyney".....	15,400
			(MGM) and "Man of the People" (MGM)	
Golden Gate ....	2,000	15c-55c	"Don't Tell the Wife" (Radio)....	15,800
			(plus vaudeville)	
Orpheum .....	2,440	15c-40c	"When You're in Love" (Col.) and	12,900
			"Breezing Home" (Univ.)	
Paramount .....	2,670	15c-75c	"Green Light" (F.N.) and.....	13,400
			"Woman Wise" (20th Cent.-Fox)	
St. Francis .....	1,470	15c-40c	"The Good Earth" (MGM).....	10,700
			(55c-\$1.65)	
United Artists...	1,200	15c-65c	"Men Are Not Gods" (U.A.).....	4,300
			(6 days)	
Warfield .....	2,700	15c-75c	"John Meade's Woman" (Para.)...	11,600
			and "Clarence" (Para.) (6 days)	

"Accused" (U.A.) and..... "Night Waitress" (Radio)	3,500
"Green Light" (F.N.) and..... "Woman Wise" (20th Cent.-Fox)	19,500
"Sea Devils" (Radio)..... (plus vaudeville)	20,400
"Devil's Playground" (Col.) and.. "She's Dangerous" (Univ.)	10,200
"On the Avenue" (20th Cent.-Fox) and "Paradise Express" (Republic)	13,000
"Maid of Salem" (Para.) and..... "The Holy Terror" (20th Cent.-Fox)	6,500
"Beloved Enemy" (U.A.)..... (2nd week)	5,800
"Man of Affairs" (GB) and..... "Under Cover of Night" (MGM)	13,400

High 11-14 "Gambling with Souls".....	7,500
Low 12-7-35 "Two Sinners" and "\$1,000 a Minute" }	2,000
High 1-16-37 "After the Thin Man" "King of Hockey" }	29,000
Low 11-30-35 "To Beat the Band" and "Freckles" }	4,000
High 8-15 "The Last Outlaw"..... (on stage: Eddie Cantor)	34,000
Low 5-23 "Dancing Pirate".....	9,000
High 1-2-37 "Pennies from Heaven".....	17,200
Low 10-26-35 "King Solomon of Broad- way" and "Fighting Youth" }	4,800
High 7-11 "San Francisco".....	23,000
Low 3-2-35 "Living on Velvet" and "All the King's Horses" }	8,500
High 8-1 "San Francisco".....	12,400
Low 12-12 "Polo Joe" and "Can This Be Dixie?" }	4,400
High 10-26-35 "Barbary Coast".....	15,000
Low 12-28-35 "Mimi" .....	2,500
High 10-5-35 "I Live My Life".....	35,000
Low 12-5 "Polo Joe" and "Can This Be Dixie?" }	12,000

## Seattle

Blue Mouse .....	950	25c-55c	"God's Country and the Woman" (W.B.) and "Dangerous Number" (MGM)	3,200
Fifth Avenue ...	2,500	25c-55c	"Green Light" (F.N.) and "Clarence" (Para.)	7,100
Liberty .....	1,800	15c-55c	"When You're in Love" (Col.) (2nd week)	5,900
Music Box .....	950	25c-55c	"One in a Million" (20th Cent.-Fox) (6th week)	3,450
Music Hall .....	2,275	25c-55c	"On the Avenue" (20th Cent.-Fox) and "Crack-Up" (20th Cent.-Fox) (3rd week)	4,900
Orpheum .....	2,450	25c-40c	"When's Your Birthday" (Radio) (plus vaudeville) (25c-40c)	6,400
Palomar .....	1,500	15c-35c	"Beware of Ladies" (Republic) (plus vaudeville)	4,300
Paramount .....	3,000	25c-40c	"Maid of Salem" (Para.) and "Off to the Races" (20th Cent.-Fox)	6,850

"Lloyds of London" (20th Cent.-Fox) and "We're on the Jury" (Radio)	3,950
"God's Country and the Woman" (W.B.) and "Dangerous Number" (MGM)	7,400
"When You're in Love" (Col.).... (1st week)	11,000
"One in a Million" (20th Cent.-Fox) (5th week)	4,450
"On the Avenue" (20th Cent.-Fox) and "Crack-Up" (20th Cent.-Fox) (2nd week)	7,200
"Bulldog Drummond Escapes"..... (Para.) and "Once a Doctor" (F.N.)	6,100
"Fugitive in the Sky" (W. B.)... (plus vaudeville)	4,200
"Wings of the Morning" (20th.... Cent.-Fox) and "The Great O'Malley" (W.B.) (plus vaudeville)	5,400

High 12-12 "Charge of Light Brigade"...	7,200
Low 1-9-37 "College Holiday".....	2,850
High 9-19 "Anthony Adverse".....	11,300
Low 4-26 "Trail of the Lonesome Pine"	2,600
High 2-27-37 "When You're in Love"...	11,000
Low 4-13-35 "White Lies" and "Happy Landing" }	2,700
High 2-16-35 "Roberta" .....	6,100
Low 1-26-35 "The Man Who Reclaimed His Head" .....	2,850
High 9-21-35 "Top Hat".....	10,400
Low 12-5 "A Woman Rebels" and "Mister Cinderella" }	4,200
High 12-14-35 "Annie Oakley".....	9,200
Low 6-6 "Till We Meet Again" and "Times Square Playboy" }	3,250



# NEW BROADCASTS FROM STUDIOS THIS MONTH

## General Mills' Programs Get Underway March 15; Paramount Players March 28

Two extensive radio projects involving broadcasts by stars direct from the studios start this month.

Widest in scope of these projects are the General Mills program to start March 15th and the "Paramount on Parade" program which will be broadcast from the Paramount studios over the NBC red network on Sunday mornings beginning March 28th. Other studios continue to supply talent for the well established Hollywood program and make special tieups for individual pictures, and theatre managers, particularly in large cities, are making greater use of the air waves for exploitation.

The General Mills broadcasts will be a series of programs from sound stages of all the Hollywood studios. The first will originate on the set of "Unchosen" on the Twentieth Century-Fox lot. NBC engineers have designed a special portable studio built into a trailer.

Paramount will feature its entire roster of stars and directors in scenes from pictures in production. The air shows will go out over 73 stations of the network as a sustaining program. The terms of the contract between the studio and the broadcasting company provide that the program will not be sponsored at any time.

The Paramount shows will start at 9 A. M., Pacific Standard Time (12 noon in New York). Boris Morros, musical director of the studio, will be charge. In addition to dramatization of scenes from pictures in progress, the studio orchestra will play music not yet released. It is planned to have a wellknown player take an imaginary visitor through the production plant, explaining the workings of the studios for the radio audience.

### Regulating Players' Activities

Most of the large studios are expected to follow the lead of Paramount and Warner Brothers in regulating the radio activities of contract players so as to maintain a consistent balance between their radio and film work. Rubey Cowan, formerly in the artists' bureau of National Broadcasting Company, has been employed by Paramount to check the stars' time so that absences from the lot for radio appearances will not conflict with shooting schedules. Warner Brothers operates similarly through its connection with Transamerican Radio Company, all radio deals being referred to Martin Gosch, of Transamerican.

Programs have been started or plans are in progress for special radio exploitation of several features now ready for release or being roadshown, including Columbia's "Lost Horizon," Metro-Goldwyn-Mayer's "Maytime," Universal's "Top of the Town"

and Twentieth Century-Fox's "Nancy Steele Is Missing."

The Kellogg Company of Michigan, manufacturer of breakfast foods, is negotiating with Twentieth Century-Fox for a broadcast series based on "The Jones Family," using the studio cast.

### Managers Expand Tieups

Use of radio tieups by theatre managers is increasing, new reports show.

"Show Time," a 15-minute review of film at Boston theatres, is given on Monday, Wednesday and Friday each week by Dorothy Proctor, over WJOR.

"Movie Man" is the title of a new program originating in the lobby of the Paramount in Cedar Rapids. Questions concerning screen players are asked in the lobby by a WMT announcer and tickets of admission are given those who send in questions used. Participants in the broadcasts are asked to read commercials and to reenact parts of the films showing at the theatre.

### "Community Sing" on Radio

Another question program is conducted every Tuesday and Friday night from the stage of the Oritani in Hackensack, N. J., by Ted Webb, commentator on WNEW. Five persons from the audience are invited to the stage to answer general questions and awards are given to those answering the greatest number correctly. The questions are submitted by members of the theatre and radio audiences.

KCKN, the Kansas City *Kansan* station, and the Fox Granada conduct a "community sing" every Wednesday night at the end of the theatre's first show. An organ program is broadcast from Loew's Midland theatre in the same city every morning, exploiting the current picture.

The idea of the community sing also is carried out by the Paramount in Seattle, where a 15-minute program is broadcast on Sunday afternoons.

### Opens Artist Agency

Florence Strauss is to open her own agency to represent artists at 545 Fifth Avenue, New York, following her resignation recently as head of the Lyons & Lyons office. Albert H. Gross, for 11 years with Horace Liveright, succeeds her in the Lyons organization.

### Kincey Managers Meet

North Carolina Theatres, Inc., headed by H. F. Kincey, held a conference in Charlotte last week at which 40 managers attended. Principal topic of the meeting was plans for the spring season.

### Von Fritsch to Time

Gunter von Fritsch, director of Pete Smith's "Wanted—A Master," has been appointed to the March of Time staff by Louis de Rochemont. Other March of Time directors are Beverly Jones, Thomas Orchard and Jack Glenn.

## SHORT PRODUCT PLAYING BROADWAY

### Week of March 6

#### CRITERION

Deep South ..... RKO Radio  
Ladies Day ..... RKO Radio  
Music in the Morgan Manor ..... Paramount

#### MUSIC HALL

March of Time, No. 7 ..... RKO Radio

#### PARAMOUNT

An Underwater Romance ..... Paramount  
Bunny Mooning ..... Paramount

#### RIALTO

Where Champions Meet ..... Paramount  
It's on the Record ..... Universal

#### RIVOLI

Mother Pluto ..... United Artists  
Putting on the Dog ..... RKO Radio

#### ROXY

Little Sweet Pea ..... Paramount  
Off the Horses ..... Educational  
Islands of Netherlands India ..... Major. Peter Devlin

#### STRAND

I Only Have Eyes for You ..... Vitaphone  
Hotel A La Swing ..... Vitaphone

## National Decency Legion Classifies 18 Productions

Of 18 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 14 were approved for general patronage and four were noted as unobjectionable for adults. The new pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Circus Girl," "Fair Warning," "Fire Over England," "Fury and the Woman," "Gambling Terror," "I Promise to Pay," "Lost Horizon," "Puerto Nuevo" (Spanish), "Samvetsomna Adolf" (Swedish), "Silks and Saddles," "Szenacio" (Hungarian), "Wedding of Palo," "What Price Vengeance," "When's Your Birthday?" Class A-2, Unobjectionable for Adults: "The King and the Chorus Girl," "Michael Strogoff," "Murder Goes to College," "Nancy Steele Is Missing."

### Disney and RCA Sign

A contract for the exclusive use of RCA High Fidelity sound recording has been signed by Walt Disney for Mickey Mouse, Silly Symphonies and all other productions for the next 10 years. Additionally, all Disney cartoons and dramatics will use RCA sound apparatus during that period.

### Miss Kanter to Universal

Belle Kanter, formerly with Universal and Warners in Hollywood, has returned to New York and again is associated with Universal handling special feature work in co-operation with Beulah Livingstone on "The Top 'o the Town."

### Erpi Equipment for Grand National

Grand National has completed its negotiations with Electrical Research Products, Inc., for installation of the new sound equipment in the Hollywood studios.



# WHAT THE PICTURE DID FOR ME

## Columbia

**COUNTERFEIT:** Chester Morris, Margot Grahame—Did very well but did not draw so good. I guess this hood had to do us all some harm. After all, they must eat first. Played February 16-17.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

**DANGEROUS INTRIGUE:** Ralph Bellamy, Gloria Shea—A dandy program picture that drew average business. Played February 11-12.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**DEVIL SQUADRON:** Richard Dix, Karen Morley—This picture lived up to exploitation and did well by both myself and my customers. A good picture and well liked by all. Played January 19-20.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

**MR. DEEDS GOES TO TOWN:** Gary Cooper, Jean Arthur—Due to flood conditions only got to show this one day, but what a show. Only Columbia could have done it. This would warm the heart of the coldest persons alive and make the most serious bend double with laughter. Thanks, Columbia. Played February 4.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

**HELL SHIP MORGAN:** George Bancroft, Ann Sothern, Victor Jory—This hit the spot for our customers. Did OK for drawing. Good for average crowd. Played January 5-6.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

**KING STEPS OUT, THE:** Grace Moore, Franchot Tone—Good picture which met with favor by my patrons. Lots of comedy, which went over good. One of the best from Grace Moore. Pictures of this type please small town audiences.—F. S. Crane, Plaza Theatre, Clyde, Kansas. Small town patronage.

**MAN WHO LIVED TWICE, THE:** Ralph Bellamy, Marian Marsh—A very good entertaining picture with a real plot. Ralph Bellamy an excellent actor in this picture and my patrons enjoyed this picture.—F. S. Crane, Plaza Theatre, Clyde, Kansas. Small town patronage.

## First National

**GOLD DIGGERS OF 1937:** Dick Powell, Joan Blondell—The first and last reels are outstanding, the rest average. Seemed to please most everyone, but the business was disappointing. Played February 21-22.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

## GB Pictures

**FIRST A GIRL:** Jessie Matthews, Sonnie Hale—Here's one that leaves you singing songs of the show. Don't pass it up. You'll be agreeably surprised at this British picture. It's OK. Business extra good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Grand National

**IN HIS STEPS:** Eric Linden, Cecilia Parker—Another runner up after "Mr. Deeds" that shook each and every customer to the bottom of their hearts, but due to slack run and flood did not have much of a crowd, but it's a swell picture. Played February 9-10.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

**YELLOW CARGO:** Conrad Nagel, Eleanor Hunt—One of the best pictures we have played up to date. Action and romance. A very well satisfied crowd. Good business and that makes every one feel good. Played January 12-13.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

## Metro-Goldwyn-Mayer

**BORN TO DANCE:** Eleanor Powell, James Stewart—Very pleasing. No raves on this. Did above average business, but was far from a sellout.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**DANGEROUS NUMBER:** Robert Young, Ann

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

Sothern—Poor programmer. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**FURY:** Spencer Tracy, Sylvia Sydney—Very good but no business due to the trailer. Most people who came were surprised to see something that is really good. Running time, 94 minutes. Played February 16-17.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**HIS BROTHER'S WIFE:** Robert Taylor, Barbara Stanwyck—Very good reaction and not a single kick, so it must be pretty good. Running time, 80 minutes. Played February 4.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**LOVE ON THE RUN:** Clark Gable, Joan Crawford, Franchot Tone—Again the weather held the gross down, but this splendid melodramatic comedy pleased, and patrons' comments indicated their approval. Running time, 81 minutes. Played February 14-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**LOVE ON THE RUN:** Clark Gable, Joan Crawford—Joan Crawford means nothing to us. In fact, lots stay away. It's very entertaining but didn't do the business expected as a special.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MAD HOLIDAY:** Elissa Landi, Edmund Lowe—Poor programmer on circuit. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**ROBIN HOOD OF EL DORADO:** Warner Baxter, Ann Loring—Truly a great show for Friday and Saturday but we ran it only Saturday on account the roads are all closed and the cold weather keeps 'em at home. This one was a flop for us. Plenty rough and gruesome. Running time, nine reels. Played February 6.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**ROBIN HOOD OF EL DORADO:** Warner Baxter, Ann Loring, Margo—Leave it to Metro to put out an average story and get a picture everyone will send their friends to see. Running time, 86 minutes. Played February 18-19.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**ROSE MARIE:** Jeanette MacDonald, Nelson Eddy—Very good show. Good singing and lots of it. Jeanette stole the show from Nelson Eddy, and she sure is good to look at and also has a very good voice. Well liked by all who saw it. Running time, 11 reels. Played February 14-15.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**SEQUIA:** Jean Parker, Russell Hardie—You're making a mistake if you don't pick up this one. It is just as good box-office today as it was two years ago. It played to more than double our average business and most of them had seen it before. Several told us that if we played it again they'd be back for the third time. Running time, 70 minutes. Played February 19-20.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

**THREE GODFATHERS:** Chester Morris, Lewis Stone, Irene Hervey—Far above the average western, but did not get over so good because of all three main characters dying at the last. Mighty good just the same. Running time, 78 minutes. Played February 6-7.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**WIFE VERSUS SECRETARY:** Clark Gable, Jean Harlow, Myrna Loy, May Robson—Everyone had a good word for this one, but business very poor. Why? Your guess is as good as mine. It is just one of those things you never know in spite of heavy advertising. Running time, 80 minutes. Played February 9-10.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

## Paramount

**CHAMPAGNE WALTZ:** Gladys Swarthout, Fred MacMurray—Good programmer. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**GO WEST, YOUNG MAN:** Mae West, Randolph Scott—What care I if the picture is good or not. We played to standing room only. Advertised it as "not recommended for children," hence all the men were there. Mae delivers a surprisingly large number of "cracks" they came to hear. Considerably better than "Klondike Annie" and played to capacity business, so make another one, Mae, we'll play it! Played February 24-25.—Ted Stump, Elted Theatre, Absarokee Theatre, Mont. Rural patronage.

**HIDEAWAY GIRL:** Martha Raye, Robert Cummings—Only a fair program picture that did not draw at the box office. Martha Raye makes a lot of noise and motions that don't mean much in putting a picture over. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**LADY, BE CAREFUL:** Lew Ayres, Mary Carlisle, Benny Baker—Good program fare that attracted fair business and pleased the patrons. Running time, 71 minutes. Played February 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**MY AMERICAN WIFE:** Francis Lederer, Ann Sothern—Packed more pulling power and entertainment than many so-called "specials." Pleased just about everyone. Running time, 63 minutes. Played February 10-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur, Charles Bickford—Well cast, well directed story, with scenes laid in western South Dakota and eastern Wyoming. Story opens at close of Civil War. De Mille did a fine job on this picture; drew and pleased. Gary ideal as "Wild Bill," and Jean made a good "Calamity." Running time, 113 minutes. Played February 28-March 1.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**WEDDING PRESENT:** Joan Bennett, Cary Grant—Plenty goofy and recording not as good as average, but most people said it was very good, so it must be. Played to average business. Running time, 81 minutes. Played February 23-24.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

## Republic

**BOLD CABALLERO, THE:** Bob Livingston, Heather Angel—I suppose I should not pan this one as most people will like it, but I can't see anything to it even if they do call it a color special. Running time, 71 minutes. Played February 20-21.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**COMIN' ROUND THE MOUNTAIN:** Gene Autry, Ann Rutherford—Like the usual run of Autrys. Good for an Autry crowd and they always come back for more of him. Played February 12-13.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

**MELODY TRAIL:** Gene Autry, Smiley Burnette, Ann Rutherford—A swell New Year's show. Couldn't have had a better crowd or better picture. My crowd are Autry fans. Played January 1-2.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

**RIDE, RANGER, RIDE:** Gene Autry, Smiley Burnette—Not nearly as good as most Autry pictures but better than the average musical western. Why don't they give this guy a better break while he is still popular? Running time, 59 minutes.—February 13-14.—Roy Pringle, Eureka Theatre, Fabens, Texas. General Theatre, Fabens, Texas. General patronage.

**SAGEBRUSH TROUBADOUR:** Gene Autry, Barbara Pepper—If your customers like Autry this is your



show. As usual he gets them up in the air, then brings them down again with his songs. Played January 22-23.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

## RKO Radio

**CRIMINAL LAWYER:** Lee Tracy, Margot Grahame—Pretty good program picture. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**DANCING PIRATE:** Charles Collins, Frank Morgan, Steffi Duna—A fair show after you see it, but has no drawing power. Took in less than half the film rental. The less said, the better. Running time, 85 minutes. Played February 2-3.—R. Swanson, State Theatre, Ely, Minn. General patronage.

**MARY OF SCOTLAND:** Katharine Hepburn, Fredric March—Good show for the upper class customer, but of no value to the regular cash guests. Hepburn and March very good but the torture they had to go through makes it too gruesome to get any entertainment out of it for the common class of showgoers. Glad it's over. Running time, 14 reels. Played February 7.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**RACING LADY:** Ann Dvorak, Smith Ballew, Harry Carey—Clever little comedy drama of the race track. Pleased. February 24-25.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**SWING TIME:** Fred Astaire, Ginger Rogers—Good show, little comedy, some singing and plenty of dancing, which all makes good entertainment, and to top it off Fred and Ginger have you guessing which will it be, marriage or just a pass-up of faded romance 'til the very end. Running time, 12 reels. Played February 21-22.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**THAT GIRL FROM PARIS:** Lily Pons, Gene Raymond, Jack Oakie—Good picture but no good at the box office. This lost money for us. Running time, 103 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**THAT GIRL FROM PARIS:** Lily Pons, Jack Oakie, Gene Raymond—If your patrons enjoy grand opera, they'll rave about this picture. If not, they'll still call it excellent entertainment. No angle has been overlooked to make the show a combination of entrancing music, clever dialogue and fast action. Running time, 105 minutes. Played January 17-18.—R. Swanson, State Theatre, Ely, Minn. General patronage.

**WE'RE ON THE JURY:** Helen Broderick, Victor Moore, Philip Huston—Good program comedy drama with both Victor Moore and Miss Broderick doing mighty good work. Director did not burlesque either court or jury room too much, and picture pleased. Played February 26-27.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**WINTERSET:** Burgess Meredith, Margo—A good picture of this kind. I can't understand why the producers keep on injecting that gangster bunk. The movie patrons are so fed up on gangster pictures that many of them stay away when they think it is a picture of that type. Running time, 77 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

## NEW CONTRIBUTORS ON PICTURES SHOWN

*From Kansas and Maine came new reporters last week to "What the Picture Did for Me". They are:*

Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine.

C. A. Spainhour, Twilight Theatre, Greensburg, Kansas.

*The reports of these exhibitors appeared in the department in last week's issue.*

**WINTERSET:** Burgess Meredith, Margo, Eduardo Ciannelli—Masterful direction, a good story and flawless acting makes this picture a masterpiece of cinema art. Will please 110 per cent. Suitable for any theatre at any time. Running time, 77 minutes. Played February 21-22.—R. Swanson, State Theatre, Ely, Minn. General patronage.

## Twentieth Century-Fox

**BACK TO NATURE:** Jed Prouty, Spring Byington—Good little program picture. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**CRACK-UP:** Peter Lorre, Brian Donlevy—Good programmer. Running time, 64 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**DIMPLES:** Shirley Temple, Frank Morgan—This lost money for us. It was by far the poorest Temple picture we have played and it didn't draw as good as many other program pictures. Fox better wake up when it is yet time and give this little girl better stories and a much better supporting cast. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**DIMPLES:** Shirley Temple, Frank Morgan—It's hard to believe that Darryl Zanuck had anything to do with this. It is a very mediocre "B" type picture that even Shirley Temple couldn't raise. Evidently word had gotten around as business was way below normal for Temple pictures. One more like this and there won't be any more Temple fans. Played February 14-15.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

**SECRET VALLEY:** Richard Arlen, Virginia Grey—Ordinary western programmer. Running time, 59 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

## United Artists

**COME AND GET IT:** Edward Arnold, Joel McCrea, Frances Farmer—Box office smash in any location. Running time, 104 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

**DODSWORTH:** Walter Huston, Ruth Chatterton, Mary Astor—A top notch production in every respect, which did not do the business it deserved account of the frigid weather. Pleased those who ventured out and the comments were all to the good. Running time, 101 minutes. Played February 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**GAY DESPERADO, THE:** Nino Martini, Ida Lupino—Poor programmer. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

## Universal

**DON'T GET PERSONAL:** James Dunn, Sally Eilers, Pinky Tomlin—Better than average program picture.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**MY MAN GODFREY:** William Powell, Carole Lombard, Alice Brady, Gail Patrick, Eugene Pallette—For sheer nonsense this picture takes the cake. It is a riot from start to finish and our audience just sat and roared until tears came into their eyes. Universal must be congratulated on presenting a clean, wholesome comedy. William Powell, as always, was perfect. Carole Lombard, in our estimation, played a difficult role in a manner which darn near stole the show away from Powell. Other members of the cast, Alice Brady, Gail Patrick and Eugene Pallette, fitted their roles to a "T." Give us more like this, Universal. Running time, 95 minutes. Played February 27.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

**SILVER SPURS:** Buck Jones—Ran two shows each night on this to record audiences. Why aren't there

more "Buck Jones." He's sure fire with us. Only thing about him, they sit through two shows.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Short Features

### Columbia

**MISTER SMARTY:** Andy Clyde—Everyone made so much noise laughing, you could hardly hear a word. Running time, 18 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**PAIN IN THE PULLMAN, A:** 3 Stooges—Well, the only thing I can say is to play all these comedies you can get and advertise the fact.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

### Educational

**ALPINE RENDEZVOUS:** Song and Comedy Hits—Pretty good.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**SCREEN TEST, THE:** Tom Patricola, Buster West—Good but not as good as some of the others in this series. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

### Metro-Goldwyn-Mayer

**EARLY BIRD AND THE WORM, THE:** Harman-Ising—A mighty good color cartoon. Running time, 9 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**GYMNASTICS:** MGM Sports Parade—This one-reeler sure shows up the title and, oh boy, how skillful are all that participate in these gymnastics. Very, very good. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**OLD MILL POND:** Harman-Ising—Another color cartoon that sent them away in good humor. Extra good. Running time, 11 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**RUN, SHEEP, RUN:** Happy Harmonies—Not as good as most of the Metro Color Cartoons, but still above average. Running time, 9 minutes.—Roy Pringle, Fabens, Texas. General patronage.

**TO SPRING:** Harman-Ising—These color pictures are very good. Are nearly as good as the Disneys.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**TRAINED HOOFES:** MGM Miniatures—The title explains the whole show. Much training, good races and music and talk by Pete Smith. Very interesting filler. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**TWO HEARTS IN WAX TIME:** Musical Revues—This is the poorest we've had from Metro. They can make better. It's the story of a drunk that sees windows come to life, making him swear off drinking.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

### Paramount

**BREEZY RHYTHM:** Hal Kemp and His Orchestra—The poorest band act we had for a long time. Our patrons did not care for this. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**FIGHTING MARLIN:** Grantland Rice Sportlights—Just another reel devoted to pulling in the big ones. No novelty since patrons have seen dozens similar in the past and probably will have dozens to look at in the future. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**HAPPY YOU AND MERRY ME:** Betty Boop Cartoons—These Betty Boop cartoons are always good and I thought this better than usual. Running time, 9 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**KING SOCCER:** Grantland Rice Sportlights—Half travelogue and half sport reel but the combination seemed to please. And if you think soccer is a child's game get a load of the shots in this and you'll change your mind. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**MUSIC BY MORGAN:** Russ Morgan and Orchestra—Good musical reel that pleased the patrons. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**MUSICAL CHARMERS:** Phil Spitalny and Girl Orchestra—This is an excellent one-reel musical. All the settings are in white and the girls that do the singing and playing are great. If you want a No. 1 musical don't pass this one up. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

# THEATRE ACCOUNTING

by WILLIAM F. MORRIS  
(Certified Public Accountant)

*Tells all the facts about  
your business each week.*

- Payroll data for Social Security Taxes.
- Profit at a glance—Daily or Weekly.
- All expenses deducted—including Rent, Taxes and Depreciation.
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**\$3** ENOUGH FOR A FULL  
YEAR'S BOOKKEEPING

**QUIGLEY BOOKSHOP**  
ROCKEFELLER CENTER, NEW YORK



**POPEYE THE SAILOR MEETS SINBAD THE SAILOR:** Popeye the Sailor Cartoons—This much ballyhooed two-reel, all color, third dimensional cartoon failed to come up to the entertainment value of the single reel, black and white Popeye series.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**WHOOPS! I'M A COWBOY:** Betty Boop Cartoons—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

## RKO Radio

**GOALS FOR GOLD AND GLORY:** Sports with Bill Corum Series—The best talent in football is exposed on the screen. Very interesting. Running time, one reel.—Rudolf Duha, Royal Theatre, Kimball, S. D. Small town patronage.

**MARCH OF TIME:** No. 6—Just fair and we can't see why we should be taxed double for this two-reeler. We will be glad when we play the last release. Running time, 20 minutes.—Rudolf Duha, Royal Theatre, Kimball, S. D. Small town patronage.

**MOLLY MOO COW AND ROBINSON CRUSOE:** Rainbow Parade Cartoons—Pretty good color cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**WHO'S LOONEY NOW?:** Radio Flash Comedies—A fair comedy. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

## United Artists

**MICKEY'S MOVING DAY:** Mickey Mouse—Two reels of laughs packed into one swell single reel. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

## Universal

**BATTLE ROYAL:** Oswald Cartoons—All right, I guess. Not so hot. Running time, 8 minutes.—Roy Pringle, Eureka Theatre, Fahens, Texas. General patronage.

**MUSICAL AIRWAYS:** Sibyl Bowan, Four Eton Boys—This is another Mentone Musical and none of these should be passed up by the exhibitor. In this one Sibyl Bowan impersonates Mae West, Greta Garbo, Marlene Dietrich and Beatrice Lillie. The Four Eton Boys sing. Cappy Barra's Harmonica band plays a number and Audrey and Wesley Catr dance. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

**PLAYING FOR FUN:** Mentone Musical Comedies—These vaudeville reels are excellent for filling in a program. In this one, using the latest craze for Monopoly, the players throw dice, move into position and thus introduce a varied array of vaudeville talent. Running time, 16 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

## Serial

## Mascot

**FIGHTING WITH KIT CARSON:** Johnny Mack Brown—Picked this Mascot serial. Looks like it might bring some extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## INCORPORATIONS

### In Texas

Agnes Amusement Company, Brownsville; to operate motion picture theatres; capital stock, \$6,000; by Henry Piler, D. J. Young, Sr., and D. J. Young, Jr.

Riggs-Flaunt Enterprises, Dallas; for theatricals; capital stock, \$6,000; C. Riggs, John O. Flaunt and Paul Bachelor, incorporators.

Talco Theatres, Talco; to operate theatres; capital stock, \$6,000; P. V. Williams, H. S. Leon and T. J. Hoesser, incorporators.

Westex Theatres, Dallas; capital stock, 15,000 shares, no par value; R. H. Griffith, agent.

### In Virginia

Center Theatre Corporation, Roanoke; to operate shows, entertainment and other amuse-

ments; maximum capital, \$25,000 John Strickler, president.

Hill Amusement Company, Norfolk; to conduct an amusement business; maximum capital, \$15,000; Harriet Barron, president.

Ritz Amusement Company, Norfolk; to conduct an amusement business; maximum capital stock, \$15,000; Harriet Barron, president.

South Washington Amusement Corporation, South Washington; maximum capital, \$10,000; Harry Harris, president.

## Warner Campaign for 200 Openings of "King"

A nationwide billboard campaign for Mervyn LeRoy's "The King and the Chorus Girl" will be started by Warner Brothers Pictures on March 15th with the posting of elaborate 24-sheets in 1,200 cities for the simultaneous opening of the picture on March 27th in 200 cities both in the United States and Canada. The company is permitting exhibitors to "snipe" the 24-sheets with day and date announcements of the feature's showings in their theatres.

It will mark the first appearance before the American public of Fernand Gravet, Continental stage and screen star, and also is Mr. LeRoy's first production as an independent producer for Warner.

Three national tieups have been made for the picture with Mojud Hosiery, the Lekrolite Company, and Harms, Inc.

## Tenth S.O.S. Anniversary

The S.O.S. Corporation in New York, theatre equipment manufacturers headed by J. A. Tanney, is now celebrating its 10th anniversary in the equipment field. The company was formerly at 1600 Broadway but moved to larger quarters at 636 11th Avenue.

## Opens Polish Theatre

Sigmund Sulin has opened the Chopin theatre on Houston St., in New York, for the exclusive showing of Polish features. The theatre has 11 Polish films available at present, all being distributed by affiliated companies.

## "Zombies" Decision Stands

The appellate division of the supreme court of New York has unanimously affirmed decisions of lower courts which have granted Amusement Securities a judgment of \$7,500 and an injunction against Edward and Victor Halperin, Academy Pictures, Producers' Laboratories, Ameranglo Corporation, Midtown Theatres and Melbert Pictures, restraining the defendants from using the title "Revolt of the Zombies."

## Fabian-Warner Pool

Si Fabian and Warners have completed a four-theatre pool in Albany. The deal went into effect last Sunday and involves Mr. Fabian's Harmanus-Bleeker Hall and Palace and Warners' Ritz and Strand. Policies of all four houses will be continued without change for the time being.

## "Deeds" Wins Newspaper Poll

"Mr. Deeds Goes to Town" was voted the best picture for 1936 by 621 motion picture critics from 47 states who were polled by the Minneapolis Journal. Paul Muni, for his work in "The Story of Louis Pasteur," won the best actor award and Luise Rainer the best actress vote for her performance in "The Great Ziegfeld."

REPUBLIC PICTURES CORP.

THE HIT PARADE

Coming



# IN THE BRITISH STUDIOS

by **BRUCE ALLAN**  
in London

## *BIP Finishes Six*

Completing interiors on "Glamorous Night" at Elstree, Associated British has finished the first six of its subjects for the season; the others are "Sensation," "Aren't Men Beasts," "The Dominant Sex," "Please Teacher" and "Bull-Dog Drummond at Bay."

Walter Mycroft, director of productions, already has a number of other scripts ready. One of the first will be "Spring Handicap," in which Herbert Brenon will direct the Scottish comedian, Will Fyffe, and the Irish Maire O'Neil in a comedy. Barry Mackay will be the juvenile lead.

Diana Churchill, a brilliant success in "The Dominant Sex," is now a long term star of A. B. P. John Lodge also has a series contract; his next appearance is likely to be opposite Gertrude Michael.

Buddy Rogers arrived for his co-starring engagement with June Clyde in a radio-musical. Graham Cutts will direct.

## *"No" to Hollywood*

Whatever may happen to Gaumont-British production as a separate enterprise, the star contracts have neither been cancelled nor transferred. Jessie Matthews, with a three-picture contract which both the artiste and the company intend to respect, said this week: "If I ever go to Hollywood it will not be to work." Forthwith she began to study her part for "Gang Way."

"Gang Way," like "Head over Heels in Love," will be directed by Jessie's husband, Sonnie Hale. The script is by Lesser Samuels, from an original by Dwight Taylor.

## *Song Trinity*

Four special song numbers for "Gang Way" will be written by the American team of Goodhart, Lerner and Hoffman. This trinity supplied Jessie with "Everything Is Rhythm in My Heart." They composed, for various companies, "This'll Make You Whistle," "She Shall Have Music," "First a Girl," "Come Out of the Pantry," "Jack of All Trades" and "Isn't Any Limit to My Love." British producers try for them first when they are planning a musical.

The team has supplied the musical numbers for the Jack Hulbert-Cicely Courtneidge "Take My Tip," now in the cutting room after production at the Gainsborough studio at Islington, which seems destined to survive all the crises in G-B production.

The trio recently has produced "Everything Stops for Tea," based on a British studio ritual, and "Little Old Lady of Threadneedle Street," which appears to have had its inspiration in certain financial problems facing British film producers. At any rate, Threadneedle Street is where we English keep our Bank of England.

## *Technicians' Plea*

The Association of British Technicians, in a statement on the trade situation which would be created by closure of the G-B studios, have



*Sharpening a point in the script of "Midnight Menace", Grosvenor picture on the political situation in Europe, are Sinclair Hill, director, and Harcourt Templeman, general manager of production. Charles Farrell and Fritz Kortner are co-starred. Margaret Vyner has the feminine lead.*

come out with a demand for cancellation of all labor permits granted to foreign technicians.

Says the statement: "Over 30 per cent of the qualified British technicians, most of them of long experience and undoubted repute, are today unable to find employment."

The opinion in British production circles is that the Board of Trade and Ministry of Labor are unlikely to make any fundamental change in their attitude toward imported specialists. The basic of the existing policy is to limit the importation of cheap labor. Most American scenarists, directors, cameramen, specialists on effects and the rest are extremely expensive. That British producing companies are willing to pay their high salaries is, in itself, regarded as evidence that no British counterpart exists. That does not mean that there may not be, in the future, a more rigid scrutiny of the qualifications of technicians from America.

## *Wallace Ford Chosen*

Wallace Ford, who is wearing laurels for his colorful picture of an American recruit to the British Army in G-B's "O. H. M. S. (American title "You're in the Army Now"), has been signed by Capitol for "Jericho," the Paul Robeson-Henry Wilcoxon-Princess Kouka story of adventure in the Sahara, which Thornton Freeland is directing as a Walter Futter production for Max Schachl. Once again Ford

will be a "Doughboy," and is on his way to location in North Africa.

Another Schach production, "Lilac Domino," a Capitol-Grafton picture this time, has been doing big crowd scenes, with Fred Zelnik the director.

For a third Schach film, "For Valour," Ralph Lunn has established a precedent by appearing without his monocle and Tom Walls has followed suit by discarding his side-whiskers and mustache. The reason is that each of the stars has a dual role.

## *Seven for Denham*

Production schedules completed indicate that seven films will be on the seven big floors at the Denham studios in the immediate future, with five more scheduled to follow from London Films, leaving aside the activities of independent units.

Two Victor Saville features, for United Artists release, are "Action for Slander," directed by Tim Whelan, and "Bicycle for Two," a spectacular musical, which begins this week. "South Riding" is also in script form and "Good Bye, Honey" will be produced by Walter Reisch, also starting this month.

For the Anglo-American British Cine-Alliance, A. Pressburger will produce and Hans Schwartz will direct "Edmund Kean," and two Lothar Mendes films are also in the month's schedule. Robert T. Kane's New World unit also will put another film in production to follow "Four Dark Hours" as a Twentieth Century-Fox release.

For the current London Films production "I Claudius," Josef von Sternberg has completed the opening sequence, which shows Charles Laughton, in the name part, on the farm at Capua from which he was summoned to the Imperial throne. Work has started on a big set representing the bedroom of the Empress Livia, played by Flora Robson.

A reproduction of the Roman Senate is being erected under the supervision of Vincent Korda, art director. Merle Oberon's first scenes as Messalina were shot last week. Additions to the cast include Robert Newton as Cassius, John Clements as Valens, Carl Harbord as Narcissus and George Merritt as Plautius.

## *Itemized*

The suit of Francis Hackett against Alexander Korda, London Films, Ltd., and United Artists charging plagiarism and asking for an injunction and damages in connection with the picture "Henry the VIII" has been set for trial October 15, 1937, by Federal Judge Caffey in New York.

Paramount-British has started "Museum Piece" at Pinewood and "Double Exposure" at Sound City.

Enid Trevor, radio favorite, is playing her first film part in the Warner-British "Ship's Concert," directed by Leslie Hiscott.

John Garrick has been added to the cast of the Herbert Wilcox "Vienna Sunset" at Pinewood.

Maurice Elvey will direct "Melody and Romance," first of the British Lion series with Hughie Green, juvenile radio star.





# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*



## SHOWMANSHIP TO THE FORE

In last week's issue, your Chairman had occasion to review a book entitled "Showmanship In Business", in which the authors endeavor to tell businessmen how to utilize this rare ingredient for their own purposes. And, coincidentally, while engaged in setting forth our views on the volume, came the New York Sunday *Times* with an article headed: "Barnums Are Needed". The story had to do with the discovery that in a listing of broadcasters according to their showmanship, the highest powered stations were not necessarily found at the top.

Radio executives "who went into consultation to prescribe remedies were told there is only one cure and that is labelled 'showmanship'," said the article, which went on to say that the small station already endowed with this same showmanship "has a chance to rise".

In other words, those now in radio attached to smaller stations, but who are showmen, need not be denied the spotlight. Which also describes the situation in showbusiness, in advertising, or any field where a keen sense of showmanship can be translated into better business.

That in the past few years this quality has intruded itself upon the sales-consciousness of the merchandising world is no sudden revelation. It had to come if for no other reasons than the execution of successful exploitations by theatremen and the high-selling scores hung up by advertisers on tieups with motion pictures.

Now there is much of a to-do about showmanship and, even though the progressive merchandiser has little if any knowledge of how it works, he wants to know about it and maybe "try a bottle". But it does not come packaged. If it did, a smart laddie could get rich overnight.

The authors of "Showmanship In Business" profess to believe that any merchant can learn all he need know about the subject by study, observation and analysis. But it isn't so, never was, never will be.

Showmanship is something a man has or has not. Long experience indicates that a showman is born that way, perhaps for better or worse, but that's what it is. True enough, there is quite a bit of learning attached to the process of becoming an experienced showman but those capable of being taught and those needing instruction must first have the essential talent to catch on immediately.

The new channels now open for the application of skilled exploitation should prove a source of comfort to theatremen

whose accomplishments are proving that showmanship may be an "open sesame" to better business in other fields as well.

Big business needs showmanship. What big business needs, it wants and gets, with price no object. It may be, then, in the not too distant future that showmen with the ability to apply their knowledge and savvy to the exploitation of merchandise will be much in demand by corporations able and willing to compete for these invaluable services.

And that, gentlemen, would prove to be a very fine thing for the motion picture industry.

▽ ▽ ▽

## AN APPRECIATED DEPARTURE

The seeming formality of theatre operation is a necessary part of the daily routine. The handling of patrons, the ceremonies of presentation are guided by what one might term a sense of gracious dignity that distinguishes the conduct of the well-managed theatre. But withal, folks being folks, patrons enjoy amusing departures from the set routine and upon occasions when gentlemanly operation is allowed to take down its hair, audiences may be expected to appreciate these diversions.

The "April Fool's Prevue" to be staged again by Hal Grady, at the Palace, in Lubbock, Texas, and described on a following page, is a case in point. Patrons will be asked to join in the fun by seating the ushers, by taking part in the stage contests. The operators will go politely screwy in projecting some of the screen shorts and a genial madness is to be encouraged.

That Grady's delightful foolery last year played to capacity business on an off midweek night with little help from the feature attraction is not surprising. The adoption of the idea by other of the Griffiths circuit houses is indication of its strength as a boxoffice draw.

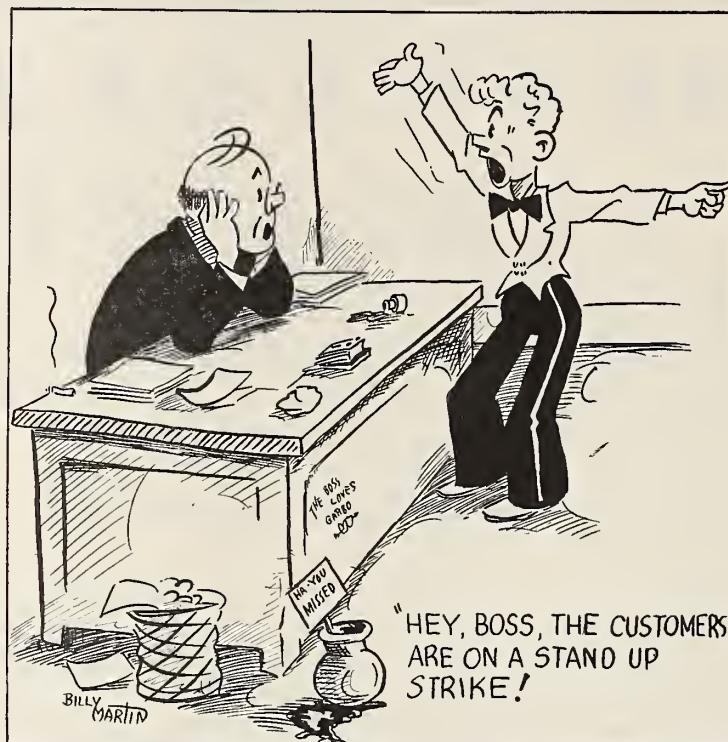
▽ ▽ ▽

In answer to the queries regarding the Quigley Awards Judging for the 1936 Silver and Bronze Grand Awards, plans are now in process of completion for the Committee to convene late in March. It is expected that the Hollywood ceremonies will be held in April, exact date to be announced.

*A. Mike Page*



# SHOWMEN'S LOBBY LAFFS!



This cartoon was created by Billy Martin, R. & R. Theatres, Sweetwater, Texas.

## Sweeney's Sit-Down Strike Publicizes "Camille" Date

Theatremen ever alert to tiein possibilities with topical events, local or national, have hopped on the sit-down strike for publicity. Wayne Sweeney used it at the La Porte, La Porte, Ind., on "Camille" for a gag that created a lot of good natured kidding and also publicity.

Because of delayed bookings on the date behind the Chicago first-runs, Sweeney found he had advertised the picture too far in advance. Patrons kept asking for the date so a week ahead the theatremen planted usherettes in the lobby (see photo) to pull a sit-down. He then announced he had settled with the "strikers" in an ad that gave the actual playing date.



Sweeney's Usherettes Staging "Sit-Down"

## Eastman School Ties In With Freeman on "Girls"

Manager Charles Freeman and Publicist Charles Harris of the Century Theatre, Rochester, N. Y., for "Three Smart Girls" tied in with the Eastman School of Music. A special card playing up Deanna Durbin's singing voice, and carrying a full announcement of the attraction, stars, theatre and playdate, plus a mounted photo of Deanna, appeared on the bulletin board of the school, where pupils could see it. Imprinted paper napkins were prepared for use in the school's restaurant, and were also used in other restaurants, soda fountains, etc.

Another stunt pulled by this team was a tie-up with the Daily Times Union on their twice-daily news Broadcast, during which announcements were made that all persons sending in their names and addresses, plus postage, would receive autographed photo of Deanna Durbin. The name of the picture, star, theatre and playdate were given with each announcement, and also imprinted on the back of the photos.

"Tell Us What You Did"

## National Dance League Tied to "Head Over Heels"

Dancing instructors allied with the National Dance League have been tied in by Al Selig, on G-B's "Head Over Heels in Love" wherein a dance featured in the picture by Jessie Matthews is being introduced by the League as the "Romance Fox-Trot."

Literature featuring the dance is being distributed and a "scramble" contest is also plugged with winners of the contests put on by pupils of cooperating local schools awarded guest tickets by theatres playing the date. Contest details printed on special sheets have been made available as are co-op tieups between dancing instructors and theatremen.

## Quigley Awards Information

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

△

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

△

All entries will be given equal consideration. Entrants are requested to remember that "it's not what you spend, it's what you do".

△ △ △

ENTRIES should be mailed to:

Quigley Awards Committee

Motion Picture Herald

Rockefeller Center - - New York



## Brown Blankets Providence For "Strogoff" Date

For full week ahead, folks in Providence, R. I., and the surrounding territory were aware of the coming of "Michael Strogoff" at the RKO Albee, by a plane towing 120-foot banner announcing the picture and theatre. On the opening day, a giant "Now" was attached. This was one of the advance slants executed by Manager Bill Brown, who put over a whale of a campaign with the cooperation of Ed Holland, RKO Radio exploiter.

Over 2,000 leading citizens were apprised of the date by letters from New York, Brown sending the list of names and addresses to Leon Bamberger's department in New York, which in turn addressed the letters to the Providence list. Further strong local contact was a lecture on the historical aspects of the picture, made by Professor Hastings of Brown University.

Posting was wide and varied in the city and drawing area. Bookmarks were distributed in the main public library and library to tie in with special exhibits of scene stills in each spot. To the thousands of Jewish residents were addressed special heralds and Bill was also able to place posters prominently in the foyer of the Jewish Community Center. Special copy was also planted in the language papers.

Prominent windows were secured, some 12 displays and exhibits arranged in the book departments and local stores. Women's stores also hooked up through showings of Russian blouses. At the theatre the different lobbies were all decorated for the date. Among the displays were six overhead shadow boxes, five frames and lobby shadow boxes, and a number of extra two-sheet frames.

Newspaper advertising was increased two-fold over the regular space and special features and art aimed for. Radio playlet on Station WEAN was arranged without charge, imprinted napkins distributed to popular dining places and numerous other slants provided for to insure blanket coverage near and far for the showing.

*"Tell Us What You Did"*



ATMOSPHERIC FRONT. In Hong Kong, China, Constantin Goldin dressed his front as above to sell "Things to Come". On either side of entrance were panels on which were painted rocket ship and scene from picture.

## Martin Creates Unique Rink Display For Cash Expenditure of 31 Cents



*Distinctly out of the ordinary was the lobby flash executed by Ernest Martin for the date on "One In a Million" at the Fox Redlands, Redlands, Cal. Display consisted of a highly valued old French mirror which was borrowed for the showing and other material included cotton, artificial snow, etc., to set off miniature figure of Sonja Henie on skates. Entire cost was 31 cents in cash and a few passes.*

## Warner-men Win Prizes In Annual Business Drive

Top finishers in the second annual "Managers' Parade" of the Warner Bros. Philadelphia zone are announced with Abe Frank, Lyric, Camden, N. J., taking down the circuit first prize of \$300. Next three finishers, each awarded \$200, were Mickey Kippel, Victoria, Philadelphia; Abe Sunberg, Keystone, Philadelphia, and Sol Getzow, Washington, Chester, Pa.

The \$100 prize for excellence of service was voted to Harry Torante, Aldine, Philadelphia: Additional circuit prizes of \$100 went to William Huffman, Oxford; Jay King, Yorktown; Robert Loving, Earl; Elmer Pickard, Ambler; John McGee, Red Lion; Dick Kirsch, Palace; Harold Seidenberg, Fox, and Joseph E. Murdock, of the Stanley, Camden, N. J.

*"Tell Us What You Did"*

## City Plugs "God's Country"

As many scenes in the picture were made near Castle Rack, Wash., date on "God's Country and the Woman" at the Castle Rock, in that spot, was given quite a break by papers and civic organizations. Co-op page, sponsored by Chamber of Commerce and page one banner-head story were featured.

## United Artists Creates Special "Live" Broadside

As a special service to exhibitors in situations where "You Only Live Once" has not yet been played, the United Artists publicity and exploitation staff has prepared an elaborate broadside emphasizing the importance of the picture as evidenced by the campaigns it has already received.

Presented in practical form is information received from exploitation work in key spots with suggestions for duplication and adaptation. Full page features, entire roto sections, special art layouts, articles, photos and contests are reprinted in facsimile.

*"Tell Us What You Did"*

## Imprints Cartoon Strip On Newspaper Tiein

To give "Jungle Jim" a hearty send-off, Dave Kamsky, publicity director of the Grand Theatre, Richmond, Va., arranged with the Richmond Times-Dispatch to print 5,000 full page announcements of the chapter-play on the reverse side of a colored "Jungle Jim" strip from their Sunday section. The newspaper distributed these free of charge, in return for a flash trailer on the Grand's screen plugging the newspaper strip and other of the daily's features.



## Hose Modeled in Window For "Swing Time" in Poland

A. Herman, in charge of the "Swing Time" campaign, put over at the Baltyk Theatre, Warsaw, Poland, arranged for his street bally to have couple, a la Rogers and Astaire, ride through town in bannered sleigh. Tieup was also made with leading hosiery store for girls in windows to model latest in hose behind curtains so that only their legs showed.

Under the auspices of well known club, a "swing time" ball was held with prizes going to couple best performing the swing time waltz. Hairdressers' association arranged a contest in which prize was awarded hairdresser turning out best coiffure a la Rogers, bands received orchestrations and various merchants used window displays.

*"Tell Us What You Did"*

## Bodie Wins Cash Prize On "Three Men on a Horse"

Harry Bodie, Sixth Street Theatre, Coshocton, Ohio, won first prize offered by Blaine-Thompson Agency for the best promotional stunt on "Three Men on a Horse," by wiring his old friend Frank McHugh, explaining that he was opening the picture on Christmas Day. Frank responded with a photo of himself and the following autograph: "To Harry, in memory of the days we worked together. I hope the folks in Coshocton have a Merry Christmas with Three Men on a Horse. I think it's a winner for laughs. Merry Christmas. Frank McHugh, 1936."

When Harry received the photo he made up an enlargement for lobby display and took the original to the Coshocton *Tribune*, which garnered him a three-column story under cut of McHugh together with details of Bodie's friendship with the star.

*"Tell Us What You Did"*

## Golden's "Scotland" Window

Accompanying photo shows attractive window display planted by R. Golden, for the "Mary of Scotland" date at the Saga Theatre, Oslo, Sweden. At entrance to theatre lobby two suits of armor were planted and on each step leading to the mezzanine were helmets, spears and silk banners carrying the Stuart royal coat of arms.

*"Tell Us What You Did"*

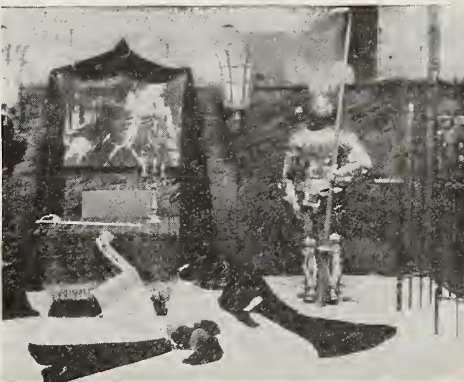
## Utility Company Aids Taylor on "Plainsman"

Through tieup with local utility company, Charlie Taylor, Great Lakes Theatre, Buffalo, for "The Plainsman" secured special 540 line ad in three daily papers giving theatre and picture prominent mention. Ad included photo of new range with copy reading "Buffalo Bill Cody and his wife would have liked this," etc., etc. Gas Company also distributed 5,000 leaflets among their five city branches and headquarters.

Special showing was held for boy scouts and group of school students, U. S. Army Recruiting boards around town all carried special one-sheets, and taxi fleet had bumper cards. For lobby Charlie used mammoth 15-foot long and 10-foot high display board of photostats of originals of historic scenes, personages and locales used in the



*Guttman's Dressmakers Fashion Show*



*Golden's "Scotland" Window Display*



*Hamblin's "Black Legion" Street Ball*



*"Swing Time" Front in Cairo*

production. Display ran in lobby two weeks ahead and then was moved to large store window on Main Street.

Bookmarks were distributed in public libraries, cards were inserted in telegrams delivered, picture received nice plugs over radio station WBEN and pictures were planted in the *Courier-Express* rota section.

## Fashion Show Staged For "Mary" in Budapest

Mr. Guttman, Patria Film, Budapest, for opening of "Mary of Scotland" arranged with the Hungarian Ladies Dressmaking Association to stage a fashion show, displaying latest models. Accompanying photo shows Mary of Scotland with her ladies in waiting as they appeared for tea at one of the leading hotels. Mary and her entourage proceeded to various hotels with attendant publicity for the picture and theatre.

*"Tell Us What You Did"*

## Egan's Son Honored As Guest Announcer

Gail Egan, son of Round Tabler Pete Egan of the Palace Theatre, Calgary, Canada, was recently honored by his appointment as guest announcer at the Toronto Maple Leaf Gardens when the New York Americans opposed the Toronto team in a national hockey league game. Gail, in addition to being well known in Calgary sports circles, is also assistant manager and treasurer of the Palace Theatre. Papers carried stories together with mention of his theatre connection.

Incidentally, Pete has been putting over a community sing which is broadcast through the courtesy of the Imperial Motors Company.

*"Tell Us What You Did"*

## Theatre Weekly Edited By Balducci in Fulton

Another member to turn editor is A. C. Balducci, State and Avon Theatres, Fulton, N. Y. Paper is eight pages, issued weekly and carries a personality contest for which guest tickets are awarded those identifying stars whose photos are shown. Following week winners' names and addresses are listed with the request that they go to the box-office for the tickets.

The paper's policy is to "satisfy the demand for more varied and interesting news pertaining to the motion picture industry." Another contest is run in connection with merchants in town with passes going to those correctly answering list of questions such as "When was Fulton's oldest pharmacy established and who is it?"

*"Tell Us What You Did"*

## Hamblin's "Legion" Bally

Accompanying photo shows street stunt used by N. R. Hamblin, Royal Theatre, Versailles, Mo., for "Black Legion." Men were put on streets few days ahead of opening, each carrying heralds and with title on backs of their black robes. P.A. system atop marquee told townfolk to beware of the Black Legion and papers carried nice stories for two weeks ahead.

*"Tell Us What You Did"*

## Giant Display Sells "Swing Time" in Cairo

Accompanying photo shows giant front display of the Cinema Royal in Cairo, Egypt, for "Swing Time," with colossal top hat measuring 18 by 15 feet high; the two oversized heads of Astaire and Rogers measuring approximately 10 feet in height. Additional cutout figures in various dance poses were planted atop marquee.



# GRADY'S "APRIL FOOL'S PREVUE" CALLED OUTSTANDING ATTRACTION

**Details of Top Boxoffice Draw  
To Be Repeated March 31st  
Given by Texas Round Tabler;  
Calls It Best Stunt of Year**

Last year Hal Grady put on what he terms an "April Fool's Prevue." The stunt pulled on Tuesday night, March 31st (a bad night locally for a prevue) with a not-so-good feature attraction played to standing room and this year the Round Tabler is repeating it. Other theatres in the Griffiths circuit, with which Grady is associated, also found the stunt profitable and quite a few "prevues" are listed among them again for the night before April first. Details of what he has already arranged for this year's party at the Palace Theatre, in Lubbock, Texas, are given by Hal for the information of interested readers.

Publicity starts two weeks ahead with trailers, window cards, bumper strips and about a week in advance, "screwy" one and two-column ads, similar to those reproduced on this page and used effectively last year, will be run daily. In addition, there will be gagged-up newspaper stories, lobby displays and the house staff will tell 'em about it round town.

## Patrons Will Seat Ushers

Then when the folks get up to the box-office the fun begins. The cashier will actually pay some of the patrons to attend. The doorman may be seated astride the ticket box. The ushers will ask patrons to find seats for them. Boys will work the aisles selling peanuts, popcorn, red lemonade, etc. Sounds like a lot of fun.

Scene in one of the comedy shorts will be cut and patched in backwards. Ending will be shown first and beginning last. Two newsreels will be shown, one to be seen on the screen while the sound will come from the other. Old-time gag slides will be included, such as "Gents will please refrain from spitting on the floor," "After you have seen the show, please pass out."

(ED: How about "Mrs. Jones, your baby is crying" and "Mr. Smith, your overcoat is leaking.")

## Comedy Contests Planned

There is also to be what Grady calls a comic "hot seat" deal and winners in contemplated contests will be brought to the stage and presented with ludicrous prizes. So that folks will not freeze to their seats after the gags are started, Hal intends giving guest tickets to those he can coax up on the stage for further comedy. Other laugh slants are intended.

For an advance stunt, Grady is taking a lot of lost and unclaimed purses, planting them in hotel lobbies, buildings, on the street, a few days ahead, with cards reading: "We fooled you, there is no money in this purse. However, we won't fool you when you attend our "Goofy April Fool's Prevue," etc., etc.

**Some of the "Prevue" Newspaper Ads  
That Brought Attention Last Year**



**If You Wanna  
Hava Lotta Fun** 

Attend Our First Annual  
**APRIL FOOL'S  
PREVUE at the**

**PALACE**  
*Now Showing*

TONIGHT AT 11:30 P. M.

**THE ENTIRE STAFF IS GOING NUTS JUST  
TO GIVE YOU A LOT OF FUN!**

**OUR USHERS**  
MAY REQUEST YOU TO FIND THEM A SEAT!

**OUR CASHIERS**  
MAY REFUND YOUR MONEY AND THEN  
PAY YOUR ADMISSION!

**OUR OPERATORS**  
MAY RUN THE FIRST PART OF THE FEATURE  
LAST AND THE LAST PART FIRST.

*The Picture . . . That's Our Secret*  
*The Stars . . . That's Another Secret*  
BUT WE PROMISE AN A-1 SCREEN PROGRAM  
AND STAGE PROGRAM.

**ON THE STAGE**

**NED BRADLEY**  
AND HIS ORCHESTRA  
IN A NEW AND CRAZY STAGE  
SHOW . . . PLUS

**HAPPY ROY  
THOMAS**  
OF  
BIG TIME VAUDEVILLE FAME.

**It's All For Fun  
And Fun For All!**



## THEATRE STAFF GOES NUTS

Yes, It's True, the Entire  
Staff of the

**PALACE**

THEATRE

IS GOING GOOFY  
**TUESDAY NIGHT**  
March 31, at 11:30 p. m.

**WHY?**

To Show You a Big Time  
at our First Annual

## APRIL FOOL'S PREVUE

The Title of the Picture . . .

## That's Our Secret

**THE STARS . . .**

That's another of our Secrets

But we promise  
Fun and an A-1  
Screen and Stage  
Program

## NED BRADLEY

And All His Fools Are  
Going Goofy And Will Be  
Present With All Of His  
Boys And A New and  
Crazy Stage Show.

**COME PREPARED FOR  
ANYTHING TO  
HAPPEN**

Because it Can  
and Will!

## PLEASE DON'T BE OFFENDED

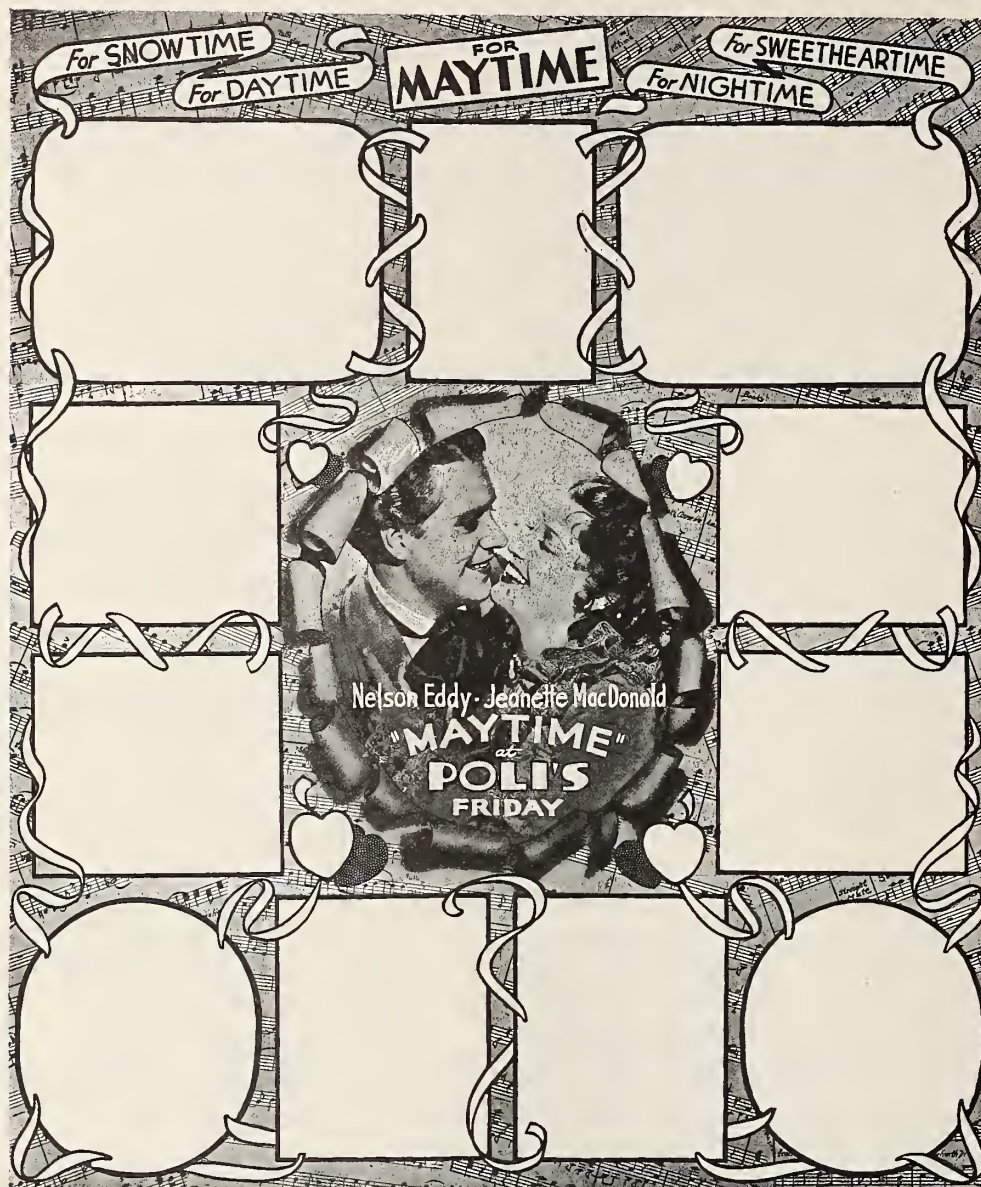
IF WHEN YOU ATTEND THE CRAZY APRIL FOOL'S PREVUE AT  
THE PALACE TUESDAY NIGHT, MARCH 31ST AT 11:30  
OUR USHERS REQUEST YOU TO FIND THEM A SEAT

Because they are just liable to do that very  
thing on that night, but remember we told you  
this Prevue would be a nutty one. The title of  
the picture—that's our secret. The stars—  
that another of our secrets, but we promise an  
A-1 screen and stage program.

**NED BRADLEY AND HIS ORCHESTRA ON THE STAGE**







Above is reproduced the full-page co-op, another in the highly effective series turned out by Erle Wright, ad head in Harry Shaw's Loew's New England division. Wright has utilized the musical theme of the picture for decorations, as illustrated, and in the head has tied title with merchandising copy for ads of various stores. Incidentally these Wright co-op pages are commanding attention among readers, with many requests for copies received from Round Tablers around the country who would like to use them.

## Dog Lovers Invited To See "Mighty Treve"

Dog lovers of San Francisco were sold on "The Mighty Treve" by Hal D. Neides, Manager of the Orpheum Theatre, who sent postcard announcements to a large mailing list. The card carried an appealing picture of "Tuffy," canine star of the attraction, and copy plugging Albert Payson Terhune as the author of the story.

For his lobby, Hal rigged up a photo display of California dogs who were awarded medals for bravery.

*"Tell Us What You Did"*

## Excuse It, Please

In the issue of February 20th, Harry Brown, Jr., and Edward Shea, Jr., were listed at the Paramount Theatre in Providence, R. I., instead of at the Paramount Theatre in Newport, R. I., where these theatremen so ably function.

## Newspaper Campaign Makes Racine Durbin-Minded

Four solid pages of co-op ads started off the newspaper campaign waged by Owen McKivett, Warner's Venetian Theatre, Racine, Wisc., to put over "Three Smart Girls." Three days in advance of the opening, Owen planted a front page banner headline in red over the mast-head of The Racine Journal-Times. This was the issue that carried the giant co-op ad tying up 18 local dealers, the newspaper, and the picture. The names of the dealers were scrambled, and 100 tickets were offered.

The following day the Sunday Journal Times Bulletin carried a front page story on Deanna Durbin, with photo. On the third day Owen ran a large ad on "Girls" in the Journal-Times, which also reproduced a full quarter-page photo of Deanna under a streamer headline. Owen says, "The autographed photographs helped a great deal."

# Graham Arranges Ace Exploitation for "Limelight"

Reported recently from overseas is a series of openings on the Herbert Wilcox picture "Limelight," arranged in various British key cities by Robert Graham, advertising and publicity director, in cooperation with local theatremen. Much fine work was done and although the campaigns were put on some time back, the following from Manchester is typical of the effective exploitation executed and will no doubt be of interest to theatremen on this side.

Campaign was put on at the Paramount, where, with Harry Murray, general manager, advance was started four weeks ahead. Then a week in advance, house organist played special numbers from the picture and a "Limelight" dance put on at popular ballroom. In this, spotlights were thrown on the dancing couples and when the music was stopped, couples standing in the "limelight" were given guest tickets. At the theatre during the week preceding, two-color brochures on the picture and stars were distributed.

## Smart Publicity Ties Made

Newspapers tied in on effective co-op page, the advertisers participating further with elaborate window displays. In addition to other widespread publicity, one of the evening papers labeled afternoon editions as "Limelight" editions. Newsboys carried contents bills which plugged the opening. Another co-op page was promoted with the Philco dealers wherein a contest idea was arranged, prizes being radios and theatre tickets.

To emphasize importance of the engagement, the theatre's vertical electric sign was replaced with the title of the picture. Giant posters with photos of Anna Neagle were displayed from sides of building and 1,000-watt floods from top of marquee were spotted on the title sign. Spotlight from the roof played on the street below and gathered crowds.

Tieups stressing the Arthur Tracy songs in the picture were made. Music stores flew giant banners with figure of the Street Singer and arranged windows to advertise the singer's records. Local dealers and those in the surrounding area were supplied with display material to publicise these records, all of which mentioned the date and theatre. Autographed picture postcards of Tracy were mailed to those in the district of the same name and also to the theatre's regular mailing list. Telegrams from both stars and Mr. Wilcox were exhibited in the lobby.

*"Tell Us What You Did"*

## Reenact Balcony Scene

Quite a number of Billy Ferguson's MGM exploits for road-show dates on "Romeo and Juliet" are promoting a modern reenactment of the balcony scene in the picture. High school and college students are reported to go for the opportunity and recently one of the Columbus, Ohio papers ran a shot of the stunt put on locally in a page one break of the Sunday issue.



# About Public Relations In Small Town Operation

*Round Tabler Emphasizes Value to Theatremen of Personal Contacts*

by TED STUMP

*Elted Theatre, Absarokee, Mont.*

It is a comparatively simple matter for a small town exhibitor to neglect the most important medium for increasing and maintaining his business. That very important medium is Public Relations, or personal contact, the art of putting the exhibitor as an individual into as many homes as possible as often as possible. In that respect the small town exhibitor has a great advantage over his big city brothers, for if he is any mixer at all, he knows everyone by their first name and he knows who just got married, who just died and who just had a baby. Even if he doesn't know everyone by name, it is a certainty that everyone in town knows him. He is more or less of a public character, and as such is in an ideal spot to use this very fact and turn it into a very valuable business asset.

Here are a few simple, inexpensive mediums of furthering Public Relations which we use regularly here and have paid us big dividends, and we are passing them on to other small town exhibitors with the hope that they will be able to adapt them to their use in their community.

Visit the hospital regularly and see each patient confined there who hails from your town and its environs. This pays exceptionally good dividends as it costs you nothing, takes but very little time and the patient is so pleased by your call that he or she tells everyone who will listen about your call.

Get the birthdays of as many of your patrons as possible and send them a complimentary ticket on their birthday. Aside from the fact that they are grateful for the remembrance, the fact that you only send a Comp to the one person, means that when they use it, they at least are going to bring one paying customer with them. There are various means of getting these birthdays. We had them sign their birth-

*"Tell Us What You Did"*

days when they registered for Bank Night last year and have added names since by periodical requests. However, the knowledge that we are sending these Comps is so well known that everyone having a birthday coming soon makes it a point that we know when it is.

It is safe to say that few, if any small town theatres do not have some empty seats especially on their off nights, and hence this procedure will cost you only postage and it will return good dollars plus a lot of good will plus the psychological effect a comfortably filled house has on both you and your patrons.

By having your doorman make a notation on each such "Comp" as to how many others come in same party you will be amazed to learn that each one will bring an average of two and a half paying customers and that is an immediate, tangible return that you can see, feel and jingle in your pockets. But equally important is the vast amount of good will this creates. You will find that practically all the recipients of these passes will make it a point to hunt you up and thank you personally, and being a small town, there will be little question but what they will tell all their friends as well.

## Prizes Birthday List

It will prove equally interesting to see how far and under what conditions people will come in order to utilize these passes. Just recently in one small town where this practice is followed, a young man drove 28 miles through a snowstorm over a little used country road in a Model T Ford touring car with the thermometer at 18 below zero and he brought his wife and another couple with him.

Getting the birthdays of your patrons is, of course, a major item, but once the practice has been started, it becomes comparatively simple, for everyone will become anxious that you have their name on your birthday list. A "Birthday Book" prominently displayed in the lobby, plus a slide on the screen will bring a lot of names. When any kind of a contest is run, make one of the requisites that they enter by means of a penny postcard and that their birthday must be added after their name.

It is wise in giving these complimentary tickets to specify that they are not good on Saturday, Sunday and holidays and it is also a good plan to mark the pass void after a date about two weeks hence. And of course, they are marked 'Not Transferable.' While this plan of giving complimentary tickets to theatre patrons on their birthday is obviously impractical in large centers, it is an excellent medium of increasing revenue and cementing public relations in a small town. Try it!

Have a standing order with the florist or undertaker to send flowers to every funeral in your territory. Visit every new mother and take the baby a small gift.

Offer the theatre for afternoon meetings



**SHEIK STUFF.** These three distinguished looking Arabs strolled through the streets of Toledo with back banners selling Wally Caldwell's "Garden of Allah" date at Loew's Valentine.

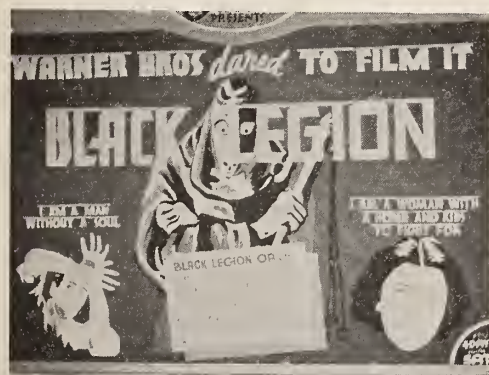
free. This costs you practically nothing and brings a lot of people into your theatre, where they see your advertising and it very definitely adds to their consciousness that your theatre is there.

Even if you don't feel like it, make it a point to attend as many "showers," school dances, auction sales and other public gatherings as possible. After all, you are a walking advertisement for your theatre and when people see you they immediately think of your theatre and it is surprising how many times conversation will turn to motion pictures. It is not necessary for you to mention your shows, someone invariably mentions them and soon a general discussion of past and coming pictures is in progress, and this doesn't do you any harm.

Find some excuse to talk to your people informally from the stage at least once a month and make them feel that after all it is their theatre and your whole idea is not to get rich, but to make them satisfied.

Now here is an idea which has been very successful here, but one which may be impractical elsewhere. Start a mimeographed weekly newspaper and distribute it free. We contact 1,000 homes every week carrying local news and two pages of theatre news. With this medium you are sure of reaching every home, and any contest, special show, etc., meets with instantaneous results. I would be happy to send a copy of this paper to any exhibitor who so requests—and encloses a one and one-half cent stamp. Where there is no local paper this can be made into a profit making enterprise by soliciting ads, but even so it's a big paying investment.

*"Tell Us What You Did"*



**LEGION OATH.** Lobby display created by B. B. Hamilton, Palace Theatre, Norwich, Conn., for "Black Legion" with cutout of masked man on which garment was printed the Black Legion oath.

<b>HAVE YOU A CHANGE IN POLICY?</b>	<b>HAVE YOU A MESSAGE TO TELL?</b>
<p>Have you something special you want to tell your patrons about on the screen?</p>	
<p>Speed plus Quality is Our Motto</p>	<p>Filmack will make your trailer just a little better than you expect it to be.</p>
<p><b>FILMACK</b> 843 SOUTH WABASH</p>	<p><b>TRAILER CO.</b> CHICAGO, ILLINOIS</p>



# WITH THE COMERFORD THEATRES

FRED PERRY, Capitol, Binghamton, N. Y., for "Gay Desperado" and a Bowes unit stage show arranged a street bally of six decorated newspaper trucks, 65-piece brass band and news carriers holding banners. The show obtained further publicity when Perry took the amateurs on a shopping tour, cooperating stores running display ads to tie in the visits.

BUD SHELTON, Capitol, Mauch Chunk, Pa., is rolling up a record for page one breaks in his local press with publicity on the circuit drive. One of the latest tie-ins was a voting contest to find the three most popular local girls with winners announced and presented from the stage of the theatre. Four-column tens were run by the paper on three successive days in advance with a high rate of return on the ballots.

BUD IRWIN, Capitol, Hazelton, Pa., hit his papers with two sock ads on "Pennies from Heaven," both promoted on merchant tie-ins. Top half of a full page given by a refrigerator dealer was devoted to the picture with a large cut of Crosby dominated a five-column food market ad calling attention to the date and the pennies saved by careful buying.

M. J. GALLEGHER, Pastime, Duryea, Pa., for "Reunion," set about to discover the largest family attending a designated matinee on the date. Heralds carrying picture copy and details of the contest were distributed via herald illustrated with cuts of the Quints and cutouts of the famed five were used for front decoration.

FRED LEE, Keystone, Williamsport, Pa., for "Legion of Terror" had hand-written post cards addressed to local folks and composed by members of staff in their spare time. These were taken to nearby Wilkes-Barre where they were mailed. Stunt went over so well that local merchants asked permission to repeat it. Lee also reported many 'phone calls from recipients of the cards requesting further information on the date.

GEORGE NEVIN, Capitol, Danville, Pa., sponsored a strong "air" campaign to plug his attractions booked for the "Carnival" flying over the town and showering heralds, some of which contained passes guest tickets good for different dates during the Drive. Reporters were taken along to report the "news from the skies" and daily human interest yarns were run about those finding the passes.

JIM EDWARDS, Orient, Dunmore, Pa., as a result of allowing high school to hold Red Cross benefit fund at the theatre, succeeded through this contact in placing one-sheet on "The Plainsman" in high school lobby. Poster was planted on bulletin board with full cooperation of history department and endorsements of teachers.

## DRIVE IDEAS REPORTED FROM "THE WAY UP"

*Set down here are brief outlines of top ideas from campaigns forwarded by Comerford Theatre circuit showmen for their "Winter Movie Carnival" Drive and reported in "The Way Up," circuit publication. As is indicated, the theatremen are doing a fine job of work on attractions booked through the winter months. Thousands of dollars in prizes are to be distributed to the winners of the Big Push for increases in business.*

AL COX, Capitol, Wilkes-Barre, ably executed a Hollywood premiere on "Three Smart Girls," the opening coming after his last performance on a Saturday night of "One in a Million." The identity of the picture was closely guarded and the event plugged by clever teaser ads and with heralds at factories during lunch periods and at closing time. At the premiere self-addressed postcards were given out with requests for comments on the picture. Most favorable of these authored by top local names were used in the publicity.

WALTER STANZEL, Riviera, Binghamton, N. Y., tied in with contest in local paper which proposed to nominate outstanding personage for the Hall of Fame. Theatreman promoted the title "One in a Million" in advance of date, to be given the figure selected.

BYRON LINN, Capitol, Scranton, Pa., using the title "You Only Live Once" as a tie-in on a number of coop ads, also hooked the picture to a radio quiz with station WGBI. The question asked passersby at downtown intersection was: "What would you do to get the most out of life, knowing that you live only once?" Those interviewed were given guest tickets to the picture.

MAT O'KEEFE, Riviera, Scranton, Pa., for "Romeo and Juliet" tied in from the educational standpoint with schools and colleges to furnish study guides for use in class rooms. Arrangements were made to have students attend performances in groups. Letters on the date were also mailed to leading civic organizations.

FRANK KOVALETZ, Granada, Olyphant, Pa., is putting over a series of coop pages in nearby Scranton paper with space taken by local merchants. Theatre gets a nice center spread and top banner. Pages break every two weeks on pay days and as the Scranton paper is widely read in Olyphant, Kovaletz is obtaining a lot of invaluable free advertising in both spots and other surrounding spots where the daily is circulated.

GEORGE BITTINGER, Capitol, Bloomsburg, Pa., on "3 Smart Girls" had the co-operation of school principal in voting for most popular girl from sophomore, junior and senior classes, to be guests at the theatre. Principal also recommended picture to all students. Similar recommendation was made to students at local state teachers' college.

BUD BECK, Capitol, Williamsport, Pa., on "Winterset" distributed packages each containing seven small cards, held together with rubber bands and containing copy on the picture. Each card contained different copy designed to stimulate reader interest until the last card was read.

TOM PAWLEY, Sayre, Sayre, Pa., on "3 Smart Girls" put on stunt in which several kites lettered with the title, theatre and date were flown from various parts of town. Total cost of the kites was 25 cents with much attention reported by the unusual bally.

FRANK LOFTUS, American, Pittston, aided by his assistant, TONY BURKE, figured out a new essay angle on "3 Smart Girls" to tie in with local paper. Question was "What's Smartness in a Girl" with nearly 300 answers reported. Many excellent answers were received with the best selected to be awarded guest tickets to see the picture.

WILLIAM WOODIN, Keystone, Towanda, Pa., having promoted local paper for serialization on "Lloyds of London", further prevailed upon the publishers to print the first installment in red. First time color was ever used by newspaper locally and proved to be highly effective in introducing the picture.

EDDIE PASH, Strand, Shenandoah, Pa., on "Winterset," guaranteed a personal refund of admission to patrons dissatisfied with the picture and as a follow-up dispatched ushers about town to contact folks for strong endorsement on the date.

WARREN GIRTON, Capitol, Milton, Pa., started an effective teaser ad campaign on "More Than a Secretary" and followed it with a newspaper classified tie-in. Paper ran free ads stressing effectiveness of want ads for secretarial positions as well as other classifications.

JOHN GALVIN, Penn, Wilkes-Barre, Pa., for "Beloved Enemy" broke publicity in most of his sheets, including serial and contests. The "Guess Whose Lips" was one slant and with another sheet Galvon put on a "Love versus Duty" contest in which reporter stopped various women on the main street and asked their opinions. These were published with photos of those queried, all of which stimulated further comment.



# MIAMI WOMETCO CIRCUIT ADS

Newspaper displays reproduced on this page were created by the talented Hal Kopplin, Wometco Theatres advertising manager, for the circuit's Miami and Miami Beach houses. Most of the advertisements shown here incorporate and effectively, novelty, trick and comedy copy slants as stressed in the four displays at top, left and right. Interesting, too, is the combination layout for the nine houses, below left, as are the Kennel Club co-op ads, center, and the Mirrorphonic installation announcement below. The Kopplin page is another in the Round Table series illustrating the work of individual theatre and circuit advertising departments.

**CAPITOL**  
25c  
**Yes, HERE'S THE SHOW THAT'S STANDING 'EM ON THEIR HEADS!**  
Loretta 16 Year Old  
**DEANNA DURBIN**  
Starring Star of Radio  
Loretta 16 Year Old  
**3 SMART GIRLS**  
With Alice Brady, Bonnie  
Barnes, Charles Wheeler  
**EXTRA TODAY!**  
Turning: Fastest Screen  
Shot at Coney Island  
**NEVER CATCH THE RABBIT**  
Photographed at the beautiful  
Miami Beach Kennel Club

**WOMETCO THEATRES — Showplaces of America's Riviera!**  
**the LINCOLN Theatre**  
Held over only today and  
tomorrow only — On the  
daring Bending Avenue  
with Dick Powell  
a swell picture  
Coming Sunday when  
Grace Moore in "When  
You're in Love"  
— another knockout!

**LOST HORIZON**  
No matter where you go,  
it's the topic of conversation  
**FRANK CAPRA'S**  
Masterful Production  
of the James Hilton Story with  
**RONALD COLMAN**  
A Columbia Picture  
You  
Shows Today  
3 P. M. and 7 P. M.  
All Seats Reserved  
MATINEE 25c  
SHOW AT 10:15  
EVENING 25c  
Advance Tickets at the  
Office 10 A. M. to 5 P. M.  
Box Office 10:15 to 11:15 P. M.  
Box Office 10:15 to 11:15 P. M.  
Box Office 10:15 to 11:15 P. M.

**"Hits" Is the Word At Wometco Theatres!**  
**the LINCOLN Theatre**  
**SIDNEY HORDA**  
You Only Live Once  
"He's Bad, But I Love Him"  
The Crowd As One  
The Crowd As One  
The Crowd As One  
**CAPITOL**  
**What A Show!**  
**DEANNA DURBIN**  
The Beautiful and 16-year-old  
Loretta 16 Year Old  
**3 SMART GIRLS**  
With Alice Brady, Bonnie  
Barnes, Charles Wheeler  
**EXTRA TODAY!**  
Turning: Fastest Screen  
Shot at Coney Island  
**NEVER CATCH THE RABBIT**  
Photographed at the beautiful  
Miami Beach Kennel Club  
**MAYFAIR**  
They Couldn't Bluff Him... Brink  
Him at Ship Him... Brink  
Him at Ship Him... Brink  
**CAGNEY**  
**THE GREAT GUY**  
A BRASSING, THRILLING, HEARTY EPIC, WITH  
MAE CLARK  
**PLAZA**  
We Defy Anyone to Match This Picture  
For Sheer Thrills and Pulse-Hammering  
Drama!  
**EDNA FERBER**  
**COME AND GET IT!**  
**EDWARD ARNOLD** **MICREA** **FARMER**  
**STATE**  
Barbara  
**STANWYCK**  
**BANJO**  
On my knee  
With JOEL MCCREA  
and the Big New Band  
**BILTMORE**  
**THE TEMPLE**  
**STONAWAY**  
YOUNG - FAYE  
DORR - MARY  
DORR - MARY  
DORR - MARY  
**GROVE**  
20c 2 to 6  
**IRENE DUNNE**  
The Beautiful and 16-year-old  
Loretta 16 Year Old  
**ROSETTA**  
20c 2 to 6  
**PENNY**  
**HEAVEN**  
**CROSS**  
Holding Hands  
**EXTRA TODAY**  
**MARCH**  
**OF TIME**

**RUSTY, OF THE MIAMI BEACH KENNEL CLUB, WANTS YOU TO SEE THIS GRAND SHOW TODAY... FOR TWO VERY GOOD REASONS....!**  
**PLAZA**  
Miami Beach South, Revd. Smoking Section  
25c 2 P. M. to 6:30  
EVENING 40c. CHILDREN 10c  
ANY TIME  
Lost... in the spell of desert magic... only the silver moon knew the fire of their unfettered love... only the dark of the night saw the warmth of their embrace!  
**Marlene DIETRICH**  
**CHARLES BOYER**  
BASIL RATHBONE, C. AUBREY SMITH, BETTY LÖSCH, in  
**THE GARDEN OF ALLAH**  
IN TECHNICOLOR  
A NEW INTENSITY IN SCREEN EMOTIONS  
... but particularly Rusty wants you to see one of the most thrilling short subjects on the screen...  
**"Never Catch the Rabbit"**  
with Bill Corum as narrator...  
Photographed at the beautiful Miami Beach Kennel Club  
**MIAMI BEACH Kennel Club**

**CAPITOL**  
"Promise You'll take me to that swell Capitol show or I'll let go!"  
**Deanna DURBIN**  
Starring Star of Radio  
Loretta 16 Year Old  
**3 SMART GIRLS**  
With Alice Brady, Bonnie Barnes, Charles Wheeler  
**EXTRA TODAY!**  
Turning: Fastest Screen Shot at Coney Island  
**NEVER CATCH THE RABBIT**  
Photographed at the beautiful Miami Beach Kennel Club

**Orchids to**  
**FRANK CAPRA'S**  
Inspired production of  
**LOST HORIZON**  
with **RONALD COLMAN**  
Electrifying  
Picturization  
of James  
Hilton's Best  
Seller—  
A Columbia Picture  
"Unquestionably a picture achievement!"  
FROM  
**Edith Cohan**  
OF THE  
NEWS  
"It dispels all doubt regarding the cinema as an art!"  
FROM  
**Waldo Perez**  
OF THE  
TRIBUNE  
"Well worth a reserved seat price!"  
**3 Shows Today**  
3 P. M. - 7 P. M. - 10 P. M.  
ALL SEATS RESERVED  
MATINEE 25c  
SHOW AT 10:15  
EVENING 25c  
Advance reservations can be made at Mayfair box office for this limited engagement, from 10 A. M. to 5 P. M.  
**MAYFAIR Theatre**  
Biscayne Blvd. at 146th—Phone 5-1833

**THE EARS HAVE IT!**  
At Theaters in Miami Beach and Miami  
**Hearing is now more thrilling than Seeing!**  
New Ear  
Enjoyment  
For This  
New Year...  
**MIRRORPHONIC**  
SOUND  
Hearing is Believing  
When You Listen To  
**MIRRORPHONIC**  
At the Lincoln Today  
"As Real As Life Itself!"  
First  
Installation  
On Miami  
Beach  
and at  
Coral  
Gables  
Theaters  
**THE EYES HAVE IT TOO!**  
When You See the Extraordinary "The Eyes Have It" at the  
**LINCOLN**  
THEATRE  
TODAY



# YOU ARE INVITED TO JOIN UP

## HENRY C. ZIPPERIAN

is the manager of the American Theatre in East Liverpool, Ohio, and started as usher with that company, then assistant at the American and in December of last year promoted to his present assignment by George Ellis, city manager, under whose supervision Henry has been since he started in show-business.



## BOYDELL J. EDWARDS

manages the Navajo Theatre in Gallup, New Mexico for R. E. Griffith, and entered theatre work as usher and doorman at the Hippodrome in Fort Worth, Texas, stayed with this theatre through three ownerships, working up to assistant. Edwards was transferred to the Purchasing and Maintenance Department, where he stayed for a number of years and then entered his own business, but after a short time returned to his first love, show-business.



## PAUL L. FIELD

manages the Strand in Phoenix, N. Y., having started as usher for Schine at the Strand and Jefferson Theatres in Auburn and from there to the Capitol in the same city, where he was assistant manager for four years. Later Paul managed the Phelps Theatre, Phelps, N. Y., for Earl Zimmer, but left to connect with the Smith Chain, operating the Strand, where he is now located.



## SAM A. KIMBALL

up in Limerick, Maine, is the lessee and manages the Sokokis Theatre, taking over his interest in 1934. Since his fair state is well represented in our pages, we are hoping that Sam will help swell the ranks of members from there who send along reports of their activities at not too infrequent intervals.



## JACK FARR

owns the Cozy Theatre in Orange Grove, Texas, and this is his first venture into show business. Prior to that, Farr was connected with the Central Power and Light Company, but left it for the lure of the theatre. Remember there is a moral obligation in joining the club, Farr, we expect that you shall let us know what you are doing to put over your pictures at the Cozy.



## GEORGE W. ECKERD, 3rd

manages the Perry Theatre in New Bloomfield, Penna., and grew up in show business since his father has been a small town exhibitor for twenty-two years. George says when he was in high school he was general handy man around the house, cleaning, tending furnace and then selling tickets. Then came ushering, assistant, etc., until now George does the booking, advertising and practically everything around the house except the buying, which he and his dad do together.



**PUTTIN' ON THE RITZ.** The comics in "One in a Million" being highly popular in his sector, Joe Salmon, Riverside, New York City, gave unique front page break to the Ritz Brothers in his program.

## KEN BUTTERFIELD

is certainly no stranger to our pages and has started his membership off with a bang. Ken manages the Roxy Theatre in Frankfort, Indiana, from where he received Honorable Mention in March for his Quigley Award campaign on "David Copperfield." And now Butterfield says he's going after one of the plaques.



## MORT GOODMAN

joined the club the way we wish most of you members could. He came into New York to pay us a visit and signed on the dotted line. Mort hails from Cleveland, where he is publicity man at Warner's Hippodrome, assisting Sid Dannenberg.



## CHARLES E. FISH

manages the Palace Theatre up in Oneonta, New York, for Schine's and since all the boys up his way are good friends of ours, we are expecting to hear from Charlie frequently.



## BOB MANDERSON

in in Canajoharie, N. Y., managing the Strand Theatre for the Elm Theatre Corporation. Bob started as an organist, played vaudeville for a while and then took up shows, then went with Schine's in Oswego under Walter Powers and left to go back on the road. From there Manderson went to the Olympic in Utica as advertising and exploitation man and thence to the Strand.

## KROGER BABB

certainly needs no introduction to these pages; he's advertising director and publicist for the Chakeres Theatres in Springfield, Ohio, and his activities have been duly recorded in this section. Kroger started in the newspaper business as advertising manager of the Wilmington, Ohio, College paper, on the staff of the Fort Lauderdale, Fla., *Daily News*, then various other papers, later becoming affiliated with radio station WKRC in Cincinnati, as continuity and advertising man. Handled publicity on Lopez in Cincinnati and has been affiliated with Chakeres since 1935.



## CHARLES PHELPS

is the assistant manager of the Sixth Street Theatre in Coshocton, Ohio, for Warners, having started as usher at Loew's Stillman in Cleveland and thence to Warners' Pastime in Cleveland. From there, Charlie was transferred to his present job and this is his invitation to be sure to keep in touch with us on what's what at the Sixth Street.



## G. G. COOKE

manages the Viscount and Kipling Theatres, Saskatchewan, Can., and entered show business through his dad, who operated a house in Kipling. Cooke worked for his dad's circuit, consisting of eight houses, all in Saskatchewan, and stayed there until joining his present theatre. We have plenty of members in your city, so we're hoping we'll have another active one in you.



## SIDNEY C. HOFFMAN

is in Washington, D. C., managing the Home Theatre for Warner Bros. Sid entered service as part time usher at the Earle Theatre there, in 1932, and remained at that house until 1935, when he assumed his present position as manager.



## HOBSON S. JOHNSON

manages the Italian Garden Theatre, Claxton, Ga., and says he started in way back in the days of one machine as a re-wind boy and assistant cranker and when Broncho Billy was the star of stars. Later became operator, then assistant manager and owner of the Grand in Thomasville, Ga. Sold his house and after a lapse of a few years joined the Martin and Thompson Circuit in Eastman and Hawkinsville, Ga., as manager, and in October last year went over to the Italian Garden.



## J. T. FINCK

is the assistant manager of the Rialto Theatre in Newark, N. J., and admits that he finds our section interesting and that he feels as though he knew personally most of the boys that are written up in our pages. Well, Finck, better send something along for reproduction so that the rest of the membership may feel the same way about you.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

## AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight.....	Frankie Darro-Jack La Rue.....	Nov. 3f.....		
Devil Diamond, The.....	Kane Richmond-June Gale.....	Jan. 15,'37f.....		
Galloping Dynamite.....	Kermit Maynard-Ariane Allen.....	Dec. 30f.....		
Headline Crasher.....	Frankie Darro-Kane Richmond.....	Dec. 25f.....		
Phantom Patrol.....	Kermit Maynard-Jean Barclay.....	Oct. 30f.....		
Racing Blood.....	Frankie Darro-Kane Richmond.....	Nov. 15f.....		
Valley of Terror.....	Kermit Maynard-Harley Wood.....	Jan. 20,'37f.....		
Wildcat Trooper.....	Kermit Maynard-H. Bosworth.....	Oct. 16f.....		
Wild Horse Roundup.....	Kermit Maynard-Dickie Jones.....	Nov. 20f.....		
With Love and Kisses.....	Pinky Tomlin-Toby Wing.....	Dec. 20f.....		

### Coming

Sing While You're Able.....	Pinky Tomlin.....	Mar. 20,'37f.....		
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## BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The.....	Rod LaRocque-Marian Nixon.....	Apr. 15.....		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Santa Fe, The.....	Nina Quartaro-Norman Kerry.....	Jan. 1,'37f.....		
(All color)				
Tundra (G).....	Del Cambre.....	Sept. 15f.....	78.....	Aug. 29

### Coming

White Glove, The.....		May 1,'37f.....		
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## CELEBRITY

### Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You.....	F. Foresta-Riscoe and Wayne.....		60.....	
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....		62.....	

## CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end.....	V. Hobson-G. P. Huntley, Jr.....	Apr. 25.....	65.....	
Below the Deadline.....	Cecilia Parker-Russell Hopton.....	June 1.....	64.....	
House of Secrets.....	Leslie Fenton-Muriel Evans.....	Oct. 26f.....	67.....	
(See "In the Cutting Room," Nov. 7.)				
Lady Luck.....	Patricia Farr-Wm. Bakewell.....	July 6.....	66.....	
Missing Girls (G).....	Roger Pryor-Sydney Blackmer.....	Sept. 10f.....	66.....	Oct. 10
Red Lights Ahead.....	Andy Clyde-Lucille Gleason.....	Dec. 29f.....		

### Coming

Light Fingered Ladies.....				
Policewoman.....				

## COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G).....	Jean Arthur-Joel McCrea.....	Oct. 8f.....	73.....	Oct. 31
Alibi for Murder (G).....	M. Churchill-Wm. Gargan.....	Sept. 23f.....	60.....	Oct. 24
And So They Were Married (G).....	Mary Astor-Melvyn Douglas.....	May 10.....	75.....	Apr. 18
Avenge Waters.....	Ken Maynard-Beth Marlon.....	May 8.....	56.....	
Beloved Vagabond, The (G).....	Maurice Chevalier.....	Dec. 14f.....	80.....	Sept. 26
Blackmailer.....	William Gargan-Florence Rice.....	July 19.....	66.....	
(See "In the Cutting Room," Mar. 28.)				
Code of the Range.....	Charles Starrett-Mary Blake.....	Oct. 9f.....	55.....	
Come Closer, Folks.....	James Dunn-Marian Marsh.....	Nov. 7f.....	61.....	
Counterfeit.....	Chester Morris-Margot Grahame.....	June 12.....	74.....	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady (G).....	Ralph Bellamy-Joan Perry.....	Dec. 31f.....	60.....	Jan. 23,'37
Cowboy Star, The.....	Charles Starrett-Iris Shunn.....	Nov. 20f.....	56.....	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G).....	John Boles-Rosalind Russell.....	Oct. 1f.....	75.....	Sept. 19
Devil's Playground (A).....	Dolores Del Rio-Richard Dix.....	Jan. 24,'37f.....	74.....	Feb. 27,'37
Devil Squadron (G).....	Richard Dix-Karen Morley.....	May 1.....	80.....	May 16
Dodge City Trail.....	Chas. Starrett-Marian Weldon.....	Feb. 5,'37f.....	72.....	
End of the Trail (G).....	Jack Holt-Louise Henry.....	Sept. 18f.....	72.....	Nov. 21
Final Hour, The.....	M. Churchill-Ralph Bellamy.....	June 30.....	58.....	
Find the Witness (G).....	Rosalind Keith-Chas. Quigley.....	Jan. 8,'37f.....	57.....	Mar. 6,'37
Fugitive Sheriff, The (G).....	Ken Maynard-Beth Marlon.....	June 1.....	58.....	Oct. 24
Killer at Large (G).....	Mary Brian-Russell Hardie.....	Oct. 1.....	58.....	Nov. 7
King Steps Out, The (G).....	Grace Moore-Franchot Tone.....	May 28.....	86.....	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere.....	Mary Astor-Charles Quigley.....	Nov. 21f.....	60.....	
Law of the Ranger.....	Bob Allen.....	Feb. 26,'37f.....	57.....	
Legion of Terror (G).....	Marguerite Churchill-B. Cabot.....	Nov. 1f.....	60.....	Nov. 7
Man Who Lived Twice, The (G).....	Isabel Jewell-Ralph Bellamy.....	Sept. 25f.....	73.....	Oct. 24
Meet Nero Wolfe (G).....	Edward Arnold-Lionel Stander.....	Aug. 1.....	72.....	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G).....	Richard Arlen-Cecilia Parker.....	May 6.....	66.....	Apr. 25

Title	Star	Rel. Date	Running Time Minutes	Reviewed
More Than a Secretary (G).....	Jean Arthur-George Brent.....	Dec. 24f.....	77.....	Dec. 28
Mr. Deeds Goes to Town (G).....	Gary Cooper-Jean Arthur.....	Apr. 12.....	118.....	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G).....	Jack Holt-Evelyn Venable.....	Nov. 14f.....	63.....	Oct. 31
Panic on the Air (G).....	Lew Ayres-Florence Rice.....	Apr. 10.....	56.....	May 2
Parole Racket.....	Paul Kelly-Rosalind Keith.....	Mar. 4,'37f.....		
(See "Freedom for Sale," "In the Cutting Room," Jan. 16,'37.)				
Pennies from Heaven (G).....	Bing Crosby-Madge Evans.....	Nov. 25f.....	83.....	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 6,'32, p. 72.)				
Pride of the Marines.....	Charles Bickford-Florence Rice.....	Apr. 2.....	66.....	
Ranger Courage.....	Bob Allen-Martha Tibbetts.....	Oct. 30f.....	58.....	
Rio Grande Ranger.....	Bob Allen-Iris Meredith.....	Dec. 11f.....	54.....	
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady.....	Fay Wray-Ralph Bellamy.....	Apr. 12.....	69.....	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G).....	Charles Starrett-Finis Barton.....	May 20.....	60.....	Aug. 22
Shakedown (G).....	Lew Ayres-Joan Perry.....	July 17.....	57.....	Sept. 12
Stampede.....	Charles Starrett-Finis Barton.....	June 8.....	56.....	
Theodore Goes Wild (G).....	Irene Dunne-Melvyn Douglas.....	Nov. 12f.....	95.....	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G).....	Chester Morris-Fay Wray.....	Sept. 1.....	70.....	Aug. 8
Trapped.....	Charles Starrett-Peggy Stratford.....	Mar. 5,'37f.....		
Trapped by Television (G).....	Lyle Talbot-Mary Astor.....	June 15.....	65.....	Aug. 8
Tugboat Princess.....	Walter C. Kelly-Edith Fellows.....	Oct. 15f.....	69.....	
Two Fisted Gentleman.....	James Dunn-June Clayworth.....	Aug. 15.....	63.....	
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The.....	Robert Allen-Martha Tibbetts.....	Sept. 15f.....	58.....	
Westbound Mail.....	Chas. Starrett-Rosalind Keith.....	Jan. 22,'37f.....	54.....	
When You're in Love (G).....	Grace Moore-Cary Grant.....	Feb. 27,'37f.....	104.....	Feb. 20,'37
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17,'37f.....	68.....	Feb. 13,'37
Women of Glamour.....	Melvyn Douglas-Virginia Bruce.....	Jan. 28,'37f.....	72.....	
(See "In the Cutting Room," Nov. 28; exploitation: Feb. 27,'37, p. 81.)				

### Coming

Awful Truth, The.....	Irene Dunne.....			
Devil Is Driving, The.....	Richard Dix-Joan Perry.....			
(See "In the Cutting Room," Feb. 27,'37.)				
Honeymoon Pilot.....	Rosalind Keith-Chas. Quigley.....	Apr. 30,'37f.....		
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21,'37f.....	*65.....	Feb. 27,'37
League of Frightened Men.....	Walter Connolly-Irene Hervey.....			
Let's Get Married.....	Ralph Bellamy-Ida Lupino.....	Mar. 25,'37f.....		
(See "Weather or No," "In the Cutting Room," Jan. 16,'37.)				
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....		*130.....	Feb. 27,'37
(Exploitation: Sept. 5, p. 75; Mar. 6,'37, p. 89.)				
Motor Madness.....	Rosalind Keith-Allen Brook.....	Mar. 27,'37f.....		
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
New Trail Ahead, A.....	Chas. Starrett-Peggy Stratford.....	Apr. 7,'37f.....		
Racketeers in Exile.....	George Bancroft-Evelyn Venable.....	Mar. 20,'37f.....		
Right Guy.....	Paul Kelly-Jacqueline Wells.....			
Sound of Your Voice.....	Grace Moore.....			
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	Apr. 15,'37f.....		
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Thunder in the City (G).....	Edw. G. Robinson-Luli Deste.....	Apr. 25,'37f.....	76.....	Feb. 13,'37
(See "In the Cutting Room," Feb. 20,'37.)				
Trouble in Morocco.....	Jack Holt-Mae Clarke.....	Mar. 22,'37f.....		
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....			

## CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G).....	Tom Keene-Gwynne Shipman.....	Jan. 18,'37f.....	*60.....	Jan. 9,'37
Glory Trail, The (G).....	Tom Keene-Joan Barclay.....	Sept. 15f.....	65.....	July 18
Old Louisiana.....	Tom Keene-Rita Cansino.....	Mar. 1,'37f.....		
Rebellion (G).....	Tom Keene-Rita Cansino.....	Oct. 27f.....	60.....	Oct. 17

### Coming

Beyond Victory.....	Tom Keene.....			
Common Ground.....	Tom Keene.....	Apr. 12,'37f.....		
Drums of Destiny.....	Tom Keene.....			
Star of Empire.....	Tom Keene.....	July 6,'37f.....		

## DANUBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death.....	Laci Devenyi.....	Sept. 10f.....	80.....	
Blue Danube Romance.....	Zita Perczell.....	Jan. 20,'37f.....	85.....	
Car of Dreams.....	Torzs-Percell.....	Oct. 10f.....	90.....	
Don't Cry Mother.....	Eva Rutkay.....	Aug. 25f.....	78.....	
Dreams of Love (English Titles).....	Frank Taray.....	Jan. 3,'37f.....	103.....	
Friendly Expression.....	Radey-Szoke.....	Nov. 1f.....	65.....	
Hungarian Village.....	Travelogue.....	Dec. 25f.....	20.....	
(English titles)				



# (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Little Pastry Shop.....	Kabos-Perrell	May 15	54		
Man Under the Bridge.....	Csortos-Lazar	Nov. 15	82		
March Tales.....	Tucay-Kabos	July 15	88		
New Landlord, The.....	Csortos-Egry	Aug. 20	98		
Salary \$200 Monthly.....	Javor-Fulop	Dec. 31	82		
Son of the Steppes.....	Kiss-Komcar	Dec. 25	85		
Sweet Stepmother.....	Maria Tasnadi	Sept. 15	90		
(English titles)					
This Villa for Sale.....	Verebes-Csikos	June 15	80		
Three Spinners.....	Emille Markus-Rajnay	Dec. 1	84		

## Coming

Man of Gold.....	Maria Egri-F. Kiss	Apr. 12	92		
Scotchman in Hungary.....	Rado-Orosi	Apr. 12	95		
Sister Mary.....	Szorenyi-Sved	Mar. 28	91		
Storm on the Pusta.....	Kiss-Komcar	Apr. 5	78		

## DuWORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Crimson Circle.....	Noah Beery	Jan. 1	37		
Killou, The Killer.....	Technicolor	Oct. 1	60	June 1	35
Mysteries of Notre Dame.....		Oct. 1	58		
Nobody's Boy.....	Robert Lynen	Sept. 15	81		
Opera of Paris.....	Georges Thill	Oct. 1	50		

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25	
(Exploitation: June 20, p. 117.)					
Bullets or Bailots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23	
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)					
Captain's Kid, The (G) 167	Guy Kibbes-Sybil Jason	Nov. 14	72	Sept. 19	
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31	66	Oct. 3	
(Exploitation: Dec. 5, p. 79.)					
Case of the Velvet Claws, The (G) 965	Warren William-Claire Odd	Aug. 15	63	May 23	
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15	
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6, 37, p. 88.)					
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19	66	July 18	
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20	
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)					
Gold Diggers of 1937 (G) 151	Oick Powell-Joan Blondell	Dec. 26	101	Dec. 12	
(Exploitation: Jan. 2, 37, p. 100; Jan. 9, 37, p. 71; Feb. 13, 37, p. 86; Mar. 6, 37, p. 90.)					
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 8	
(Exploitation: May 16, p. 85; July 4, p. 72.)					
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20	37½	*85 Jan. 9, 37	
Guns of the Pecos 960	Dick Foran-Anne Nagel	Jan. 2	37	56	
Hearts Divided (G) 955	Marion Davies-Oick Powell	June 20	70	June 13	
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24	60	Dec. 12	
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18	
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30	
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4	
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23	37½	65 Mar. 6, 37	
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28	37½	*65 Jan. 16, 37	
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21	
(Exploitation: May 2, p. 99.)					
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9	37½	79 Oct. 17	
(Exploitation: Dec. 26, p. 70.)					
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21	
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12	91	Aug. 19	
(Exploitation: Sept. 5, p. 79.)					
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6	37½	80 Dec. 26	
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21	85	Dec. 5	
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2, 37, p. 106; Jan. 9, 37, p. 71.)					
Trailin' West 979	Oick Foran-Paula Stone	Sept. 5	56		
(See "On Secret Service," "In the Cutting Room," May 16.)					
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23	
(Exploitation: Aug. 1, p. 90.)					
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8	
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9, 37, p. 64.)					

## Coming

Cherokee Strip, The.....	Oick Foran-Jane Bryan				
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29	
Gentleman from Kimberley, The	Warner Baxter-Anita Louise				
Her Husband's Secretary (A) 173					
	Jean Muir-Warren Hull	Mar. 20	37	*60 Mar. 6, 37	
Marked Woman (A).....	Bette Davis-H. Bogart	Apr. 10	37½	*95 Mar. 6, 37	
Men in Exile.....	Richard Purcell-June Travis	Apr. 3	37½		
(See "In the Cutting Room," Nov. 21.)					
Mountain Justice.....	Josephine Hutchinson-G. Brent	Apr. 24	37½		
(See "In the Cutting Room," Oct. 31.)					
Prince and the Pauper, The 112	Mauch Twins-Errol Flynn	May 8	37½		
(See "In the Cutting Room," Jan. 30, 37.)					
San Quentin.....	Pat O'Brien-Humphrey Bogart				
(See "In the Cutting Room," Nov. 21.)					
Slight Case of Murder, A.....	Edward G. Robinson				

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Slim.....	Pat O'Brien-Henry Fonda	May 1	37½		
(See "In the Cutting Room," Jan. 16, 37.)					
Story of Emile Zola, The.....	Paul Muni-J. Hutchinson				
Stuttering Bishop, The.....	Donald Woods-Ann Overak				
Talent Scout.....	Donald Woods-Jeanne Madden				
That Man's Here Again.....	Mary Maguire-Tom Brown	Apr. 17	37½		
(See "Love Begins," "In the Cutting Room," Jan. 23, 37.)					

## FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Astero.....	Miss Kyvell	Feb. 21	37½	90	
Crustalo.....	Nina Afentaki	Oct. 11	95		
Eros.....	A. Marikos	Sept. 7	110		
Exo Ftohea.....	B. Argyle	Sept. 20	96		
Sarcos and the Eagle.....	Olympia Oeos	Oct. 18	118		

## Coming

Far from the Crowd.....	Mary Tsaganis	Mar. 7	37½	82	
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## GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12	
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15	37½	70 Dec. 8	
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1	74	Sept. 12	
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20	37½	67 Feb. 13, 37	
(Exploitation: Feb. 27, 37, p. 84.)					
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 18	
(Exploitation: Sept. 19, p. 68.)					
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1	69	Mar. 31	
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15	63	May 30	
Man of Affairs (G).....	George Arliss-Rene Ray	Jan. 20	37½	71 Nov. 28	
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6, 37, p. 88.)					
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10	
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1	80	May 10	
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2, 37, p. 106.)					
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15	37½	69 May 18	
(Reviewed under the title, "Ourselves Alone.")					
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 28	
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15	70	July 11	
(Reviewed under the title, "Ooomed Cargo.")					
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15	67	Jan. 9, 37	
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20	64	Apr. 4	
(Reviewed under the title, "Once in a Million.")					
Woman Alone, The (G) 3601	Sylvia Sydney-John Loder	Jan. 12	37½	76 Jan. 2, 37	
(Reviewed under the title, "Sabotage.")					
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1	37½	73 Feb. 20, 37	
(Reviewed under the title, "O. H. M. S.")					

## Coming

Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15	37½	78	
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke	Apr. 15	37½		
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 1	37½	100 Feb. 27, 37	
(See "The Great Barrier," production article, Feb. 6, 37, p. 20.)					

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30	37½	52 Feb. 13, 37	
Captain Calamity 128	George Houston-Marlan Nixon	Nov. 29	68		
Devil on Horseback, The (G) 126	Ill Oamita-Fred Keating	Oct. 11	70½	8	
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2	37½	73 Dec. 10	
(Exploitation: Jan. 16, 37, p. 74; Jan. 23, 37, p. 78; Feb. 6, 37, p. 85; Feb. 27, 37, p. 81.)					
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6	37½	66½ Jan. 2, 37	
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20	61	Dec. 12	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6	37½	70 Aug. 28	
(Reviewed under the title, "The Amazing Quest.")					
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23	37½	Feb. 20, 37	
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4	37½	79½ Sept. 19	
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)					
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22	62	Nov. 14	
Trouble in Texas 148	Tex Ritter	Feb. 27	37½		
We're in the Legion Now (G) 129	Reginald Oenny-Esther Ralston	Jan. 16	37½	55½ Feb. 15	
(Reviewed under the title, "Rest Cure.")					
White Legion, The (G) 120	Tala Birelli-Ian Keith	Oct. 25	81	Oct. 24	
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8	63	Nov. 14	

## Coming

Oynamite.....	James Cagney				
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27	37½		
Gold Racket, The.....	Conrad Nagel-Eleanor Hunt				
Grand Canyon.....					
Hittin' the Trail 149	Tex Ritter	Mar. 20	37½		
Killers of the Sea 135	Capt. W. Caswell	Apr. 7	37½		
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 27	37½		
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21	37½	*72 Mar. 6, 37	



## (THE RELEASE CHART--CONT'D)

## GUARANTEED

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1	1,37†	86	
Just My Luck	Eddie Nugent-Charles Ray	June 15	15	111	July 4
Luck of the Irish	Richard Hayward	Sept. 15†	15	114	Aug. 29, p. 85;
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†	15	79	
Women in White	Molly Lamont-Lester Matthews	July 15	15	74	Dec. 19

## Coming

Early Bird, The	Richard Hayward				
Irish and Proud of It	Richard Hayward				

## HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10, '37†	62	26	35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10, '37†	58	7	35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	14	43
Inyaah	Borneo Expedition	Nov. 15†	70		
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10, '37†	82		
Song of the Scarlet Flower	Swedish	Sept. 1†	80		
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82		
Uncle from America	Czech Film	Dec. 15†	90		
Voice of India	Hoefter Expedition	Nov. 1†	70		
Wanted Men	Charles Laughton-Dorothy Glish	Sept. 1†	82		
Wedding of Palo, The	Rasmussen's Eskimo Drama	Feb. 15, '37†	75		

## Coming

Crime of Voodoo	Fredi Washington			83	
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## IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Broken Blossoms (A)	Dolby Haas-E. Williams	Dec. 1†	90	June 6	
High Hat	Frank Luther-Dorothy Dare	Jan. 1, '37†	90		
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1, '37†	90		
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1, '35	

## Coming

Deerslayer					
I Demand Payment	Betty Burgess-Jack LaRue				
Judgment Day					
With Pleasure, Madame	Conrad Nagel-Marta Labarr				

## INVINCIBLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	68½	July 11	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4	

## Coming

Borrowed Time					
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11	
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12	
(Exploitation: Jan. 9, '37, p. 71; Feb. 6, '37, p. 72; Feb. 13, '37, p. 86.)					
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 10†	64	Sept. 5	
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13, '37	
Born to Oance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21	
(Exploitation: pp. 89, 93; Jan. 2, '37, p. 108; Jan. 23, '37, p. 80.)					
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1, '37†	108	Dec. 19	
(See production article, Oct. 24, p. 16; exploitation: Jan. 2, '37, p. 107.)					
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22, '37†	71	Feb. 6, '37	
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11	
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12	
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2, '37, p. 100; Jan. 9, '37, p. 68.)					
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26, '37†	65	Mar. 6, '37	
Family Affair, A 632	Lionel Barrymore-Cecilia Parker	Mar. 12, '37†			
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30	
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)					
General Spanky (G) 714	Spanky McFarland-P. Holmes	Oct. 11†	72	Oct. 31	
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5	
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 78; Jan. 3, '37, p. 68.)					
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4	
(Picture: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 6, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 26, p. 105; Dec. 5; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22	
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)					
Kelly the Second (G) 702	Patsy Kelly-Port Keltton	Aug. 21	71	Oct. 10	
Last of Mrs. Cheyne, The 719	Joan Crawford-William Powell	Feb. 19, '37†	98	Feb. 27, '37	
Libeled Lady (G) 648	Jean Harlow-William Powell				
Myrna Loy-Spencer Tracy		Oct. 9	98	Oct. 17	
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31	
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21	
(Exploitation: Jan. 9, '37, p. 64.)					
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14	
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5, '37	65	Feb. 8, '37	
Man of the People (G) 716	Joseph Calleja-Florence Rice	Jan. 29, '37†	81	Jan. 30, '37	
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	78		
Old Hunch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 3	
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21	
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86		
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)					
San Francisco (G) 638	Clark Gable-J. MacDonald	June 26	111	July 4	
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 63; Oct. 31, p. 79.)					
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 19	
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11	
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)					
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2	
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18	
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)					
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11	
(Exploitation: Dec. 26, p. 70.)					
Tarzan Escapes (G) 711	J. Weissmuller-M. D'Sullivan	Nov. 8†	89	Nov. 7	
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 18	
(Exploitation: July 18, p. 85.)					
Trouble for Two (G) 646	Robert Montgomery-R. Russell	Jan. 29	75	May 20	
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	May 8, '37†	72	Jan. 9, '37	
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27	
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20	

## Coming

Broadway Melody of 1937	Eleanor Powell-Robt. Taylor				
Captains Courageous	F. Bartholomew-Spencer Tracy	Apr. 9, '37†			
(See "In the Cutting Room," Dec. 19.)					
Day at the Races, A	Marx Brothers-Allan Jones	May 7, '37†			
(See "In the Cutting Room," Mar. 6, '37.)					
Good Earth, The (A)	Paul Muni-Luise Rainer		138	Feb. 6, '37	
(See production article, July 11, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Madame Walewska	Greta Garbo-Charles Boyer				
Maytime 720	J. MacDonald-Nelson Eddy	Mar. 26, '37†	134		
(See "In the Cutting Room," Feb. 13, '37; exploitation: Feb. 27, '37, p. 85.)					
Night Must Fall	Robt. Montgomery-R. Russell	Apr. 23, '37†			
Nobody's Baby (G)	Patsy Kelly-Robt. Armstrong		65	Feb. 6, '37	
Old Soak, The	Wallace Beery-Lynne Carver	Apr. 30, '37†			
Parnell 722	Clark Gable-Myrna Loy	May 28, '37†			
(See production article, Feb. 13, '37, p. 16.)					
Personal Property	Jean Harlow-Robert Taylor	Mar. 19, '37†			
Pick a Star	Jack Haley-Patsy Kelly				
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16, '37†	127	July 18	
(See production article, Mar. 28, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77.)					
Song of the City	Dean Jeffries-Margaret Lindsay	Apr. 2, '37†			
They Gave Him a Gun	S. Tracy-G. George-F. Tone	May 14, '37†			
Way Out West (G)	Laurel and Hardy		65	Jan. 2, '37	

## PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 31	
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20, '37	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13	
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30, '37, p. 84.)					
Arizona Mahoney (G) 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	Feb. 20, '37	
Arizona Raiders, The (G) 3564	Larry Crabbe-Marsha Hunt	June 28	57	Oct. 17	
Big Broadcast of 1937, The (G)					
3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10	
(Exploitation: Oct. 24, p. 69; Dec. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)					
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 8	76	Apr. 11	
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25	
Borderland (G)	Wm. Boyd-Jimmy Ellison	Feb. 26, '37†	75	Feb. 13, '37	
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15, '37†			
(See "In the Cutting Room," Dec. 19.)					
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1	
(Exploitation: June 6, p. 121; July 4, p. 69.)					
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29, '37†	85	Dec. 12	
(Exploitation: Jan. 16, '37, pp. 79, 80.)					
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 12, '37†			
(See "In the Cutting Room," Dec. 26.)					
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26	
(Exploitation: Mar. 6, '37, pp. 88, 92.)					
Doctor's Diary, A (G)	John Trent-Helen Burgess	Jan. 22, '37†	70	Jan. 30, '37	
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25	
(Exploitation: Aug. 1, p. 90.)					
Easy to Take 3817	Marsha Hunt-John Howard	Nov. 6†	67		
(See "In the Cutting Room," Dec. 3.)					
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 20	
Florida Special (G) 3554	Jack Dakie-Sally Eilers	May 8	67	Apr. 26	
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2	
General Died at Dawn, The (G)					
3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 2	
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Girl of the Darks, The (G)					
3561	Virginia Weldier-H. Crosman	June 12	68	June 6	
Go West, Young Man (A) 3818	Mae West-Randolph Scott	Nov. 13	80	Nov. 14	
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78		
Her Husband Lies	Ricardo Cortez-Gail Patrick	Mar. 12, '37†			
Hideway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20†	72	Nov. 14	
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7	



## (THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Hopalong Cassidy Returns (G)					
3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22	
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 20	
John Meade's Woman (A)	Edw. Arnold-Francine Larrimore	Feb. 26, '37†	85	Feb. 20, '37	
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28	
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29	
Let's Make a Million (G) 5622	Edward Everett Horton	Dec. 13†	80	Feb. 27, '37	
Maid of Salem (G)	C. Colbert-Fred MacMurray	Feb. 19, '37†	85	Jan. 30, '37	
Mind Your Own Business (G)					
3625	Charles Ruggles-Alice Brady	Jan. 8, '37†	75	Dec. 19	
Moon's Our Home, The (G)					
3549	Margaret Sullivan-Henry Fonda	Apr. 10	83	Apr. 11	
Murder Goes to College (G)	Roscoe Karns-Marsha Hunt	Mar. 5, '37†	68	Mar. 6, '37	
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6	
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 26	
(Exploitation: Sept. 19, p. 65.)					
Outcast (G)	Warren William-Karen Morley	Feb. 5, '37†	75	Feb. 6, '37	
Palm Springs (G) 3559	Frances Langford-Smith Bellew	June 5	72	June 6	
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1, '37†	113	Nov. 28	
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91.)					
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13	
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)					
Princess Comes Across, The (G)					
3557	C. Lombard-Fred MacMurray	May 22	76	May 16	
Return of Sophie Lang, The (G)					
3566	Gertrude Michael-Ray Milland	July 3	64	June 20	
(Exploitation: Aug. 1, p. 90.)					
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25	
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)					
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24	
Scrooge (G) 3527	Seymour Hicks-Donald Crisp	Dec. 20	73	Dec. 21, '35	
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4	
(Exploitation: July 11, p. 127; Jan. 16, '37, p. 78.)					
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15	
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20	
Straight from the Shoulder (G)					
3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22	
Swing High, Swing Low	Carole Lombard-F. MacMurray	Mar. 12, '37†			
(See "In the Cutting Room," Jan. 9, '37.)					
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29	
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; p. 92; Jan. 16, '37, p. 81.)					
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4	
Three Married Men (A) 3608	Lynne Dverman-Wm. Frawley	Sept. 11†	61	Sept. 5	
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18	
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11	
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2, '37	
Valiant Is the Word for Carrie					
(A) 3611	Gladys George-Arlene Judge	Oct. 2†	109	Sept. 26	
(Exploitation: Jan. 16, '37, p. 76; Feb. 13, '37, p. 86.)					
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 3	
(Exploitation: Dec. 5, p. 78.)					
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12	
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8	

## Coming

Crime Nobody Saw, The	Lew Ayres-Ruth Coleman				
(See "Danger, Men Working," "In the Cutting Room," Jan. 30, '37.)					
Girl from Scotland Yard	Karen Morley-Robert Baldwin				
High, Wide and Handsome	Irene Dunne-Randolph Scott				
Hills of Old Wyoming	Wm. Boyd-Gale Sheridan				
I Met Him in Paris	Claudette Colbert-Robt. Young				
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea				
(See "In the Cutting Room," Feb. 27, '37.)					
King of Gamblers	Lloyd Nolan-Claire Trevor				
Make Way for Tomorrow	Beulah Bondi-Victor Moore				
Souls at Sea	Gary Cooper-George Raft				
(See production article, Jan. 30, '37, p. 16.)					
Turn Off the Moon	Chas. Ruggles-Eleanore Whitney				
Waikiki Wedding	Bing Crosby-Shirley Ross	Mar. 26, '37†			
(See "In the Cutting Room," Mar. 6, '37.)					

## PURITAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†			
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8†			
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68		
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†			

## RAY KIRKWOOD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3, '37†			
El Justiciero	Ernesto Guillen	Jan. 3, '37†			
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19, '37†			

## Coming

Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4, '37†			
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## RELIABLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ambush Valley	Bob Custer	Nov. 1†	56		
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14†	56		
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56		
Santa Fe Rides	Bob Custer	Feb. 25, '37†			
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28, '37†			
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56		
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56		

## Coming

Apache Trail	Bob Custer				
Frontier Fury	Bob Custer				
Outlaw River	Rin-Tin-Tin, Jr.				
Prairie Terror	Bob Custer				
Thundering Stampede	Bob Custer				

## REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20, '37†	51		
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13, '37	
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70		
(See "In the Cutting Room," Oct. 24.)					
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18, '37†	71	Dec. 5	
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58		
Buildup Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 28	
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60		
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1, '37†	62		
(See "In the Cutting Room," Feb. 13, '37.)					
Comin' Round the Mountain (G)					
3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11	
Country Gentleman (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31	
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11	
(Exploitation: Sept. 5, p. 80.)					
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59		
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15	
(Exploitation: Nov. 7, p. 82.)					
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 22	
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)					
Gambling Terror 6324	Johnny Mack Brown-I. Meredith	Feb. 15, '37†	53		
Gentleman from Louisiana (G)					
3503	Eddie Quillan-Charlotte Henry	Aug. 17†	66	Aug. 22	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55		
Girl from Mandalay, The 3535	Kay Linaker-Conrad Nagel	Apr. 20	68		
Go-Get 'Em Haines 3549	William Boyd-Shellie Terry	June 16	60		
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49		
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12	
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25	
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)					
Hearts In Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6	
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3, '37†	57		
House of a Thousand Candles					
(G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	69	Mar. 7	
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25, '37†	67	Feb. 6, '37	
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11, '37†	60	Jan. 18, '37	
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55		
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16, '37	
Mandarin Mystery, The (G)					
6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 29	
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27	
Dh, Susanna 6303	Gene Autry-Frances Grant	Aug. 19†	59		
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56		
(See "In the Cutting Room," Nov. 7.)					
Paradise Express	Grant Withers-Dorothy Appleby	Feb. 22, '37†	58		
(See "In the Cutting Room," Jan. 23, '37.)					
President's Mystery, The (G)					
6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 8	
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59		
Riders of the Whistling Skull					
6314	Bob Livingston-Ray Corrigan	Jan. 4, '37†	55		
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53		
(See "In the Cutting Room," Nov. 7.)					
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28, '37†	58		
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5	
Three Mesquiteers (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12	
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1, '37†	52		
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15, '37†	68	Feb. 6, '37	
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56		
(See "In the Cutting Room," Sept. 12.)					
Winds of the Westland 3561	John Wayne-Phyllis Fraser	July 6	53		
(See "In the Cutting Room," May 23.)					

## Coming

Bill Cracks Down	Grant Withers-Judith Allen	Mar. 22, '37†			
Git Along Little Dogies 6307	Gene Autry-Judith Allen	Mar. 22, '37†			
Guns In the Dark 6326	Johnny Mack Brown	May 10, '37†			
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	Apr. 14, '37†			
Hit Parade, The	Frances Langford-Phil Regan	Apr. 26, '37†			
Jim Hanvey, Detective	Guy Kibbee-Tom Brown	Apr. 5, '37†			
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24, '37†			
Navy Blues	Mary Brian-Dick Purcell	Apr. 19, '37†			
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29, '37†			



## (THE RELEASE CHART--CONT'D)

## RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Big Game, The (G) 702.....	June Travis-Philip Huston.....	Oct. 9	75	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)					
Bride Walks Out, The (G) 531.....	Barbara Stanwyck-G. Raymond.....	July 10	80	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)					
Bunker Bean 630.....	Dwen Davis, Jr.-Louise Latimer.....	June 26	67	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)					
Criminal Lawyer 713.....	Lee Tracy-Margot Grahame.....	Jan. 29	37	72	
(See "In the Cutting Room," Oct. 31; exploitation: Feb. 27, '37, p. 81.)					
Dancing Pirate (G) 670.....	Charles Collins-Steffi Ouna.....	May 22	85	85	May 16
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)					
Daniel Boone (G) 781.....	George O'Brien-Heather Angel.....	Oct. 16	77	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)					
Don't Tell the Wife (G).....	Guy Kibbee-Una Merkel.....	Mar. 12	37	62	Feb. 27, '37
Don't Turn 'Em Loose (A) 636.....	Bruce Cabot-Louise Latimer.....	Sept. 18	65	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628.....	William Powell-Jean Arthur.....	May 15	81	81	May 2
(Exploitation: July 4, p. 68.)					
Grand Jury 633.....	Fred Stone-Louise Latimer.....	Aug. 7	61	61	
Last Outlaw, The (G) 629.....	Harry Carey-Hoot Gibson.....	June 19	70	70	May 30
Let's Sing Again (G) 646.....	Bobby Breen-Henry Armetta.....	June 12	68	68	Apr. 25
(Exploitation: Feb. 20, '37, p. 80.)					
Love on a Bet (G) 620.....	Gene Raymond-Wendy Barrie.....	Mar. 6	77	77	Feb. 8
Make Way for a Lady (G) 705.....	Anne Shirley-Herbert Marshall.....	Nov. 13	65	65	Dec. 19
Mary of Scotland (G) 634.....	Kath. Hepburn-Fredric March.....	Aug. 28	123	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)					
Michael Strogoff (A) 717.....	Anton Walbrook-Eliz. Allan.....	Mar. 5	37	85	Feb. 27, '37
M'Liss (G) 632.....	Annie Shirley-John Beal.....	July 17	66	66	July 11
Mummy's Boys (G) 701.....	Wheeler and Woolsey.....	Oct. 21	68	68	Aug. 22
Murder on the Bridge Path (G)					
625.....	Helen Broderick-James Gleason.....	Apr. 17	66	66	Apr. 18
Night Waitress (G) 711.....	Margot Grahame-Gordon Jones.....	Oct. 18	57	57	Jan. 2, '37
Park Avenue Logger (G) 787.....	George O'Brien-Beatrice Roberts.....	Feb. 26	37	65	Jan. 30, '37
Plot Thickens, The (G) 641.....	James Gleason-Zasu Pitts.....	Oct. 11	69	69	Nov. 21
Plough and the Stars, The (G)					
640.....	Barbara Stanwyck-P. Foster.....	Jan. 15	37	67	Jan. 2, '37
(See production article, Aug. 22, p. 16.)					
Racing Lady (G) 707.....	Ann Overak-Smith Bellw.....	Jan. 29	37	59	Dec. 12
Rainbow on the River (G) 714.....	Bobby Breen-May Robson.....	Oct. 25	88	88	Oct. 12
(Exploitation: Oct. 26, p. 71.)					
Sea Devils (G) 714.....	Victor McLaglen-Preston Foster.....	Feb. 19	37	85	Feb. 20, '37
Second Wife (G) 634.....	Walter Abel-Gertrude Michael.....	Aug. 21	59	59	Aug. 22
Smartest Girl in Town (G) 706.....	Ann Sothern-Gene Raymond.....	Nov. 27	58	58	Nov. 7
Special Investigator (G) 627.....	Richard Oix-Gargard Callahan.....	May 8	61	61	May 2
Swing Time (G) 637.....	Fred Astaire-Ginger Rogers.....	Sept. 4	103	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2, '37, pp. 100, 106, 108.)					
That Girl from Paris (G) 712.....	Lily Pons-Gene Raymond.....	Jan. 22	37	105	Dec. 19
(Exploitation: Feb. 27, '37, p. 84.)					
They Wanted to Marry (G) 715.....	Gordon Jones-Betty Furness.....	Feb. 5	37	60	Dec. 26
Two in Revolt (G) 621.....	Louise Latimer-John Arledge.....	Apr. 3	65	65	May 2
Walking on Air (G) 638.....	Gene Raymond-Ann Sothern.....	Sept. 11	69	69	Aug. 22
Wanted: Jane Turner 643.....	Gloria Stuart-Lee Tracy.....	Oct. 4	67	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)					
We're on the Jury 716 (G).....	Helen Broderick-Victor Moore.....	Feb. 12	37	71	Jan. 23, '37
We Who Are About to Die (G)					
639.....	Preston Foster-Ann Overak.....	Jan. 6	37	82	Oct. 17
Without Orders (G) 704.....	Sally Eilers-Robt. Armstrong.....	Oct. 23	64	64	Oct. 10
When's Your Birthday? (G)					
770.....	Joe E. Brown-Marian Marsh.....	Feb. 19	37	75	Feb. 20, '37
Witness Chair, The (G) 626.....	Ann Harding-Walter Abel.....	Apr. 24	64	64	Apr. 11
Winterset (G) 703.....	Burgess Meredith-Margo.....	Nov. 20	77	77	Nov. 21
(Exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 84; Feb. 27, '37, p. 81.)					
Woman Rebels, A (A) 642.....	Kath. Hepburn-H. Marshall.....	Nov. 8	88	88	Oct. 31

## Coming

Borrowed Time.....	Vinton Haworth-Helen Mack.....				
(See "In the Cutting Room," Mar. 6, '37.)					
China Passage 718.....	Constance Worth-V. Haworth.....	Mar. 19	37	65	
(See "In the Cutting Room," Jan. 9, '37.)					
Man Who Found Himself, The.....	John Beal-John Fontaine.....	Apr. 2	37		
(See "Wings of Mercy," "In the Cutting Room," Jan. 30, '37.)					
Outcasts of Poker Flat.....	Preston Foster-Jean Muir.....				
(See "In the Cutting Room," February 13, '37.)					
Quality Street.....	Kath. Hepburn-Franchot Tone.....	Apr. 9	37		
(See "In the Cutting Room," Oct. 7.)					
Shall We Dance.....	Fred Astaire-Ginger Rogers.....	Apr. 23	37		
Too Many Wives.....	Anne Shirley-John Morley.....	Apr. 16	37		
(See "Satisfaction Guaranteed," "In the Cutting Room," Feb. 20, '37.)					
Toast of New York 719.....	Edward Arnold-Frances Farmer.....	May 7	37		
(See "In the Cutting Room," Feb. 27, '37.)					
Woman I Love, The 721.....	Paul Muni-Miriam Hopkins.....	Mar. 26	37		
(See "Escadrille," "In the Cutting Room," Jan. 16, '37.)					

## STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
August Week-End.....	Valerie Hobson.....	Grand National.....	Apr. 10	67	67	
Below the Oeadline.....	Russell Hopton.....	Grand National.....	June 8	69	69	
Easy Money (G).....	Onslow Stevens.....	Grand National.....	July 10	66	66	July 1
Human Adventure, The (G).....	Educational.....	W. G. Shields.....	Oct. 16	72	72	Oct. 10
I Was a Captive of Nazi Germany (G).....	Isobel Steele.....	Malvina.....	Aug. 1	73	73	Aug. 8
Lady Luck.....	Wm. Bakewell.....	Grand National.....	Aug. 15			
Revolt of the Demons (G).....	Dorothy Stone.....	Grand National.....	July 20	60	60	July 13
(Reviewed under the title of "Revolt of the Zombies.")						
Riding Avenger (G).....	Hoot Gibson.....	Grand National.....	June 15	57	57	July 18
Ring Around the Moon (G).....	Erin O'Brien-Moore.....	Grand National.....	Dec. 15	69	69	Mar. 28

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Romance Rides the Range (G).....	Marion Shilling.....	Spectrum.....	Sept. 28	59	59	Sept. 28
Trouble Ahead (G).....	Charles Farrell.....	Atlantic.....	Sept. 17	75	75	Sept. 28

## Coming

Cavalcade of China.....	James B. Leong.....			6	6	rls.
Chinese Melody.....	James B. Leong.....			6	6	rls.
Devil on Earth.....	James B. Leong.....			6	6	rls.
Singing Buckaroo, The.....	Fred Scott.....	Spectrum.....				
(See "In the Cutting Room," Nov. 21.)						

## SUPREME

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Brand of the Outlaws.....	Bob Steele.....	Aug. 15			
Crooked Trail, The.....	Johnny Mack Brown.....	July 25			
Everyman's Law.....	Johnny Mack Brown.....	June 10			
Last of the Warrens.....	Bob Steele.....	May 10		58	
Law Rides, The.....	Bob Steele.....	June 25			
Rogue of the Range.....	Johnny Mack Brown.....	Apr. 25		58	

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ambassador Bill (G) 767.....	Will Rogers-M. Churchill.....	Oct. 23	70	70	Oct. 24, '31
(re-issue)					
As You Like It (G) 711.....	Elis. Bergner-Laurence Olivier.....	Jan. 8	37½	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23, '37, p. 79.)					
Back to Nature (G) 714.....	Jed Prouty-Spring Byington.....	Sept. 18	56	56	Aug. 22
Banjo On My Knee (G) 726.....	Barbara Stanwyck-Joel McCrea.....	Dec. 4	95	95	Dec. 5
(Exploitation: Feb. 13, '37, p. 89.)					
Border Patrolman, The* (G) 650.....	Geo. O'Brien-Polly Ann Young.....	July 8	59	59	June 27
Can This Be Oxley? (G) 723.....	Jane Withers-Slim Summerville.....	Nov. 13	70	70	Nov. 14
Captain January* (G) 635.....	Shirley Temple-Guy Kibbee.....	Apr. 17	77	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)					
Career Woman (G) 728.....	Claire Trevor-Michael Whalen.....	Dec. 18	77	77	Nov. 28
Champagne Charlie 629.....	Paul Cavanagh-Helen Wood.....	May 8	59	59	
(See "In the Cutting Room," Dec. 14, 35.)					
Charlie Chan at the Circus* (G) 640.....	Warner Oland-Keye Luke.....	Mar. 27	71	71	Mar. 26
Charlie Chan at the Opera (G) 730.....	Warner Oland-Boris Karloff.....	Jan. 8	37½	68	Nov. 28
Charlie Chan at the Race Track* (G) 704.....	Warner Oland-Helen Wood.....	Aug. 7	70	70	Oct. 26, '35
Connecticut Yankee, A 699.....	Will Rogers-Myrna Loy.....	Apr. 24	85	85	Mar. 21, '31
(re-issue)					
Country Beyond, The* (G) 643.....	Rochelle Hudson-Paul Kelly.....	Apr. 24	68	68	Apr. 11
Country Doctor, The* (G) 636.....	Dionne Quintuplets-J. Hersholt.....	Mar. 6	94	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)					
Crack-up (G) 727.....	Peter Lorre-Brian Oonlevy.....	Jan. 15	37½	70	Jan. 16, '37
Crime of Dr. Forbes, The* (G) 655.....	Gloria Stuart-Robert Kent.....	June 26	76	76	June 20
Oimplies (G) 715.....	Shirley Temple-Frank Morgan.....	Oct. 16	78	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)					
Doctor Bull (G) 768.....	Will Rogers-Marian Nixon.....	Feb. 5	37½	79	Oct. 14, '33
(re-issue)					
Educating Father* (G) 645.....	Jed Prouty-Shirley Oeane.....	July 10	57	57	May 30
Fair Warning (G) 740.....	Betty Furness-John Payne.....	Mar. 5	37½	68	Jan. 23, '37
15 Maiden Lane (G) 716.....	Claire Trevor-Cesar Romero.....	Oct. 30	64	64	Oct. 3
First Baby, The* (G) 646.....	Shirley Oeane-Johnny Owens.....	May 15	74	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)					
Gentle Julia* (G) 641.....	Jane Withers-Tom Brown.....	Apr. 3	63	63	Feb. 29
Girls' Oomitory (G) 702.....	Herbert Marshall-Simone Simon.....	Aug. 14	66	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)					
Half Angel (G) 647.....	Frances Oee-Brian Oonlevy.....	May 22	66	66	May 9
High Tension* (G) 653.....	Brian Oonlevy-Glenda Farrell.....	July 17	63	63	June 20
Holy Terror, The (G) 734.....	Jane Withers-Anthony Martin.....	Feb. 5	37½	67	Jan. 9, '37
Human Cargo* (G) 652.....	Claire Trevor-Brian Oonlevy.....	May 29	66	66	Apr. 25
King of the Royal Mounted (G) 709.....					
639.....	Robert Kent-Rosalind Keith.....	Sept. 11	58	58	Aug. 29
Ladies in Love (G) 710.....	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon.....	Oct. 9	97	97	Oct. 10
(See "Glory," "In the Cutting Room," Oct. 17.)					
Laughing at Trouble 724.....	Jane Darwell-Lois Wilson.....	Dec. 11	67	67	
(See "Glory," "In the Cutting Room," Oct. 17.)					
Little Miss Nobody* (G) 651.....	Jane Withers-Ralph Morgan.....	June 12	72	72	Mar. 28
Lloyds of London (G) 735.....	F. Bartholomew-M. Carroll.....	Jan. 29	37½	117	Nov. 26
(Exploitation: Nov. 21, p. 108; Mar. 6, 37, p. 89.)					
Love Is News (G) 729.....	Loretta Young-Tyrone Power.....	Feb. 26	37½	78	Feb. 27, '37
Message to Garcia, A (G) 632.....	Wallace Beery-B. Stanwyck.....	Apr. 10	85	85	Mar. 14
(Exploitation: July 11, p. 127.)					
Nancy Steele Is Missing 738.....	Victor McLaglen-Peter Lorre.....	Mar. 12	37½		
(See "In the Cutting Room," Jan. 9, '37.)					
Off to the Races (G) 736.....	Jed Prouty-Shirley Oeane.....	Feb. 19	37½	57	Jan. 16, '37
O'Malley of the Mounted* (G) 639.....					
639.....	George D'Brien-Irene Ware.....	Mar. 27	59	59	Mar. 26
On the Avenue (G) 732.....	Dick Powell-Madeleine Carroll.....	Feb. 12	37½	89	Feb. 13, '37
One in a Million (G) 722.....	Senja Henle-Adolphe Menjou.....	Jan. 1	37½	94	Dec. 28
Pepper (G) 708.....	Jane Withers-Irvin S. Cobb.....	Sept. 11	64	64	July 18
Pigskin Parade (G) 713.....	Stuart Erwin-Patsy Kelly.....	Oct. 23	93	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9, '37, pp. 68, 71.)					
Poor Little Rich Girl, The* (G) 657.....	Shirley Temple-Alice Faye.....	June 24	79	79	June 8
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)					
Private Number* (G) 645.....	Loretta Young-Robert Taylor.....	June 5	79	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ramona (G) 707.....	Loretta Young-Don Ameche.....	Sept. 25	84	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)					
Reunion (G) 717.....	Dionne Quaintuplets-J. Hersholt.....	Nov. 20	81	81	Nov. 21
(Exploitation: Jan. 23, '37, p. 78; Feb. 27, '37, p. 84; Mar. 6, '37, pp. 90, 91.)					
Road to Glory, The (G) 706.....	Fredric March-Warner Baxter.....	Sept. 4	101	101	June 8
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9, '37, p. 68; Jan. 16, '37, p. 76.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15	77	77	Feb. 13, '37
Sing, Baby, Sing (G) 703.....	Alice Faye-Adolphe Menjou.....	Aug. 21	87	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)					
Sins of Man (G) 648.....	Jean Hersholt-Don Ameche.....	June 19	79	79	May 16
Star for a Night (G) 705.....	Jane Darwell-Claire Trevor.....	Aug. 28	76	76	Aug. 15
State Fair (G) 766.....	Will Rogers-Janet Gaynor.....	Aug. 7	94	94	Feb. 4, '33
(re-issue)					
Stowaway (G) 725.....	Shirley Temple-Robt. Young.....	Dec. 25	86	86	Dec. 26
(Exploitation: Feb. 13, '37, p. 86.)					
Thank You, Jeeves (G) 712.....	Arthur Treacher-Virginia Field.....	Oct. 24	67	67	Sept. 19
36 Hours to Kill* (G) 656.....	Brian Donlevy-Gloria Stuart.....	July 24	65	65	Aug. 29
To Mary—With Love (G) 701.....	Warner Baxter-Myrna Loy.....	Aug. 14	92	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)					
Under Two Flags (G) 644.....	Ronald Colman-C. Colbert.....	May 1	110	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)					
Under Your Spell (G) 720.....	Lawrence Tibbett-Wendy Barrie.....	Nov. 6	63	63	Nov. 14
White Fang (G) 649.....	Michael Whalen-Jean Muir.....	July 3	70	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)					
White Hunter (G) 719.....	Warner Baxter-June Lang.....	Nov. 27	65	65	Dec. 5
(Exploitation: Feb. 27, '37, p. 81.)					
Wild Brian Kent (G) 718.....	Ralph Bellamy-Mae Clarke.....	Nov. 6	57	57	Dec. 31
Wings of the Morning 737.....	Annabella-Henry Fonda.....	Feb. 19	77	77	Feb. 13, '37
Woman-Wise (G) 733.....	Rochelle Hudson-Michael Whalen.....	Jan. 22	77	77	Feb. 13, '37

## Coming

Angel's Holiday.....	Jane Withers-Robert Kent.....	June 4	77	77	June 4, '37
Big Business.....	Jed Prouty-Spring Byington.....	July 23	77	77	July 23, '37
Cafe Metropole.....	Loretta Young-Tyrone Power.....	June 18	77	77	June 18, '37
(See "In the Cutting Room," Feb. 27, '37.)					
Charlie Chan at the Olympics.....	Warner Dand-Kath. DeMille.....	May 21	77	77	May 21, '37
(See "In the Cutting Room," Mar. 6, '37.)					
David Harum 769.....	Will Rogers-Evelyn Venable.....	May 14	77	77	May 14, '37
(re-issue)					
Dead Yesterday (G).....	Sally Blane-Thomas Beck.....	May 14	77	77	May 14, '37
Desert Storm.....	Richard Arlen.....	May 28	77	77	May 28, '37
Fifty Roads to Town 748.....	Don Ameche-Ann Sothern.....	Apr. 9	77	77	Apr. 9, '37
(See "In the Cutting Room," Jan. 30, '37.)					
It Happened Out West 745.....	Richard Arlen-Virginia Grey.....	Apr. 23	77	77	Apr. 23, '37
Married Lady 747.....	Gloria Stuart-Michael Whalen.....	Apr. 30	77	77	Apr. 30, '37
Midnight Taxi 744.....	Brian Donlevy-Frances Drake.....	Apr. 2	77	77	Apr. 2, '37
(See "In the Cutting Room," Mar. 6, '37.)					
Seventh Heaven 742.....	Simone Simon-James Stewart.....	Mar. 26	77	77	Mar. 26, '37
(See "In the Cutting Room," Jan. 16, '37.)					
She Had to Eat.....	Rochelle Hudson-Jack Haley.....	July 2	77	77	July 2, '37
Slave Ship 746.....	Wallace Beery-Warner Baxter.....	Apr. 9	77	77	Apr. 9, '37
Step Lively, Jeeves (G) 739.....	Arthur Treacher-Patricia Ellis.....	Apr. 23	77	77	Apr. 23, '37
That I May Live (G).....	Rochelle Hudson-Robert Kent.....	June 11	77	77	June 11, '37
Think Fast, Mr. Moto.....	Peter Lorre-Virginia Field.....	June 25	77	77	June 25, '37
This Is My Affair 721.....	Barbara Stanwyck-Robt Taylor.....	May 28	77	77	May 28, '37
Time Out for Romance (G) 741.....	Claire Trevor-Michael Whalen.....	Mar. 19	77	77	Mar. 19, '37
Under the Red Robe 743.....	Conrad Veidt-Annabella.....	Apr. 16	77	77	Apr. 16, '37
Wake Up and Live.....	Walter Winchell-Ben Bernie.....	May 7	77	77	May 7, '37
(See "In the Cutting Room," Feb. 20, '37.)					
Wee Willie Winkle.....	Shirley Temple-V. McLaglen.....	July 30	77	77	July 30, '37
(See "In the Cutting Room," Mar. 6, '37.)					

(Asterisk (\*) denotes Fox Pictures. Others 20th Century Productions.)

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accused (A).....	D. Fairbanks, Jr.-D. Del Rio.....	Jan. 8	77	77	Jan. 8, '37
Amateur Gentleman, The (G).....	Douglas Fairbanks, Jr.-E. Landi.....	Apr. 17	100	100	Apr. 17, '37
Beloved Enemy (G).....	Merle Daborn-Brian Aherne.....	Dec. 25	88	88	Dec. 25, '36
Come and Get It (A).....	Edward Arnold-Frances Farmer.....	Nov. 6	99	99	Nov. 6, '36
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30, '37, p. 82; Feb. 13, '37, p. 89.)					
Dodsworth (G).....	Walter Huston-Ruth Chatterton.....	Sept. 23	101	101	Sept. 23, '36
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30, '37, p. 84.)					
Fire Over England (G).....	Laurence Olivier-Flora Robson.....	Mar. 5	77	77	Mar. 5, '37
Garden of Allah, The (A).....	Marlene Dietrich-Charles Boyer.....	Nov. 20	78	78	Nov. 20, '36
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30, '37, p. 85; Feb. 6, '37, pp. 76, 77; Feb. 20, '37, p. 80.)					
Gay Desperado, The (G).....	Nino Martini-Ida Lupino.....	Oct. 2	86	86	Oct. 2, '36
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9, '37, p. 70.)					
I Stand Condemned (A).....	Harry Bauer-Laurence Olivier.....	July 10	76	76	July 10, '36
Last of the Mohicans, The (G).....	Randolph Scott-Binnie Barnes.....	Aug. 13	91	91	Aug. 13, '36
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)					
Man Who Could Work Miracles, The (G).....	Roland Young-Joan Gardner.....	Feb. 19	77	77	Feb. 19, '37
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.....	Jan. 22	77	77	Jan. 22, '37
One Rainy Afternoon (G).....	Francis Lederer-Ida Lupino.....	May 13	79	79	May 13, '36
(Exploitation: June 13, p. 122; July 25, p. 77.)					
Rembrandt (G).....	Chas. Laughton-Gert. Lawrence.....	Dec. 4	86	86	Dec. 4, '36
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2, '37, p. 108; Jan. 9, '37, p. 68; Feb. 13, '37, p. 84.)					
These Three (G).....	M. Hopkins-M. Daborn-J. McCrea.....	Apr. 10	93	93	Apr. 10, '36
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)					

Title	Star	Rel. Date	Running time		Reviewed
			Minutes	Minutes	
Things to Come (G).....	Raymond Massey.....	Apr. 24	99	99	Apr. 24, '37
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)					
You Only Live Once (A).....	Sylvia Sydney-Henry Fonda.....	Jan. 29	77	77	Jan. 29, '37
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89.)					

## Coming

Dark Journey (G).....	Vivien Leigh-Conrad Veidt.....	Mar. 8	77	77	Mar. 8, '37
Dreaming Lips (A).....	Ellis Bergner-Raymond Massey.....	Mar. 23	77	77	Mar. 23, '37
Elephant Boy.....	Sabu.....	Apr. 23	77	77	Apr. 23, '37
History Is Made at Night.....	Charles Boyer-Jean Arthur.....	Apr. 2	77	77	Apr. 2, '37
(See "In the Cutting Room," Jan. 9, '37.)					
Knight Without Armor.....	Marlene Dietrich-Robt. Donat.....	Apr. 16	77	77	Apr. 16, '37
Pagliacci (G).....	Richard Tauber-Steffi Duna.....	Feb. 9	77	77	Feb. 9, '37
(See production article, Jan. 9, '37, p. 16.)					
Star Is Born, A.....	Janet Gaynor-Fredric March.....	Apr. 30	77	77	Apr. 30, '37
(See production article, Feb. 27, '37, p. 16.)					
Woman's Touch, The.....	Miriam Hopkins-Joel McCrea.....	Jan. 30	77	77	Jan. 30, '37

## UNIVERSAL

			Running time		
Title	Star	Rel. Date	Minutes	Reviewed	
Boss Rider of Gun Creek 1042.....	Buck Jones-Muriel Evans.....	Nov. 1	64		
Breezing Home 1033.....	Binnie Barnes-Wm. Gargan.....	Jan. 31	77	64	
Cowboy and the Kid, The 9046.....	Buck Jones-Dorothy Revier.....	May 25	58		
Conflict (G) 1036.....	John Wayne-Jean Rogers.....	Nov. 29	61		Dec. 5
(See "In the Cutting Room," Nov. 28.)					
Crash Donovan (G) 9031.....	Jack Holt-Nan Gray.....	July 26	54		July 18
(Exploitation: Oct. 24, p. 70.)					
Dracula's Daughter (A) 9006.....	Dtto Kruger-M. Churchill.....	May 11	70		May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)					
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20	62		Oct. 24
Flying Hostess (G) 1023.....	Judith Barrett-Wm. Hall.....	Nov. 22	66		Nov. 14
(Exploitation: Dec. 5, pp. 79; Feb. 6, '37, p. 74.)					
For the Service 9045.....	Buck Jones-Beth Marlon.....	May 6	65		
Four Days' Wonder (G) 1019.....	Jeanne Dante-Kenneth Howell.....	Jan. 3	77		Jan. 23, '37
Girl on the Front Page, The (G) 1032.....	Gloria Stuart-Edmund Lowe.....	Sept. 27	74		Sept. 28
Girl Overboard 1021.....	Gloria Stuart-Walter Pidgeon.....	Feb. 28	77	58	
Love Letters of a Star (A) 1028.....	Henry Hunter-Polly Rowles.....	Nov. 8	66		Nov. 14
Luckiest Girl in the World					
(G) 1014.....	Jane Wyatt-Louis Hayward.....	Nov. 15	72		Oct. 31
Magnificent Brute, The (G) 1022.....	Victor McLaglen-Binnie Barnes.....	Oct. 11	77		Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)					
Man I Marry, The (G) 1026.....	Doris Nolan-Michael Whalen.....	Nov. 1	76		Nov. 7
Mighty Treve, The 1034.....	Noah Beery, Jr.-Barbara Read.....	Jan. 17	77	69	
My Man Godfrey (G) 1002.....	William Powell-Carole Lombard.....	Sept. 8	93		June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9, '37, p. 71.)					
Mysterious Crossing (G) 1025.....	James Dunn-Jean Rogers.....	Dec. 27	56		Feb. 13, '37
Nobody's Fool (G) 9033.....	E. E. Horton-Glenda Farrell.....	May 31	65		Aug. 29
Parole (G) 9036.....	Ann Preston-Henry Hunter.....	June 14	65		July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)					
Postal Inspector (G) 9019.....	Ricardo Cortez-Patricia Ellis.....	Aug. 16	59		Aug. 23
(Exploitation: Oct. 3, p. 83.)					
Ride 'Em Cowboy (G) 1041.....	Buck Jones-Luana Walters.....	Sept. 20	60		Dec. 5
Sandflow (G) 1044.....	Buck Jones-Lita Chevret.....	Feb. 14	77	58	Feb. 8, '37
Sea Spoilers (G) 1027.....	John Wayne-Nan Gray.....	Sept. 20	63		Nov. 28
She's Dangerous 1031.....	Walter Pidgeon-Tala Birell.....	Jan. 24	77	68	
Show Boat (G) 8001.....	Irene Dunne-Ailan Jones.....	May 17	112		May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)					
Sutter's Gold (G) 8002.....	Edward Arnold-Binnie Barnes.....	Apr. 13	95		Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)					
Three Smart Girls (G) 1029.....	Deanna Durbin-Ray Milland.....	Dec. 20	84		Jan. 30, '37
(Exploitation: Feb. 6, '37, pp. 73, 74.)					
Two in a Crowd (G) 1010.....	Joel McCrea-Joan Bennett.....	Sept. 13	82		Oct. 10
(Exploitation: Oct. 10, p. 96.)					
Yellowstone (G) 9030.....	Henry Hunter-Judith Barrett.....	Aug. 30	63		Sept. 12
(Exploitation: Aug. 29, p. 84.)					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Kelly of the Secret Service.....	Lloyd Hughes-Sheila Mannors.....	June 15.....	15.....	15.....	
Phantom of the Range.....	Tom Tyler-Beth Marlon.....	Nov. 28.....	28.....	28.....	
Prison Shadows.....	Eddie Nugent-Lucille Lund.....	June 1.....	1.....	1.....	
Rip Roarin' Buckaroo.....	Tom Tyler-Beth Marlon.....	Oct. 15.....	15.....	15.....	
Silks and Saddles.....	Herman Brix-Toby Wing.....	Dec. 14.....	14.....	14.....	
Trail Feud, The.....	Tom Tyler.....	Feb. 18, '37.....	18, '37.....	18, '37.....	
Two Minutes to Play.....	Herman Brix-Jeanne Martel.....	Nov. 2.....	2.....	2.....	

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Anthony Adverse (G) 801.....	Fredric March-O. de Havilland.....	Aug. 29.....	139.....	139.....	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)					
Bengal Tiger, The (G) 118.....	Barton MacLane-June Travis.....	Sept. 5.....	60.....	60.....	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27, '37, p. 82.)					
Big Noise, The (G) 925.....	Guy Kibbee-Warren Hull.....	June 27.....	58.....	58.....	Apr. 25
Black Legion (A) 108.....	H. Bogart-E. O'Brien-Moore.....	Jan. 30, '37.....	83.....	83.....	Jan. 9, '37
(Exploitation: Jan. 16, '37, p. 76.)					
Cain and Mabel (G) 102.....	Marion Davies-Clark Gable.....	Sept. 26.....	90.....	90.....	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 86.)					
California Mall 930.....	Dick Foran-Linda Perry.....	Nov. 14.....	56.....	56.....	
Charge of the Light Brigade (G) 901.....	Errol Flynn-O. de Havilland.....	Nov. 7.....	115.....	115.....	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16, '37, p. 78; Jan. 23, '37, p. 78; Feb. 6, '37, p. 74.)					
Colleen (A) 903.....	Ruby Keeler-Dick Powell.....	Mar. 21.....	89.....	89.....	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)					
Fugitive in the Sky (G) 120.....	Jean Muir-Warren Hull.....	Nov. 28.....	58.....	58.....	Oct. 31
Give Me Your Heart (G) 109.....	Kay Francis-George Brent.....	Sept. 26.....	88.....	88.....	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16, '37, p. 75.)					
God's Country and the Woman (G) 105.....	George Brent-Beverly Roberts.....	Jan. 16, '37.....	85.....	85.....	Dec. 26
(Exploitation: Feb. 13, '37, pp. 84, 85; Feb. 27, '37, p. 80.)					
Great O'Malley, The (G) 110.....	Pat O'Brien-Sybil Jason.....	Feb. 13, '37.....	71.....	71.....	Dec. 12
Green Pastures, The (G) 902.....	Rex Ingram.....	Aug. 1.....	93.....	93.....	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30, '37, p. 81.)					
Hot Money (G) 926.....	Ross Alexander-Beverly Roberts.....	July 18.....	68.....	68.....	Aug. 1
I Married a Doctor (G) 906.....	Pat O'Brien-J. Hutchinson.....	Apr. 25.....	83.....	83.....	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)					
Isle of Fury (G) 110.....	Margt. Lindsay-H. Bogart.....	Oct. 10.....	60.....	60.....	Sept. 5
Jailbreak (G) 927.....	Craig Reynolds-June Travis.....	Aug. 8.....	60.....	60.....	May 16
(Exploitation: Dec. 5, p. 80.)					
King of Hockey (G) 121.....	Anne Nagel-Richard Purell.....	Dec. 19.....	55.....	55.....	Nov. 14
Land Beyond the Law 128.....	Dick Foran-Linda Perry.....	Mar. 13, '37.....	76.....	76.....	
Midnight Court.....	Ann Dvorak-John Litel.....	Mar. 6, '37.....	76.....	76.....	
(See "In the Cutting Room," Dec. 19.)					
Midsummer Night's Dream (G) All Star.....		Oct. 8.....	117.....	117.....	Oct. 12, '35
(Pictorial: Aug. 3, '35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16, '37, p. 76.)					
One Way Passage (G).....	Kay Francis-William Powell.....	Dec. 12.....	69.....	69.....	July 30, '32
(re-issue)					
Polo Joe (G) 111.....	Joe E. Brown-Carol Hughes.....	Dec. 5.....	65.....	65.....	Sept. 26
Public Enemy's Wife (G) 913.....	Pat O'Brien-Margaret Lindsay.....	July 25.....	69.....	69.....	June 27
Ready, Willing and Able (G).....	Lee Dixon-Ruby Keeler.....	Mar. 6, '37.....	88.....	88.....	Feb. 6, '37
Satan Met a Lady 912.....	Warren William-Bette Davis.....	Aug. 8.....	74.....	74.....	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)					
Smart Blonde (G) 122.....	Glenda Farrell-Barton MacLane.....	Jan. 2, '37.....	59.....	59.....	Dec. 5
Sons O' Guns (G) 911.....	Joe E. Brown-Joan Blondell.....	May 30.....	79.....	79.....	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)					
Times Square Playboy (G) 924.....	Warren William-June Travis.....	May 9.....	62.....	62.....	Mar. 21
Treachery Rides the Range (G) 929.....	Dick Foran-Paula Stone.....	May 2.....	56.....	56.....	Mar. 7
Welking Dead, The (G) 914.....	Karloff-Marguerite Churchill.....	Mar. 14.....	76.....	76.....	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)					

## Coming

Angle Shooter.....	Errol Flynn-Kay Francis.....				
(See production article, Mar. 6, '37, p. 16.)					
Call It a Day.....	Olivia de Havilland-I. Hunter.....	Apr. 17, '37.....			
China Bandit.....	Karloff-Beverly Roberts.....				
Dance Charlie Dance.....	Stuart Erwin-Jean Muir.....				
Desert Song.....	Frank McHugh.....				
Don't Pull Your Punches (G) 123.....	Barton MacLane-June Travis.....	*60.....	Jan. 30, '37		
Ever Since Eve.....	Marion Davies.....				
Fly Away Baby.....	Glenda Farrell-Barton MacLane.....				
Footloose Heiress.....	Craig Reynolds-Ann Sheridan.....				
Go Getter, The.....	George Brent-Anita Louise.....				
(See "In the Cutting Room," Mar. 6, '37.)					
Kid Galahad.....	Edw. G. Robinson-Bette Davis.....				
King and the Chorus Girl (G).....	Fernand Gravet-Joan Blondell.....	Mar. 27, '37.....	*95.....	Mar. 6, '37	
Marry the Girl.....	Frank McHugh-Mary Boland.....				
(See "In the Cutting Room," Feb. 13, '37.)					
Melody for Two (G).....	James Melton-Patricia Ellis.....	*60.....	Jan. 16, '37		
Miracle Mountain.....	Dick Foran-Helen Valkis.....				
One Hour of Romance.....	Kay Francis-Ian Hunter.....				
Public Wedding.....	Jane Wyman-William Hopper.....				
Singing Merline, The.....	Olck Powell-Doris Weston.....				
White Bondage.....	Jean Muir-Gordon Oliver.....				

## WILLIAM STEINER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
From Nine to Nine.....	Ruth Roland-Roland Drew.....	Dec. 21.....	6.....	6.....	ris.

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
I Cover Chinatown.....	Norman Foster.....	Nov. 18.....	7.....	7.....	ris.

## WORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Masquerade in Vienna (A).....	Paule Wessely.....	Jan. 28, '37.....	95.....	95.....	Feb. 13, '37
Sialom (G).....	Skilling Film.....	Dec. 15.....	66.....	66.....	Jan. 23, '37
Tempo Massimo.....	Milly.....	Mar. 12.....	78.....	78.....	Mar. 21
Treno Popolare.....	Italian Feature.....	Dec. 25.....			

## Coming

Aurora Sul Mare.....	Italian Feature.....				
My Song of Love.....	Tito Schipa.....				
Second Bureau.....	Jean Murat-Diane Koreno.....				
Secrets of Stamboul.....	Valerie Hobson.....				
Street Without a Name.....	Constant Remy-Pola Illery.....				
Song of Ceylon.....	Basil Wright.....				

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Aug.	
Calling the Tune (G).....	Sam Livesay.....	Assoc. British.....		70.....	70.....	Aug. 8
Carnival in Flanders (A).....	Francoise Rosay.....	American Tobis.....	Sept. 22.....	93.....	93.....	Oct. 8
(Reviewed under the title, "La Kermesse Herolique.")						
Cavalry (G).....	Elisa Cegani.....	United Artists.....		100.....	100.....	Sept. 26
Ciboulette (G).....	Simone Berliau.....	Franco-American.....	Sept. 11.....	95.....	95.....	Oct. 13
Cloistered (G).....	Best.....	Best.....	May 19.....	80.....	80.....	Nov. 7
Crime Over London (A).....	Margot Grahame.....	United Artists.....		65.....	65.....	May 30
Der Kampf (A).....	L. Loebinger.....	Amkino.....	Sept. 9.....	92.....	92.....	Sept. 19
Dominant Sex, The (A).....	Phillips Holmes.....	Asso. British.....		82.....	82.....	Feb. 20, '37
Dusty Ermine (A).....	Ronald Squire.....	Twickenham.....		75.....	75.....	Oct. 10
Eternal Mask, The (A).....	Mathias Wieman.....	Mayer-Burstyn.....	Jan. 12, '37.....	70.....	70.....	Jan. 23, '37
Everything Is Rhythm (G).....	Harry Roy.....	Assoc. British.....		75.....	75.....	June 27
Flying Doctor, The (G).....	Charles Farrell.....	20th Century-Fox.....		92.....	92.....	Dec. 19
Great Call, The (G).....	Camille Pilotto.....	United Artists.....		90.....	90.....	Dec. 5
Greater Promise, A (G).....	Tamarina.....	Amkino.....	Oct. 6.....	90.....	90.....	Oct. 17
Gypsies (G).....	Alexander Granach.....	Amkino.....	July 28.....	90.....	90.....	Aug. 22
Gypsy (A).....	Roland Young.....	Warner.....				Feb. 13, '37
Gypsy Melody (A).....	Lupe Velez.....	Assoc. British.....		70.....	70.....	Aug. 8
Incertidumbre (G).....	Hilda Moreno.....	United Artists.....	Sept. 18.....	70.....	70.....	Sept. 26
Interrupted Honeymoon, The (A).....	Claude Hulbert.....	British Lion.....		73.....	73.....	June 27
It's You I Want (A).....	Seymour Hicks.....	British Lion.....		70.....	70.....	Nov. 21
Janosik (G).....	Palo Bielik.....	French.....	Nov. 24.....	82.....	82.....	Dec. 5
Juggernaut (A).....	Boris Karloff.....	Twickenham.....		70.....	70.....	Oct. 17
La Fusse.....	Femin Gemier.....	French.....	Aug. 1.....	83.....	83.....	
Land Without Music (G).....	Richard Tauber.....	General.....		80.....	80.....	Oct. 24
La Paloma (G).....	Charles Kullman.....	Casino.....	Oct. 16.....	83.....	83.....	Oct. 24
Last Rose, The (G).....	Hanna Ralph.....	Casino.....	Oct. 8.....	102.....	102.....	Oct. 17
(Reviewed under the title, "Letzte Rose.")						
La Damiigella di Bard (G).....	E. Grammatica.....	Artisti.....		85.....	85.....	Jan. 9, '37
Les Petits (G).....	Alice Tissot.....	Franco-American.....	Dec. 29.....	90.....	90.....	Jan. 23, '37
Love from a Stranger (A).....	Ann Harding.....	United Artists.....		77.....	77.....	Feb. 13, '37
Loves of Tonl, The (A).....	Celia Montalvan.....	Metropolis.....	Nov. 4.....	70.....	70.....	Nov. 14
Man in the Mirror (A).....	E. E. Horton.....	Twickenham.....		75.....	75.....	Jan. 18, '37
Marriage of Corbal, The (A).....	Nils Asther.....	General.....		80.....	80.....	June 18
Mill on the Floss, The (G).....	Frank Lawton.....	National.....		90.....	90.....	Feb. 13, '37
My Song Goes Round the World (G).....	Joseph Schmidt.....	Casino.....	Sept. 24.....	87.....	87.....	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")						
Nightingale (G).....	V. Ivasheva.....	Amkino.....	Nov. 2.....	96.....	96.....	Nov. 14
Orphan of the Wilderness.....	Gwen Munro.....	British Empire.....	Jan. 29, '37.....	85.....	85.....	Mar. 6, '37
Penslon Mimosas (A).....	Francoise Rosay.....	Franco-American.....	May 5.....	93.....	93.....	May 5
Penez Garde a la Peinture.....	Simone Simon.....	French.....	Aug. 1.....	86.....	86.....	
Prisoners (G).....	A. I. Chaban.....	Amkino.....	Feb. 18, '37.....	93.....	93.....	Feb. 27, '37
Raggen—Oet Ar Jag Det (A).....	N. Wahlbom.....	Scandinavian.....	May 21.....	83.....	83.....	May 30
Revolutionists (G).....	V. V. Shehukin.....	Amkino.....	Dec. '35.....	100.....	100.....	Feb. 6, '37
Robber Symphony, The (G).....	George Graves.....	Concordia.....		125.....	125.....	May 9
Romance In the House of Hapsburg, A.....	Paul Otto.....	Casino.....	Oct. 9.....	81.....	81.....	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")						
Royal Weltz (G).....	Paul Hoerliger.....	Ufa.....	Apr. 9.....	81.....	81.....	Apr. 25
Sensation (A).....	John Lodge.....	Wardour.....		75.....	75.....	Jan. 23, '37
Skargards (A).....	Gideon Wahlberg.....	Scandinavian.....	Apr. 7.....	90.....	90.....	Apr. 18
Song of Freedom, The (G).....	Paul Robeson.....	British Lion.....		80.....	80.....	Sept. 8
Son of Mongolia, A (A).....	Tseven Rabdan.....	Amkino.....	Nov. 20.....	90.....	90.....	Dec. 19
Southern Mail (A).....	Richard-Wilm.....	Solar.....		100.....	100.....	Feb. 20, '37
Soviet News (G).....	Amkino.....	Amkino.....	Apr. 10.....	70.....	70.....	Apr. 25
Spain In Flames (A).....	Amkino.....	Amkino.....	Jan. 28, '37.....	63.....	63.....	Feb. 13, '37
Spy of Napoleon (G).....	Richard Barthelmess.....	Twickenham.....		98.....	98.....	Oct. 10
Star Fell from Heaven, A (G).....	Florine McKinney.....	Assoc. British.....		70.....	70.....	June 27
Tenth Man, The (G).....	John Lodge.....	Assoc. British.....		87.....	87.....	Aug. 29
There on the Big Ranch (G).....	Tito Guizar.....	Bustamente.....		105.....	105.....	Nov. 1
30 Seconds of Love (G).....	Elsa Merlini.....	E. J. A.....		80.....	80.....	Jan. 2, '37
This'll Make You Whistle (A).....	Jack Buchanan.....	Wilcox.....		78.....	78.....	Jan. 9, '37
Three Maxims, The (G).....	Anna Neagle.....	General.....		87.....	87.....	Aug. 1
Two's Company (G).....	Ned Sparks.....	B. & D.....				May 16
Weltz for You, A (G).....	Louis Graveure.....	Casino.....	Sept. 25.....	94.....	94.....	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")						
We Are from Kronstadt (G).....	V. Zolchikov.....	Amkino.....	Apr. 30.....	83.....	83.....	May 16
White Squadron (G).....	Antonio Centa.....	E. N. I. C.....		85.....	85.....	Dec. 28
Woman Alone, A (A).....	Anna Sten.....	General.....		90.....	90.....	June 6
Yellow Cruise, The (G).....	French.....	French.....	Nov. 17.....	90.....	90.....	Dec. 2



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

## CELEBRITY

Title	Rel. Date	Min.
Dick Whittington's Cat		
(5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

## COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 4—Major Google (5-16)	May 24	6½

## BROADWAY COMEDIES

Am I Having Fun (11-21)	Sept. 18	20
Andy Clyde		
Ay Tank Ay Go (1-23-37)	Dec. 4	16½
(All Star)		
Champ's a Champ, The	June 20	18
(All Star)		
Disorder in the Court	May 30	17
(3 Stooges)		
Double Trouble		
Andy Clyde		
False Alarms (10-10)	Aug. 16	10
(3 Stooges)		
Fibbing Fibbers (12-5)	Oct. 19	18
Walter Catlett		
Free Rent (1-30-37)	Dec. 20	18
(All Star)		
Grips, Grunts and Groans	Jan. 15	37½
Knee Action (2-27-37)	Jan. 9	37½
Andy Clyde		
Love Comes to Mooneyville	Nov. 14	18
(1-2-37)		
Midnight Blunders (5-16)	Apr. 21	17
(All Star)		
Mister Smarty (8-1)	July 15	18
Andy Clyde		
Oh, Duchess (11-21)	Oct. 9	20
Polly Moran		
Pain In the Pullman, A	June 27	18
(3 Stooges)		
Peppery Salt, The (6-20)	May 15	18
Andy Clyde		
Sailor Made	Feb. 12	37½
Polly Moran		
Slippery Silks (2-20-37)	Dec. 27	17½
(3 Stooges)		
Super Snooper, The	Feb. 25	37½
El Brendel		
Unrelated Relations	Jan. 9	18
(All Star)		
Whoops, I'm an Indian		
(11-14)	Sept. 11	2 rls.
(3 Stooges)		

## CDOLOR RHAPSODIES

Birds in Love (11-14)	Oct. 28	7½
Bon Bon Parade	Nov. 26	8½
Bay and His Dog, A	Dec. 23	7
(1-9-37)		
Gifts from the Air	Jan. 1	37½
In My Gondola (10-17)	Sept. 3	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29	37½
Two Lazy Crows (11-28)	Nov. 26	7
Untrained Seal, The (8-1)	July 26	7

## COLUMBIA TOURS

Gold Quest of the Ages		
(2-27-37)	Jan. 28	37½
Star Gazers (11-7)	Oct. 15	10
When the West Was		
Young	Mar. 5	37½
Wonder Spots of America		
(11-14)	Sept. 4	1 r.

## COURT OF HUMAN RELATIONS

Mad Money (9-5)	Sept. 4	11½
Runway Marriage, The		
(1-16-37)	Dec. 18	10
Wedding Deal, The	Feb. 26	37½

## FEATURETTES

Community Sing (No. 1)		
(2-27-37)	Jan. 17	37½
Community Sing (No. 2)	Feb. 19	37½
Story of Norton I, Emperor of the United States		
(2-6-37)	Dec. 18	9

## KRAZY KAT CARTOONS

13. Peace Conference	Apr. 10	7
(re-Issue)		
14. Hinkway Snohbery		

Title	Rel. Date	Min.
15. Krazy's Newsreel (11-7)	Oct. 24	7
16. Merry Cafe (1-23-37)	Dec. 26	7
17. Lilyn' Hunter, The	Feb. 2	37½

## NEW WORLD OF SPORT SERIES

Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22	37½
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28	9½
Skiing Is Believing (11-14)	Oct. 26	10
Scrambled Legs	Feb. 22	37½
Speed Mad	Apr. 17	10
Sport Magle	June 13	9½
Touring the Sport World		
(7-25)	July 11	10

## SCRAPPY CARTOONS

Dizzy Ducks (12-19)	Nov. 28	6½
Looney Balloonists (11-28)	Sept. 24	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles		
(6-20)	June 5	7

## SCREEN SNAPSHOTS

No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

## SCREEN SNAPSHOTS (New Series)

No. 1—(11-14)	Sept. 11	10
No. 2—(11-21)	Oct. 23	10
No. 3—(1-9-37)	Nov. 28	10
No. 4—(2-6-37)	Dec. 28	10
No. 5—(2-27-37)	Jan. 22	37½
No. 6—	Feb. 19	37½

## SPECIAL

Belgium (3-6-37)	Dec. 25	8½
Castle Town of France		
(2-20-37)	Nov. 1	8½
Old Paris and Berne		
(2-20-37)	Dec. 18	8½
Robinson Crusoe (12-5)	Sept. 7	3 rls.

## DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A		
(1-16-37)	Oct. 10	
Sus-Ti Ka (12-19)	Oct. 10	
Utah Picture Book		
(1-9-37)	Oct. 10	

## POPULAR SCIENCE FOREIGN (Cinecolor)

No. 1—	Sept. 15	9
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## EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CDRONET COMEDIES		
Sleepless Hollow	May 8	16

## MUSICAL COMEDIES

Home on the Range (6-20)	June 5	21
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## SDNG AND COMEDY HITS

Alpine Rendezvous	Aug. 1	11
Dental Follies	Feb. 26	37½
Gifts in Rhythm	Oct. 23	10
Going Native	Aug. 28	11
Pink Lemonade (9-24)	Sept. 18	11
Play! Girls	Nov. 6	11
Queen's Birthday, The	Aug. 14	10
Ring Goes 'Round, The	Aug. 21	10
See Uncle Sel (2-6-37)	Jan. 29	37½
Strike! You're Out (4-9-37)	Dec. 11	11

## PAUL TERRY-TOONS

Big Game Hunt, The	Feb. 19	37½
Book Shop, The (1-30-37)	Feb. 5	37½
Bug Carnival	Apr. 16	37½
Bully Frog, A (10-10)	Sept. 18	6
Busy Bee, The	May 29	6
Farmer Al Falfa In the		
Health Farm	Sept. 4	6
Farmer Al Falfa In the		
Hot Spell	July 10	6
Farmer Al Falfa and the		
Runt	May 15	6
Farmer Al Falfa's Prize		
Package	July 31	6
Farmer Al Falfa's Twen-		
tieth Anniversary	Nov. 27	7
Flying South	Mar. 19	37½
Kiko Foils the Fox (11-7)	Dec. 2	6
Kiko the Kangaroo In a		
Battle Royal (11-21)	Oct. 30	7
Kiko the Kangaroo In		
Skunked Again	Dec. 29	7
Kiko and the Honey Bears		

Title	Rel. Date	Min.
Hay Ride, The	Apr. 2	37½
Puddy the Pup and the		
Gypsies	July 24	6
Puddy the Pup in Cats		
in a Bag (12-26)	Dec. 11	7
Puddy the Pup in Sunken		
Treasures	Oct. 16	6
Red Hot Muscle	Mar. 5	37½
Robin Hood in an Arrow		
Escape (11-21)	Nov. 13	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 6	37½
School Birds	Apr. 30	37½
Tin Can Tourist, The		
(2-6-37)	Jan. 22	37½
Tough Egg, A	June 26	6

## TREASURE CHEST

Animal Cunning	May 1	10
Chesapeake Bay Retriever,		
The (12-26)	Dec. 13	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7	10
Krazi-Inventions (10-31)	Oct. 9	11
Legend of the Lel (1-2-37)	Dec. 4	11
Nature's Songsters (9-23)	Sept. 4	8
Songs of the Danube	Apr. 9	37½
Sports in the Alps (10-10)	Sept. 11	9
Symphony in Snow (11-7)	Oct. 16	9

## TUOXDO COMEDIES

Rail Birds (6-13)	May 22	18
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## TWO-REEL COMEDIES

Amuse Yourself	Nov. 27	20
Any Old Port (1-2-37)	Nov. 6	18
Bashful Buddies	Aug. 7	17
Big Courtship, The	Feb. 19	37½
Blue Blazes	Aug. 21	19
Boy, Oh Boy (9-22)	Aug. 14	19
Chemist, The (9-24)	Oct. 9	19
Comic Artist's Home Life	Apr. 9	37½
Diamonds in the Rough	Sept. 25	19
Ditto	Feb. 12	37½
Fun's Fun (2-6-37)	Feb. 5	37½
Gags and Gals (10-3)	Sept. 11	20
Happy Heels (8-22)	Aug. 1	18
High-C Honey Moon	Jan. 1	37½
Hold It	Jan. 29	37½
It Happened All Right		
(6-13)	May 15	19
Jail Bait	Jan. 8	37½
Just the Type	Dec. 4	20
Love Nest on Wheels	Mar. 26	37½
Man to Man	Feb. 26	37½
Melody Girl	Apr. 16	37½
Mixed Magic (12-19)	Nov. 20	17
Modern Home (11-28)	Nov. 13	19
Off the Horses	Mar. 5	37½
Parked in Paree	Aug. 20	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19	37½
Practically Perfect (1-30-37)	Jan. 15	37½
Rah Rah Rhythm (11-21)	Dec. 23	18
Ready to Serve	Mar. 12	37½
Screen Test, The (12-19)	Dec. 13	19
Spring Is Here	Oct. 30	20
Transatlantic Love	Dec. 25	20
Wacky Family, The (9-26)	Sept. 4	20
Whose Baby Are You?		
(11-7)	Oct. 2	18

## HOFFBERG

Title	Rel. Date	Min.
Busy Spots in Florida	Jan. 20	37½
Carillon Makers	Aug. 15	12
Floridian Curiosities	Jan. 10	37½
Spanish Interlude, A	Sept. 15	20
Sport of Flying	Sept. 12	19

## PERSONALITIES ON PARADE

No. 4—	May 4	8
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

## IMPERIAL

Title	Rel. Date	Min.
Hidden Treasures		
Southern Beauties		

## EDGAR GUEST POETIC GEMS

Boyhood		
Old Prospector, The		
Early in the Mornin'		

## NOVELTIES

Nero		
Hobo Hero		

## PORT O' CALL

City of the Sun		
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Children of the Nile	9
Seventh Wonder	9

## WORLD IN COLOR

Beneath Coral Seas	8
Dream Harbor	8
Maori	8
Under the Southern Cross	8

## MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Neighborhood House (7-18)	May 9	20
CRIME DOESN'T PAY		
No. 8—The Public Pays		
(11-14)	Oct. 10	18
No. 9—Torture Money		
(2-27-37)	Jan. 2	37½

## FITZPATRICK TRAVEL TALKS

Colorful Bombay	.....	8....
Colorful Islands (1-2-37)	Nov. 14†	9....
Glimpses of Java and		
Ceylon	Mar.	6'37†.9....
India on Parade	Feb.	6'37†.9....
Japan In Cherry Blossom		
Time	Mar. 21	9....
Oriental Paradise	Nov. 14†	8....
Picturesque South Africa		
(2-20-37)	Jan. 9'37†	9....
Quaint Quebec	Sept. 12†	9....
Rio de Janeiro, City of		
Splendor (7-25)	Sept. 12†	9....
St. Helena and Its Man		
of Destiny	May 16	8....
Yellowstone Park (12-19)	Oct. 24†	9....

## HARMAN-ISING

## (Happy Harmonies)

22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12	8
27—Circus Daze	Jan. 16	37½
28—Swing Wedding	Feb. 13	37½
29—Bosko's Easter Eggs	Mar. 20	37½

## M-G-M MINIATURES

Great American Pie Com-		
pany	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19	11
Hollywood: Second Stop		
(2-20-37)	Dec. 5	10
How to Be a Detective		
(1-23-37)	Oct. 17	9
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare		
(8-1)	June 13	10
Rainbow Pass, The		
Romance of Digestion	Mar. 13	37½
What Do You Think?	Jan. 23	37½

## M-G-M SPORTS PARADE

Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
MUSICAL COMEDIES		
Girl's Best Years, A		
(2-20-37)	Dec. 26	19



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
New Shoes (6-6).....	Sept. 5f.....11....	
Swing Banditry (9-5).....	Sept. 19f.....11....	

## PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human.....	Nov. 20f.....7....	
Grampy's Indoor Outing.....	Oct. 16f.....7....	
Happy You and Merry Me (9-22).....	Aug. 21f.....7....	
House Cleaning Blues.....	Jan. 15, '37f. 1 rl.	
Hot Air Salesman, The.....	Mar. 12, '37f. 1 rl.	
Making Friends.....	Dec. 18f.....7....	
More Pep.....	June 19.....6....	
Pudgy Takes a Bow-Wow.....	Apr. 9, '37f. 1 rl.	
Song a Day, A.....	May 22.....7....	
Training Pigeons.....	Sept. 18f.....7....	
Whoops! I'm a Cowboy.....	Feb. 12, '37f. 1 rl.	
You're Not Built That Way.....	July 17.....8....	

## COLOR CLASSICS

Bunny-Mooning.....	Feb. 12, '37f. 1 rl.	
Chicken a la King.....	Apr. 16, '37f. 1 rl.	
Christmas Comes But Once a Year.....	Dec. 4f.....8....	
Cobweb Hotel, The.....	May 15.....8....	
Greedy Humpty Dumpty.....	July 10.....8....	
Hawaiian Birds.....	Aug. 28f.....9....	
Play Safe.....	Oct. 18f.....7....	
Somewhere in Dreamland.....	Jan. 17.....9....	

## HEADLINERS

Blue Velvet Music.....	Apr. 9, '37f.....	
Mark Warnow and Drch.		
Gypsy Revels (8-22).....	Aug. 7f.....11....	
Knock, Knock, Who's There.....	Sept. 18f.....11....	
Vincent Lopez and Drch.		
Lucky Starlets.....	May 22.....10....	
Baby Leroy-Bennie Bartlett - David Holt - Betty Holt-Billy Lee-Virginia Weidler		
Musical Charters.....	Oct. 9f.....11....	
Phil Spitalny and Girl Orch.		
Musical Fashions.....	July 3.....11....	
Ina Ray Hutton and Her Melodians		
Music by Morgan.....	Feb. 12, '37f. 1 rl.	
Russ Morgan and Drch.		
Music in the Morgan Manner.....	June 12.....11....	
Russ Morgan and Drch.		
Music, Music Everywhere.....	Dec. 18f.....11....	
Clyde Lucas and Orch.		
Music Over Broadway.....	Aug. 28f.....10....	
George Hall and Orch.		
Play, Don (8-15).....	July 31.....10....	
Don Bestor and Orch.		
Rah, Rah, Football.....	Oct. 30f.....10....	
Will Osborne and Collegians		
Song Hits on Parade.....	Jan. 15, '37f. 1 rl.	
Freddie Rich and Drch.		
Star Reporter in Hollywood (11-21).....	Nov. 20f.....10....	
Ted Husling-Bennie Bartlett-Dorothy Lamour		
Star Reporter, The, No. 2.....	Mar. 12, '37f. 1 rl.	
Yankee Doodle Rhapsody.....	May 1.....11....	
Ferde Grofe and Orch.		

## MUSICAL ROMANCE

(Technicolor)

In Old Wyoming (2-27-37).....	Jan. 15, '37f. 9....	
Lover's Paradise.....	Sept. 11f.....10....	
Schubert's Serenade.....	Nov. 13f.....10....	
Trees.....	Mar. 19, '37f. 1 rl.	
Western Sketches.....	Nov. 20f.....11....	

## PARAGRAPHS

Broadway Highlights, No. 8.....	Dec. 11f.....1 rl.	
Broadway Highlights, No. 9.....	.....1 rl.	
It's a Living.....	Mar. 5, '37f. 1 rl.	
Lulu's Love.....	Aug. 14f.....18....	
Madison Sq. Garden.....	Dec. 11f.....	
Nobody Home.....	Apr. 2, '37f. 1 rl.	
Rhythm of the River.....	Oct. 9f.....10....	
Safety in the Air.....	Apr. 30, '37f. 1 rl.	
Sailor Shorty.....	Oct. 23.....10....	
Snow.....	Jan. 8, '37f.....	
Straight as an Arrow (11-21).....	Oct. 9f.....10....	
That's Their Business.....	Nov. 13.....11....	
Where Champions Meet (2-20-37).....	Jan. 8, '37f. 9....	
Where Snow Is King.....	Feb. 5, '37f. 1 rl.	

## PARAMOUNT PICTRIAL

No. 11—Champagne—Girls	
Will Be Boys—Up Mont Blanc	May 22.....11....

Title	Rel. Date	Min.
No. 12—Meet the Pelican—Viola Mitchell—Steel Suits.....	June 19.....10....	
No. 13.....	July 17.....1 rl.	

## PARAMOUNT PICTRIAL (New Series)

No. 1—What's Afoot—Golden Acres—Don Baker (8-22).....	Aug. 21f.....10....	
No. 2—Science to the Rescue—Frozen Fog—Keys to Concentrating.....	Sept. 18f.....10....	
No. 3—Miss Christopher Columbus—Take a Number—Keep Out! Lions.....	Oct. 16f.....10....	
No. 4—A Modern Monster—Furs on Parade—All A-Board.....	Nov. 13f.....10....	
No. 5—Bamboo—Clamdiggers' Rodeo—Vienna Boys' Choir.....	Dec. 5f.....10....	
No. 6—Cornering a Killer—Twilight—Let's All Learn to Ski.....	Jan. 3, '37f. 1 rl.	
No. 7.....	Feb. 12, '37f. 1 rl.	
No. 8.....	Mar. 12, '37f. 1 rl.	
No. 9.....	Apr. 9, '37f. 1 rl.	
PARAMOUNT VARIETIES		
Dangerous Jobs.....	May 1.....9....	
Fashions in Love.....	July 24.....8....	
Poodle, The.....	May 22.....10....	
Rhythm Party, The.....	June 26.....9....	
Shorty at the Seashore.....	July 10.....9....	

## POPEYE THE SAILOR

Bridge Ahoy!.....	May 1.....8....	
Hold the Wire.....	Oct. 23f.....7....	
Hospitality.....	Apr. 16, '37f. 1 rl.	
I'm in the Army Now.....	Dec. 25f.....7....	
I Wanna Be a Lifeguard.....	June 26.....7....	
Let's Get Movin'.....	July 24.....7....	
Little Sweet Pea.....	Sept. 25f.....7....	
My Artistic Temperature.....	Mar. 19, '37f. 1 rl.	
Never Kick a Woman.....	Aug. 28f.....7....	
Organ Grinder's Swing (3-6-37).....	Feb. 19, '37f. 7....	
Paneless Window Washer, The (2-27-37).....	Jan. 22, '37f. 7....	
Popeye the Sailor Meets Sinbad the Sailor (11-14).....	Nov. 27f.....17....	
(Technicolor special)		
Spinach Roadster, The.....	Nov. 27f.....7....	
What, No Spinach?.....	May 29.....7....	

## PARAMOUNT SOUND NEWS

Two Editions Weekly

## POPULAR SCIENCE

(Cinecolor)

No. 5.....	May 29.....10....	
No. 6.....	July 17.....10....	
POPULAR SCIENCE (New Series)		
No. 1 (8-22).....	Aug. 28f.....11....	
No. 2 (11-28).....	Oct. 30f.....10....	
No. 3.....	Dec. 25f.....1 rl.	
No. 4.....	Feb. 26, '37f. 1 rl.	
No. 5.....	Apr. 30, '37f. 1 rl.	

## SCREEN SONGS

Hills of Did Wyomin', The (8-22).....	July 31.....10....	
The Westerners		
I Can't Escape from You.....	Sept. 25f.....8....	
Joe Richman and Drch.		
I Don't Want to Make History.....	May 22.....	
V. Lopez and Orchestra		
I Feel Like a Feather in the Breeze.....	Mar. 27.....7....	
Jack Denny and Orchestra		
Never Should Have Told You (3-6-37).....	Jan. 29, '37f. 8....	
Talking Through My Heart.....	Nov. 27f.....7....	
Dick Stabile and Orch.		
Twilight on the Trail.....	Mar. 26, '37f. 1 rl.	
The Westerners		

## GRANTLAND RICE SPORTLIGHTS

(NEW SERIES)

No. 23—Sun Chasers.....	Apr. 10.....10....	
No. 24—Catching Trouble.....	May 8.....10....	
No. 25—River of Thrills.....	June 5.....10....	
No. 26—Sporting Comparisons.....	July 3.....10....	
No. 27—Neptune's Scholars (8-22).....	Aug. 7f.....10....	
No. 28—Lucky Spills.....	Sept. 4f.....10....	
No. 29—Fighting Marlin.....	Oct. 2f.....10....	
No. 30—Sporting Quiz (11-21).....	Nov. 6f.....10....	
No. 31—Chimp Champs.....	Dec. 4f.....10....	
No. 32—Sporting Pals.....	Jan. 1, '37f. 1 rl.	
No. 33—Underwater Romance, An (3-6-37).....	Jan. 29, '37f. 10....	

Title	Rel. Date	Min.
No. 34—On the Nose.....	Feb. 26, '37f. 1 rl.	
No. 35—Galloping Gauchos.....	Mar. 26, '37f. 1 rl.	

## RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 23.....	Apr. 3.....5....	
No. 24.....	May 29.....5....	
No. 25.....	July 10.....5....	

## EASY ACES

Debonair New Orleans (4-25).....	Mar. 27.....10....	
Etiquette.....	Nov. 29.....9....	
Fool Your Friends.....	June 9.....10....	
Job's a Job, A.....	May 22.....10....	

## HEADLINER SERIES

No. 4—Wedtime Story, A (3-14).....	Mar. 20.....21....	
No. 5—Bad Medicine.....	May 22.....15....	
No. 6—Sleepy Time.....	July 24.....20....	

(1936-37)

1—Lalapaloosa.....	Nov. 20f.....16....	
2—Singing in the Air.....	Feb. 19, '37f. 19....	
Bad Housekeeping.....	.....19....	
Dummy Ache.....	July 10.....18....	
High Beer Pressure.....	May 8.....18....	
Hillbilly Goat (1-23-37).....	Jan. 15, '37f. 18....	
Vocalizing (10-10).....	Oct. 23f.....20½....	
Will Power (3-14).....	Mar. 6.....15½....	

## MAJOR BOWES AMATEUR PARADE

No. 1.....	May 1.....9....	
No. 2.....	June 5.....10....	
No. 3.....	July 3.....10....	

## MARCH OF TIME

No. 4.....	Apr. 17.....21....	
No. 5.....	May 15.....21....	
No. 6.....	June 12.....23....	
No. 7.....	July 10.....21....	
No. 8.....	Aug. 7.....21....	

(1936-37)

No. 1.....	Sept. 4f.....23....	
No. 2.....	Oct. 2f.....21½....	
No. 3.....	Nov. 3f.....21....	
No. 4 (12-12).....	Nov. 27f.....22....	
No. 5.....	Dec. 25f.....19....	
No. 6.....	Jan. 22, '37f.....	
No. 7.....	Feb. 19, '37f.....	

## PATHE NEWS

Released twice a week

## PATHE REVIEWS

Released once a month

## PATHE TOPICS

Released seven times a year

## RADIO FLASH COMEDIES

Dog Blight.....	June 12.....16....	
Don't Be Like That (1-30-37).....	Dec. 4f.....18....	
Fight Is Right (5-2).....	Apr. 10.....17....	
Horse Play.....	Mar. 19, '37f. 18....	
Who's Looney Now?.....	Sept. 4f.....18....	

## RADIO MUSICAL COMEDIES

Camp Meetin' (10-3).....	Oct. 9f.....16....	
Deep South (1-23-37).....	Jan. 1, '37f. 17....	
Melody in May (2-1).....	May 1.....19....	
Swing It.....	July 3.....18....	
That Man Samson.....	.....19....	

## RAINBOW PARADE CARTOONS

Bold King Cole.....	May 29.....7....	
Cupid Gets Her Man.....	July 24.....7....	
It's a Greek Life (3-28).....	Aug. 2.....7....	
Neptune Nonsense (3-28).....	Apr. 17.....8....	
Toonerville Picnic.....	Oct. 2f.....7....	
Trolley Ahoy.....	July 3.....8....	
Waif's Welcome, A.....	June 19.....7....	

## SMART SET

And So to Wed.....	June 19.....19....	
Framing Father (2-29).....	Apr. 17.....18½....	
Grandma's Buys (1-2-37).....	Dec. 18f.....16....	
So and Sew.....	Sept. 18f.....15....	

## SPECIAL

Headlines for 25 Years

(3-14).....Mar. 27.....21....

## SPORTS WITH BILL CORUM

Goals for Gold and Glory.....	Oct. 30f.....11....	
High, Wide and Dashing.....	Sept. 4f.....9....	
Ice man, The.....	Jan. 15, '37f. 9....	
Ladies Day.....	Dec. 18f.....11....	
Never Catch the Rabbit (5-2).....	Apr. 24.....11....	
Pardon My Spray (10-10).....	Oct. 2f.....10....	
Putting on the Dog.....	Feb. 12, '37f.....	
Row, Mr. Row.....	June 19.....11....	
Singing Wheels (12-26).....	Nov. 20f.....11....	

## STRUGGLE TO LIVE

Deadly Females.....	Nov. 13f.....9½....	
Forest Gangsters (1-23-37).....	Jan. 8, '37f. 9....	
Living Jewels.....	June 12.....10....	

Title	Rel. Date	Min.
Underground Farmers.....	Apr. 17.....9....	
Swamp Land.....	Sept. 18f.....9....	

## EDGAR KENNEDY COMEDIES

## SUPERBA COMEDIES

Bridal Grief (4-25).....	Feb. 5, '37f.....	
Listen to Freezin' (8-15).....	July 31.....15....	
One Live Ghost.....	Nov. 6f.....21....	
Wholesaling Along.....	May 29.....17....	

## WORLD ON PARADE

Coral Isle of the Atlantic (4-25).....	Mar. 27.....11....	
Gold Mania (1-16-37).....	Dec. 25f.....11....	
Graveyard of Ships (1-2-37).....	Nov. 27f.....11....	
Heart of the Sierras.....	Nov. 6f.....11....	
Manhattan Waterfront.....	Feb. 19, '37f.....	
Romantic Mexico.....	Jan. 22, '37f.....	
Trinidad.....	Sept. 11f.....10....	
Venice of the North.....	May 15.....10....	
Washington in Virginia (10-3).....	Oct. 9f.....10....	

## STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37).....	.....11....	

## DYNAMIC

Wonderland of Gaspe (6-13).....	.....11....	
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## FILM EXCHANGE

Ski-Esta (1-2-37).....	.....10....	
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## 20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World.....	Nov. 13f.....10....	
Looking for Trouble.....	Dec. 18f.....10....	
Pacing the Thoroughbreds.....	Sept. 25f.....	
Scouring the Skies.....	Aug. 14f.....	
Ski Parade, The.....	Feb. 5, '37f.....	
Sports Headlines of 1936 (11-21).....	Oct. 30f.....10....	

## MAGIC CARPET SERIES

Irish Pastoral (8-22).....	Aug. 7f.....9½....	
Land of Genghis Khan (2-6-37).....	Dec. 18f.....10....	
Memories of Spain (10-3).....	Sept. 18f.....10....	
Philippine Fantasy (11-7).....	Sept. 25f.....	
Touring Brazil (12-19).....	Nov. 13f.....10....	
Western Grandeur.....	Feb. 5, '37f.....	

## UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
39. Mickey's Grand Opera (4-11).....	Apr. 9.....9....	
40. Through the Mirror.....	June 18.....9....	
101. Mickey's Moving Day.....	July 22.....9....	
102. Mickey's Rival (8-15).....	Aug. 27.....9....	
103. Alpine Climbers (8-22).....	Oct. 28f.....9½....	
104. Mickey's Circus (8-15).....	Nov. 11f.....8....	
105. Donald and Pluto (11-14).....	Dec. 12f.....8....	



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	No. 32—I Only Have Eyes for You (3-6-37).....Mar. 6,'37f.8....
No. 33 .....	Mar. 15,'37f.9....		Slum Fun .....	Apr. 11.....21....		Joe Palooka in "Kick Me Again (3-6-37) .....	Feb. 6,'37f.21....		No. 33—The Fella With the Fiddle .....
No. 34 .....	Mar. 22,'37f.8....		Johnny Berkes- Charles O'Donnell .....	May 9.....21....		Shemp Howard- Robert Norton .....	Feb. 3,'37f.....		OUR OWN UNITED STATES
No. 35 .....	Apr. 12,'37f.....		Absorbing Junior .....	May 9.....21....		Captain Blueblood .....	Feb. 3,'37f.....		No. 8—Harbor Lights.....Mar. 21.....1....
MEANY-MINY-MOE CARTOONS			Shemp Howard- Johnny Berkes .....	Joe Palooka In Here's Howe.....June 6.....21....		Georgie Price .....	Feb. 27,'37f.....		No. 9—We Eat to Live.....Apr. 18.....10....
Big Race, The.....	Mar. 3,'37f.7....		Shemp Howard- Robert Norton .....	Wife of the Party, The (6-22) .....	June 20.....22....	Swing for Sale.....	Feb. 20,'37f.18....		No. 10—Vacation Spots.....May 16.....11....
Golfers, The (2-13-37).....	Jan. 11,'37f.8½....		Ken Murray .....	Good Old Plumbertime, The .....	July 11.....20....	Hal LeRoy .....	Feb. 20,'37f.18....		No. 11—Irons In the Fire.....June 13.....1 r.l.
House of Magic (2-13-37).....	Feb. 8,'37f.8....		Johnny Berkes .....	Oilty Bird, The.....	July 25.....20....	Under Southern Stars.....	Feb. 20,'37f.18....		No. 12—Can You Imagine.....July 11.....10....
Knights for a Day (1-9-37).....	Dec. 28f.....		Ken Murray .....	Joe Palooka In Punch and Beauty .....	Aug. 15.....20....	Fred Lawrence-J. Bryan .....	Mar. 13,'37f.2 rls.		No. 13—For Sports Sake.....Aug. 8.....10....
Lumber Camp .....	Mar. 15,'37f.7....		Shemp Howard- Robert Norton .....	Oough-Nuts .....	Nov. 14.....21....	Hotel a la Swing.....	Mar. 13,'37f.2 rls.		PEPPER POT
Turkey Dinner .....	Nov. 30f.....		Yacht Club Boys .....	Wash Your Step (3-28).....	Mar. 7.....21....	Eddie Foy, Jr. ....	Mar. 27,'37f.2 rls.		Beneath the Sea.....Apr. 18.....8....
Bargain Matinee .....	Apr. 4,'37f.....		BROADWAY BREVITIES	Hal LeRoy- Preisner Sisters .....	Mar. 7.....21....	Mail and Female.....	Mar. 27,'37f.2 rls.		Pictorial Review .....
MENTONE MUSICAL COMEDIES			Paris in New York (3-28).....	Irene Bordoni .....	Mar. 21.....22....	Ken Murray .....			When Fish Fight.....
Bargain Matinee .....	Apr. 4,'37f.10....		Black Network, The.....	Nina Mae McKinney- Nicholas Bros. ....	Apr. 11.....21....				PICTORIAL REVIEWS
Flippen's Frolics (7-11).....	July 15.....18....		College Dads .....	Leon Janney .....	Apr. 18.....21....				No. 1—Oscar's Reelies— Furs (9-19) .....
Fun Begins at Home.....	Feb. 17,'37f.10....		Oouble Crossky, The.....	Oiga Bacanova .....	Apr. 18.....21....				No. 2—George Rector— Fashions .....
Fun in the Fire House (11-7) .....	Oct. 28f.....10....		I'm Much Obligated.....	Vera Van-George Dobbs .....	May 2.....21....				No. 3—Girl Football— Knitted Wear .....
Gus Van's Garden Party (10-10) .....	Sept. 21.....11....		Maid for a Day.....	Grace Hayes .....	May 23.....20....				No. 4—Southern Wear— Aviation (1-23-37) .....
It's on the Record.....	Mar. 17,'37f.....		City's Slicker, The.....	Dawn O'Day-Radio Rubes .....	May 16.....20....				No. 5—Sports Afloat (2-6-37) .....
Marine Follies .....	Apr. 29.....19....		Romance in the Air.....	Winl Shaw-Phil Regan .....	May 16.....20....				No. 6—Swimming — Wood Carving .....
Musical Airways (10-10).....	Sept. 30f.....11....		Changling of the Guard (5-16) .....	Sybil Jason .....	June 6.....20....				No. 7—
Royal Cafe .....	Nov. 25f.....10....		Rhythmits .....	Hal LeRoy-Toby Wing .....	July 4.....20....				VITAPHONE NOVELTIES
School for Swing (2-6-37).....	Jan. 20,'37f.10....		Song of a Nation, The (6-20) .....	Donald Woods- Claire Dodd .....	July 4.....20....				Nut Guilty (6-27).....Nov. 21f.....10....
Teddy Bergman Inter- national Broadcast (6-6).....	June 3.....20....		When You're Single.....	Shake Mr. Shakespeare (7-11) .....	Aug. 22.....20....				Logging Along .....
Television Highlights.....	Dec. 23f.....10....		Carolyn Marsh .....	Echo Mountain.....	Aug. 29.....20....				Once of Invention, An.....Oct. 24f.....
Vaud-O-Mat, The (3-28).....	Apr. 8.....18....		Edna Mae McKelvey .....	Fred Lawrence-Rosalind Marquis .....	Sept. 5f.....19....				Ray Gross .....
OSWALD CARTOONS			Joe Palooka In "The Choke's on You" (9-19).....	Rush Hour Rhapsody (9-19).....	Sept. 5f.....19....				Oklahoma As Is.....Dec. 19f.....
Battle Royal (7-18).....	June 22.....7....		Shemp Howard- Robert Norton .....	Sunday Round-up, The.....	Oct. 31f.....18....				Cal Tinney .....
Barnyard Five .....	Apr. 20.....7....		Backyard Broadcast, The (9-5) .....	Say It With Candy.....	Oct. 31f.....18....				Poets of the Organ (8-22).....
Beachcombers (10-3) .....	Oct. 5f.....9....		Virginia Verrill .....	Sheik to Sheik.....	Oct. 10f.....21....				Jan. 16,'37f.1 r.l.
Birthday Party, The.....	Mar. 29,'37f.....		Shemp Howard- Robert Norton .....	Shemp Howard- Robert Norton .....	Oct. 24f.....18....				Mr. and Mrs. Jesse Crawford .....
Ouck Hunt .....	Mar. 8,'37f.1 r.l.		Here Comes the Circus.....	"Poodles" Hanneford .....	Dec. 19f.....22....				Whale Ho (7-14) .....
Everybody Sing (1-30-37).....	Feb. 22,'37f.7....		"Give Me Liberty".....	John Littel .....	Dec. 26f.....20....				Medium Well Done.....
Farming Fools .....	May 25.....7....		It's All Over Now (2-6-37).....	Dan Healy .....	Dec. 26f.....20....				Hardeen .....
Fun House, The.....	May 4.....7....		Joe and Asbestos In "A Horse's Tale" .....	Harry Gribbon- Hamtrees Harrington .....	Jan. 9,'37f.20....				SERIALS
Gopher Trouble .....	Nov. 30f.....7....		Pretty Pretender, The (2-13-37) .....	Bernice Claire .....	Jan. 23,'37f.21....				12 Episodes Each Unless Otherwise Specified
Kiddie Revue .....	Sept. 21f.....7....								REPUBLIC
Music Hath Charms (8-8).....	Sept. 7f.....8....								Dick Tracy 6401.....Feb. 20,'37f.....
Night Life of the Bugs (10-3) .....	Oct. 9f.....8....								Ralph Byrd-Kay Hughes (15 episodes)
Puppet Show (10-13).....	Nov. 2f.....8....								Painted Stallion, The 6421.....June 5,'37f.....
Unpopular Mechanic (10-17).....	Nov. 6f.....8....								Ray Corrigan-Hoot Gibson
STRANGER THAN FICTION SERIES									Robinson Crusoe of Clipper Island 3583 .....
No. 19—Novelty (3-28).....	Apr. 13.....9....								Nov. 14.....
No. 20—Novelty .....	June 1.....9....								Mala (14 episodes)
No. 21—Novelty .....	June 15.....9....								Undersea Kingdom 8581 (5-16) .....
No. 22—Novelty .....	July 29.....9....								May 30.....
No. 23—Novelty (7-11).....	July 13.....10....								Ray Corrigan-Lois Wilde
No. 24—Novelty (7-18).....	July 27.....10....								Vigilantes Are Coming, The 3582 .....
No. 25—Novelty (8-1).....	Aug. 10.....10....								Aug. 22.....
No. 26—Novelty (8-8).....	Aug. 24.....9....								Bob Livingston-Kay Hughes
No. 27—Novelty .....	Sept. 28f.....8....								STAGE and SCREEN
No. 28—Novelty (9-24).....	Oct. 12f.....8½....								(Weiss-Mintz-Serials)
No. 29—Novelty (9-24).....	Nov. 9f.....8½....								Black Coin, The.....Sept. 1f.....
No. 30—Novelty (12-26).....	Dec. 7f.....10....								Ralph Graves-Ruth Mix (15 episodes)
No. 31—Novelty (1-2-37).....	Jan. 4,'37f.9....								followed by 14 two- reel episodes.)
No. 32—Novelty (1-30-37).....	Feb. 1,'37f.9....								Clutching Hand, The (5-23).....Apr. 18.....2 rls.
No. 33—Novelty (2-13-37).....	Mar. 1,'37f.9....								Jack Mulhall-Wm. Farnum (each) (1st episode, 8 rls., also feature version) followed by 14 two- reel episodes.)
No. 34—Novelty .....	Mar. 29,'37f.9....								UNIVERSAL
No. 35—Novelty .....	Apr. 26,'37f.....								Ace Drummond (11-7).....Oct. 19f.....
UNIVERSAL SPECIAL									John King-Jean Rogers (13 episodes) (Exploitation: Nov 7, p. 84.)
King Edward the VIII.....	Dec. 14f.....9½....								Flash Gordon (3-14).....Apr. 6.....
You Can't Get Away With It .....	Nov. 30f.....25....								Buster Crabbe-Jean Rogers (13 episodes)
VITAPHONE									Jungle Jim (12-26).....Jan. 18,'37f.....
Title	Rel. Date	Min.							Grant Withers-Betty Jane Rhodes
BIG TIME VAUDEVILLE REEL									Phantom Rider (6-8).....July 6f.....
Vitaphone Entertainers (7-11) .....	June 27.....1 r.l.								Buck Jones-Marla Shelton (15 episodes)
Sylvia Froos .....	May 2.....11....								Secret Agent X 9.....Apr. 12,'37f.....
Vitaphone Hippodrome.....	May 2.....11....								Scott Kolk-Jean Rogers
Molly Picon-Johnny Lee .....	May 30.....								Wild West Days.....July 5,'37f.....
Vitaphone Topnotchers (2-1).....	May 30.....								Johnny Mack Brown
Vitaphone Stageshow .....	July 25.....1 r.l.								VICTORY
Vitaphone Gaieties .....	Sept. 19f.....11....								Blake of Scotland Yard.....Jan. 30,'37f.....
Jack Pepper .....	Oct. 17f.....11....								Shadow of Chinatown.....Oct. 10f.....
Vitaphone Internationals.....	Oct. 17f.....11....								Bela Lugosi-Herman Brix (15 episodes)
Holtz-Lee .....	Nov. 14f.....11....								
Vaudeville Is Back.....	Nov. 14f.....11....								
Johnny Perkins .....	Dec. 12f.....10....								
Vaude-Villians .....	Dec. 12f.....10....								
Marty May .....	Jan. 2,'37f.11....								
Reel Vaudeville (1-30-37).....	Jan. 2,'37f.11....								
Harry Rose .....	Jan. 30,'37f.11....								
Bed-Time Vaudeville (2-20-37) .....	Mar. 6,'37f.1 r.l.								
Bring On the Girls.....	Mar. 6,'37f.1 r.l.								
Edgar Bergen .....	Mar. 28.....21....								
BIG V. COMEDIES									
Joe Palooka In for the Love of Pete (3-28).....	Mar. 14.....21....								
Shemp Howard- Robert Norton .....	Mar. 28.....21....								
Calling All Tars .....	Mar. 28.....21....								
Bob Hope .....	Mar. 28.....21....								



# J. C. JENKINS—HIS COLYUM

McAllen, Texas

Dear Herald—

We saw a picture in a newspaper recently of the ladies of the Civic Society holding a meeting to hear the report of the treasurer. The treasurer, a lady of about 48 summers and as many winters, got up and made her report and said: "Girls, we have held three oyster suppers, two rummage sales and one ice cream social and took in \$3.95. We lost eight teaspoons, three salt shakers, two folding chairs and seven phonograph records, and we have an unpaid printer's bill of \$3.65, leaving a balance in the treasury of 30 cents." Whereupon Prudence Wither- spoon arose. "Madam President, I move that we donate the entire net receipts to the Red Cross." Gee whiz, isn't that just like the girls?

▽

A young fellow came to the house yesterday and wanted us to give him a donation to assist him to go to a flying school. He said he was aiming to be a second Lindbergh. We told him we wanted to commend him for his laudable ambition and that we, ourselves, were aiming to be a second George Washington, but we doubted if we'd make it, and right now we were investing what little surplus cash we had in some fishing tackle to go fishing in the gulf, but that we'd take the matter up with the boys in the office at Rockefeller Center and see what they said about it. We know what Bill Weaver will say, for he will remember when he used to try to catch bullheads in the Des Moines river at Boone, Iowa. Poor fellow, he went away downhearted.

▽

The other night we went to Shine's Palace theatre and saw "Valiant Is the Word for Carrie," with Gladys George. We presume that, outside of the billing, this picture will not receive a very high rating, but on the other hand we wouldn't class it among the "Ten Poorest." It is a somewhat homely story, the kind we meet up with almost every day and something that happens in almost every community in the land, and Miss George gives a portrayal of a lot of characters we are all familiar with. Her acting was not far short of superb and her acting in this rates her in our mind as one of the screen's best actresses. As we said before, you will probably not write home about it, but at the same time you will find it so realistic that it will call your attention to some folks in your own community, and that's what makes a story worthwhile. There is no love stuff in this; no hugging 'em on the sofa; no making love to some other woman's husband, etc., etc., and therefore it may not please. Anyhow, you better play it and let it refresh your audiences' memory.

▽

We note by the press dispatches that one senator from this state is opposed to a child labor amendment. This makes us wonder if there is such a thing as a child labor law outside of the stage and screen. About the only time we hear of it is when some child does a bit on the stage or screen, and then there is a wail goes up for enforcement of the child labor law. Down here we see

women and children by the dozens working in the vegetable and fruit fields, but we have yet to hear of the enforcement of this law, and this causes us to wonder if there is such a law. It seems to be the business of Congress and state legislatures to pass laws and leave the enforcement of them to the people, who are too busy with other things. This makes it easy both ways.

▽

Our neighbor went down to the show the other night and when he came back we asked how he liked the picture and he replied, "Well, it wasn't as good as I thought it would be, but then I didn't expect it would be."

▽

Since we came down here to the Rio Grande valley and have been eating oranges

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 50, Vol. 19.**—Ice jam chokes Niagara Falls....Finnish training ship pays visit to U. S....Beauty contest at Coral Gables.... Army displays its "flying fortress"....Lew Lehr.... Duke of Norfolk and bride....British Royal Family portraits completed....King Leopold tours coal mine districts....Moslem pilgrimage....Sports in Havana, Mexico City, Florida, New York, Missouri and New Hampshire.

**MOVIETONE NEWS—No. 51, Vol. 19.**—President Roosevelt opens fight for court reforms....Liner rams oil tanker in fog in San Francisco....Five best dogs in U. S....Dude cowgirls wear their "wild west" best....Miss Earhart tests plane....Lew Lehr.... Yankees, Indians and Cardinals in training.... Wrestling....Hialeah Park.

**NEWS OF THE DAY—No. 248, Vol. 8.**—Life goes on in war torn Spain....Whiskers wrestling latest in Dixie....Golf champ keeps caddies on jump....Strike averted, steel mills hum....Tiny tappers train to step....Ice jam chokes Niagara gorge....Florida hunts for beach queen.

**NEWS OF THE DAY—No. 249, Vol. 8.**—President's war on Supreme Court arouses nation....Columbiana captures challenge cup....Dope smuggling plot smashed....Choose Miss Florida for 1937....Luxury liner sinks tanker in fog....Nation's top in dogs have a big day.

**PARAMOUNT NEWS—No. 61.**—Six day grind starts new bike season....Miss Earhart set for flight around the world...."Play Ball" sounds anew as stars train....Five and 10 store girls strike as stay-ins spread....Olympic crew champs start training....Child marriage problem in the spotlight....Steel booms as big strike is averted.

**PARAMOUNT NEWS—No. 62.**—Stage race for work dogs of the Arctic....Miss Earhart tests world flight plane....Baseball....Seize opium worth \$250,000 in drug drive....Ships crash in fog, crew of 35 saved.... F. D. R. hits court; urges action now.

**PATHE NEWS—No. 65, Vol. 8.**—Supreme court issue....Baseball....Women employees take possession of five and 10 cents store in Detroit....Balloon golf.... Worst ice jam menaces Niagara gorge....Snowless ski jumping. Flying fortress....Storm at sea.

**PATHE NEWS—No. 66, Vol. 8.**—Man on the street is polled for reaction to proposed Supreme Court plan....Liner and oil tanker crash in fog in Golden Gate....Ali American dogs....Record high dive.... Ice boats race in winter's "final" cold spell.... Columbiana wins Widener Cup.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 542, Vol. 9.**—Sit down strike in Reading hosiery mills.... Army gets "flying fortress"....Beauty contest in Miami....Performer has "swell" time....Giants limber up in Cuba....Skiers risk broken bones.... Cubans celebrate freedom...."Beavers" stage royal battle....Young chimp gets baby care....Drivers dare race dangers....Youngsters learn to dance.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 543, Vol. 9.**—Roosevelt opens court campaign....Liner sinks tanker in fog....Tippers fight 10 cent beer.... Wife sits down for alimony....Florida's loveliest chosen....Baseball....Dust storms attack coast.... Pooch royalty has its day....Columbiana takes Widener race.

and grapefruit we have lost 10 pounds. A loss of 10 pounds off of a Berkshire or Poland China would mean considerable, but to lose 10 pounds off of a pot-bellied guy like us don't mean a whole lot.

▽

Uncle Josh was driving down the road with Aunt Martha in his model T and as he came to a little town there was a sign which read, "Speed limit 20 miles per hour," and he turned to Aunt Martha and said, "Well, Ma, I don't know as she will make it, but we'll try."

▽

The mail today brought us a letter from our old college chum, S. B. Rees of the Gem theatre at Plymouth, Ind., with a check and a request that we have his subscription to the HERALD renewed. We haven't seen S. B. for something like three or four years, but we remember what a lovely visit we had with him on the front porch of his house when we were back there. Thanks, S. B., and may those Indiana mosquitoes never bite you.

Then again the mail brought us a letter and check for a renewal of his subscription from A. A. Suszycki of the Gale theatre at Mauston, Wis. A. A.'s name sounds a whole lot like that boy's name who operates a mighty swell theatre at Washington, Kan. We remember A. A., too. Did we have a nice visit with him a few years ago? You tell 'em, Mable.

Would we like to go back and meet these boys again? Say, would J. C. Fanning of Brownsville, Texas, like to catch a red-fish?

It is really remarkable what a memory some of these theatre boys have. One of 'em wants to know when we are going to pay him back the \$1.35 we got of him six years ago. Gosh, we had forgotten all about it. Why do people remember such little things? Thanks, Indiana and Wisconsin, we are glad you are still in the Union.

▽

Last night we went to Shine's Palace theatre and saw "One in a Million" with Sonja Henie, Adolph Menjou, Arline Judge, Gene Hersholt, Ned Sparks and several other good ones. This was a very, very interesting picture, outside of the harmonica orchestra that tried to be funny by clowning. This part of the picture was a waste of raw material. Walter Winchell was right about it.

The skating act by Miss Henie was truly remarkable. She is a wonder and her performance classes her as the world's finest artist on skates. We used to be something of a skater ourselves, but not that kind.

COLONEL J. C. JENKINS  
The HERALD'S Vagabond Colymnist

### Sears and Leserman to Coast

Gradwell L. Sears, Warner Brothers' vice-president and general sales manager, and Carl Leserman, assistant general sales manager, were to leave for Hollywood Thursday to confer with Jack L. Warner, vice-president in charge of production, and S. Charles Einfeld, director of advertising and publicity, on the remainder of this season's product and plans for next year.



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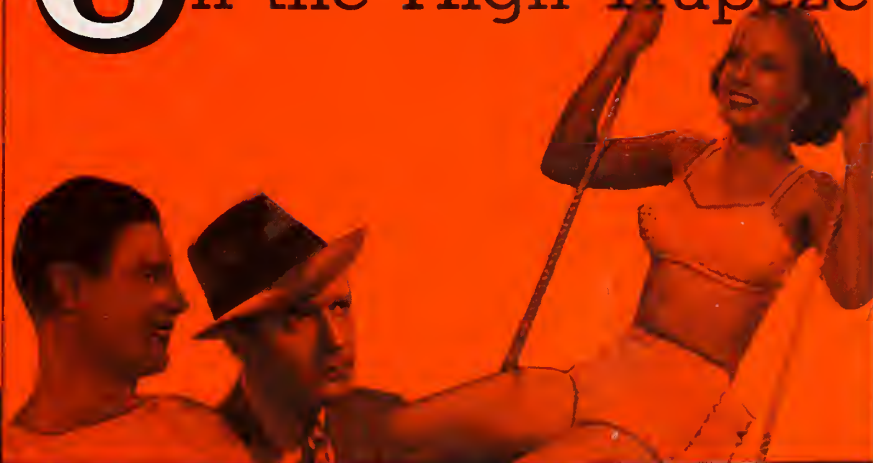
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A Paramount Picture • Directed by Frank Tuttle





# MOTION PICTURE HERALD



The "NO LIMIT GAME" in HOLLYWOOD

*an editorial by TERRY RAMSAYE*

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no**

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**BIG**

**enough  
to**

**describe  
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*"masyt  
extene"*







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Herman Bing • Tom Brown • A Robert Z.  
Leonard Production • Produced by Hunt  
Stromberg • A Metro-Goldwyn-Mayer Picture

Turn To  
**PAGE 27**



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CENTURY  
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THE KEYSTONE  
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# MOTION PICTURE HERALD

Vol. 126, No. 12



March 20, 1937

## "NO LIMIT GAME"

THE nation is entering upon an era of rising costs of labour and all commodities. The production of motion pictures is sharing in the movement, inevitably, integrated as it is with the whole of the commercial and social fabric.

Meanwhile picture production costs are now and for some months have been getting closer to the ceiling of the capacity to do business at the box office. In spite of that, the indications are that for the season ahead costs will be higher yet.

Hollywood, which spends New York distribution dollars, is puzzled, perturbed—not precisely alarmed.

NEW YORK'S annual winter expedition of distribution and exhibition executives have dropped the word, trying to be gentle about it, that exhibition cannot just now get any more money and that costs cannot go up. Hollywood regretfully states that it so chances that the costs are going up anyway. Hollywood is accustomed to having its way.

It was the calculation of Mr. Darryl Zanuck, in a recent conversation, that today the costs of production have advanced to twenty per cent higher than a year ago, and he finds this an approximately horizontal increase—spread across all factors.

Rising costs of production are in part simple participation in the national trend. Added to that influence, however, are the special motion picture factors: first, the earnest endeavour to make box-office merchandise; second, and at least as important, the intense rivalries of the production camps.

This production rivalry, which superficially appears to be solely the concern of the men involved, is in very truth the force which has brought the screen to its high level of performance. The motion picture

has been considerably more uplifted by the endeavour of the picture makers to be worthy, important, in the eyes of their own creative community than by any other single pressure. Thus, indirectly, the result is to the benefit of the art and perhaps its patrons, too.

There are no pains too great, no device too complicated, no remake too costly in the opinion of a top rank Hollywood producer in the high heat of completing a major opus.

It is a decision of a moment to spend another fifty thousand dollars for a promise of a new dramatic accent, in Hollywood, while in New York the equivalent action would call for a meeting of the board of directors.

This is not precisely a critical observation because if pictures are to be made, they will be made the way Hollywood makes them.

The system is only in a minor degree the creation of those who use it. It is rather a resultant of the basic forces that support and ultimately control the industry, and if at times it appears illogical, it is because the motion picture serves an illogical race.

It can be observed that since there are so few—hardly more than a dozen—executives who make the decisions which determine the level of production costs, there would be no large problem in reaching some understandings calculated to end certain competitions more costly than productive and the mad bidding for talent of all sorts which drives the figures upward.

That could all be arranged at a quiet luncheon at Palm Springs some Saturday. But it will not be.

Besides, while the motion picture industry can,

*[Continued on following page]*

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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# This Week

## MPTOA for Self Rule

Edward L. Kuykendall, reelected president of the Motion Picture Theatre Owners of America on Tuesday, pledged the organization to sustained effort for self-regulation of the industry, telling the convention in his annual report, "The objective of the MPTOA is to bring about a better understanding between the three divisions of the industry—exhibition, production and distribution. We must—we will—demonstrate to the public and the government that we can conduct our own business in an ethical and businesslike way."

*The convention is reported on page 15 with pictures on page 11.*

## Ostrers Improve Position

Improvement of the Ostrer position in the struggle with John Maxwell for control of Gaumont British was indicated by Isidore Ostrer's announcement that he had received a letter from the Law Debentures corporation, trustees for GB, in which it was held that there is no reason for intervention by the trustee in the Ostrer move to transfer GB production and distribution to General Films Distributors.

*Bruce Allen in London continues his intimate chronicle of developments in the affairs of GB on page 41.*

## Sales Tax Upheld

Right of New York City to levy and collect a sales tax on films exhibited within the municipality was upheld by the court of appeals in a decision handed down Tuesday in affirmation of a ruling by the appellate division affecting approximately \$2,000,000 in back taxes, penalties and interest withheld pending outcome of a test case.

*Background and connotations are canvassed on page 24.*

## Admission Level Rising

New York, Albany, Detroit, Jacksonville, and Salt Lake City exhibitors increased admission prices during the week in consonance with the rising general level.

*Revisions effected are specified on page 23.*

## SMPE Begins Survey

The Society of Motion Picture Engineers has commenced a survey of the nation's theatres which contemplates standardization of theatre plans through study of compiled data on projection throw, screen sizes and dimensions, angles and related factors.

*Story on page 26.*

## "NO LIMIT GAME"

*[Continued from preceding page]*

with the approval of press, and public and pulpit, enter into combinations in restraint of indecency, it cannot so deal with the money which is now and then the root of considerable evils.

"And, if we did do it and agreed," an august production chief remarked, discussing our suggestion, "the only result would be a foot-race away from the conference to take advantage of the other fellows while they were handicapped by the agreement. Remember back in the pre-code days. 'The Cockeyed World' had just opened with two kinds of furore, one its big box-office success, the other the storm of objection from the moralists. We had a meeting and it was solemnly agreed that we'd not do anything more like that. There were about ten men at the meeting. Before we all got back to our offices there were just three new productions of the same general tenor started.

"Competition will never go out of production. It is not in the nature of creative work. We can't help it. It is like war."

Once again, it would appear, decision will be had only by the ancient process of the irresistible force meeting the immovable post—with the ultimate result proving that one of them was not.

Picture makers just will not play "table stakes".

## Studios Resume Activity

Hollywood studios resumed normal production activity after its week of tax-inspired indolence and 11 pictures were started as 5 went to cutting rooms, leaving a total of 39 on the stages.

*The story of the production week appears on page 31.*

## Television in the News

Television figured prominently in press dispatches when South African engineers reported optical and aural reception of signals broadcast from London and, again, when a commercial film was televised by the Don Lee Broadcasting system from its station in Los Angeles.

*These and other matters pertinent to television are dealt with fully on page 72.*

## Weigh "Divorce" Bills

Hearings on bills sponsored by the Allied States Association of Motion Picture Exhibitors to divest distributing companies of their theatre affiliations in Ohio and Wisconsin adjourned with the measures tabled.

*Status of the bills and Charles C. Pettijohn's argument at the Ohio meeting that they are unconstitutional are reported on page 71.*

## Rio Invites Producers

Exemption from municipal taxes for 10 years is offered by the City of Rio de Janeiro to motion picture production companies now in operation or which may be organized within 3 years on the condition that 75 per cent of the personnel of the companies shall be native.

*The Brazilian offer is detailed on page 58.*

## Settle Franklin Suit

The Franklin Theatrical corporation's anti-trust action against Warner Brothers and affiliates alleging inability to obtain first run product for its theatres in Hawaii was settled in New York and the damage suit filed at the same time was dropped, terms of the settlement assuring the company availability of required product.

*Ramifications of the matter are dealt with on page 16.*

## Spitz Replaces Aylesworth

Leo Spitz, president of RKO, was elected chairman of the board of Keith-Albee-Orpheum and of the B. F. Keith Corporation, RKO subsidiaries of which he is also president, succeeding M. H. Aylesworth, resigned.

*Additional developments in RKO affairs are reported on page 24.*

## Outline Nazi Plans

The importance of so-designated cultural films in promoting the aims and accomplishments of the Four Year Plan of the Third Reich for German business and industry is emphasized in a foreign news service bulletin published by the German industry in which plans for the pictures are outlined.

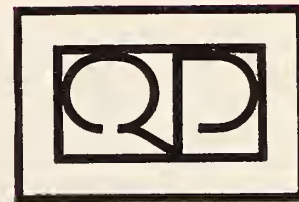
*The bulletin is quoted on page 17.*

## Plan More Conventions

Plans under discussion by major distributors contemplate substitution of two or three sales conventions for the usual single meeting, the object being, naturally, more sales.

*The trend is reported on page 17.*





## Labor Following AFL

Although Hollywood reported "agitation toward new unionism" and lack of evidence to connect the movement with John L. Lewis' Committee for Industrial Organization, definite labor developments within the industry this week occurred in Boston, Detroit, Cleveland and New Haven where the American Federation of Labor organized exchange workers.

*The story on page 13 gives details.*

## 20-Fox Reports Profit

Twentieth Century-Fox issued on Wednesday its annual report for the year ended December 26, 1936, and revealed the net result of operation after deduction of income taxes and surtaxes was profit of \$7,924,126 as compared to \$3,563,087 for the preceding year. The profit for 1936 included dividends from the National Theatres corporation amounting to \$1,134,000, whereas there were no dividends from this source for the previous year. (Twentieth Century-Fox owns 42 per cent of the capital stock of National Theatres.) Operating profit for the fourth quarter of 1936 was \$3,472,275, which compares with \$1,566,763 for the corresponding period of 1935 and \$1,682,662 for the third quarter of 1936.

## Women Changing Views

The many women's organizations long prominent in agitation for legislative intervention in the practice of block booking are no longer unanimous in their attitude toward the matter, many taking the new view that the subject is properly a concern of the industry and not open to public debate.

*The shift in sentiment is discussed on page 70.*

## MPPDA for Open Door

Blunt protest on the part of the organized motion picture industry against proposed legislation regulating the entry of alien artists into this country is expressed in a brief submitted to the House of Representatives' Immigration Committee by Gabriel Hess, Motion Picture Producers and Distributors of America counsel.

*The brief is published on page 73.*

## Saperstein Reelected

Allied States of Illinois, affiliate of the national Allied organization, reelected Aaron Saperstein president for his seventh term on Wednesday.

## Cummings Presents Award

U. S. Attorney General Homer S. Cummings took time between hearings and broadcasts relative to President Roosevelt's proposals for revision of the federal courts system to present to Ray Bell, of the Loew theatres in Washington, the Quigley Bronze Plaque for superior showmanship in exploitation of "Servant of the People."

*A picture of the presentation appears on page 10, a story by A-Mike Vogel on page 75.*

## Theatre Lore Donated

Valuable addition to the fund of theatre lore publicly available is seen in donation to the Museum of the City of New York of the private theatre collection gathered by Garrison P. Sherwood.

*For details, see page 71.*

## "Art is Political"

Captain Wilhelm Weiss of the Reich Press League told German motion picture, theatre and art critics in a formal address to the German Press Chamber. "Art criticism is not primarily an esthetic question, but a political one."

*More of Captain Weiss' instructions are divulged on page 32.*

## 3 Books Treat of Films

More dependable than the robin as harbinger of spring is the annual competition of book publishers for attention to catalogues sprinkled this year as always with works pertaining more or less directly, correctly and seductively to the motion picture, a topic regarded as surefire in the bookstalls. London and New York publishers are represented by current offerings.

*Terry Ramsaye's reviews of three new books on the cinema appear on page 34.*

## Films Loaned to College

Major film companies have made standard product available by loan to Professor Sawyer Falk's class in cinema appreciation at Syracuse University.

*Scope, significance and objectives of the study course are defined in the story on page 23.*

## In Australia

The argument of over two years' duration in Australia between exhibitors and the Australian Performing Rights Society over fees has been settled finally through government arbitration and the exhibitors have gained a reduced scale.

*Tel story is on page 32.*

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# This Week in Pictures



**U**NITED STATES Attorney General Homer S. Cummings (left, above) turned away from duties pertinent to his active support of President Roosevelt's legislative proposals affecting the federal court system to present the Quigley Bronze Plaque for January to Ray Bell, whose exploitation of MGM's "Servant of the People" on behalf of Loew's Capitol, Columbia and Palace theatres in Washington, D. C., was pronounced by Quigley Award judges worthy of that distinction.

E. V. Richards, president of the Saenger Theatres corporation and for 26 years a resident of New Orleans, guided and counseled Cecil B. DeMille on the Paramount producer's recent tour of the bayou country in quest of data on the career of Jean Lafitte, variously regarded in Louisiana tradition as pirate, patriot and both, whose exploits will be dramatized in "The Buccaneer". The exhibitor wields the pencil in the top picture, left.

Mayor S. Davis Wilson of Philadelphia (lower left) seems to have regarded as serious business the snipping of a tape held by Ted Schlanger, Warner Brothers circuit manager, at ceremonies accompanying the opening of the company's new and modern Center theatre on March 5th. Paul Costello, district manager, and Ray Meyer, manager of this 500-seat addition to Warner theatre strength, are on the doorman's left in the background.



**P**RESIDENT EDWARD L. KUYKENDALL of the Motion Picture Theatre Owners of America (right) was reelected to serve a fourth year at the exhibitor organization's annual convention in Miami Tuesday morning. Born in Muncie, Ind., September 25, 1887, the executive was acrobat, balloon ascensionist, blackface minstrel man, carnival, circus and medicine show performer and impresario before entering upon a career in motion picture exhibition for which, it may be agreed, this varied experience supplied appropriate preparation.

Attending the convention and caught not altogether unprepared by a photographer who takes care of such things for the Florida Year-Round Clubs (back row in bottom picture) A. F. Baker, Kansas City, Kan., exhibitor; Dick Biebele, secretary-treasurer of the Kansas City Theatre Owners; President Kuykendall; Adolph Haas, Alexander Film Company; H. V. Harvey, San Francisco exhibitor and secretary-treasurer of the Independent Theatre Owners of Northern California; Buddy Harris, Dallas, Tex., exhibitor; (front row) Mrs. Biebele; Mrs. R. W. Snyder, Omaha, daughter of Mr. Baker; and Mrs. Ben Shlyen, Kansas City.

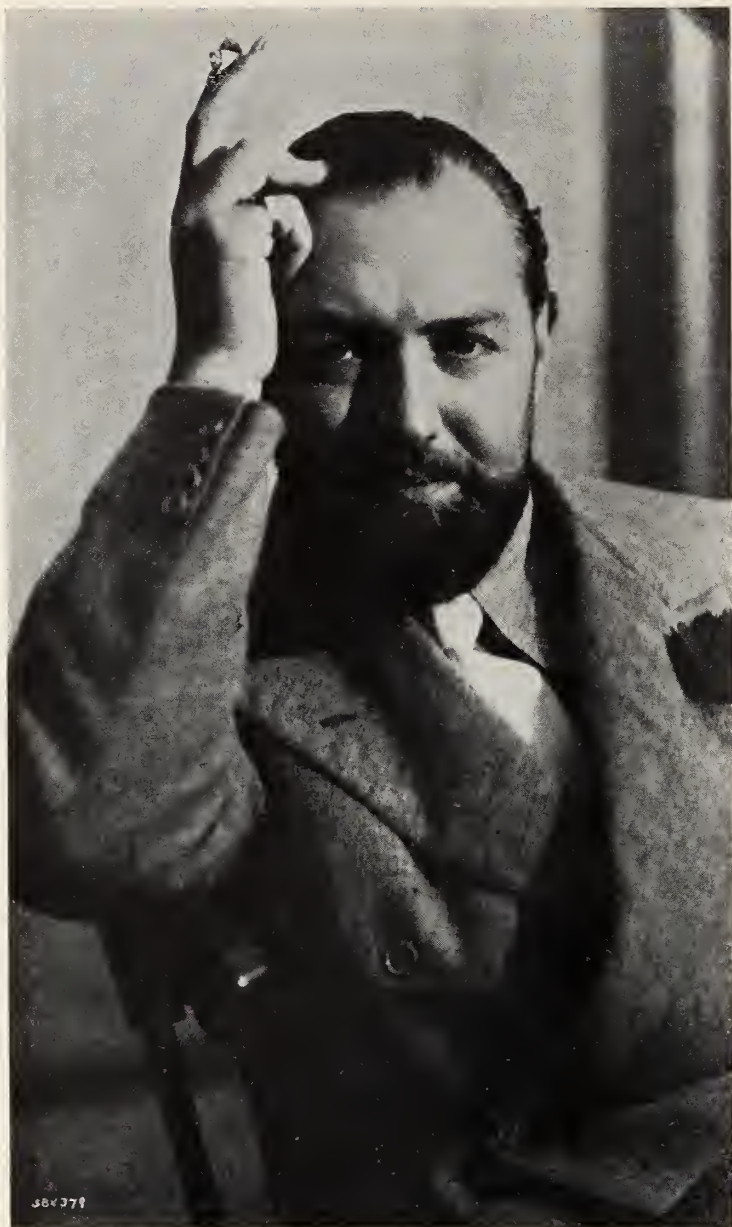


Enjoying himself, Miami and doubtlessly the convention, as informally attested at left, was David Palfreyman, head of the theatre service department of the Motion Picture Producers and Distributors of America, Inc., caught up with by the lens man at lunch on the pool deck of the Miami Biltmore Country Club.

PHOTOGRAPHS AT LEFT AND BELOW BY COURTESY OF FLORIDA YEAR-ROUND CLUBS.







**L**UDOVICO TOEPLITZ DE GRAND REY (the title conferred by the King of Italy) is managing director of Toeplitz Productions, London, a powerful and little understood figure in the British industry within which he carries on manifestly costly operations without known benefit of Italian financial resources his by birth and acquisition. Sig. Toeplitz (left) has produced independently and in concert with various organizations, including Alexander Korda's London Films. Current in America is his Toeplitz production, "The Beloved Vagabond", distributed by Columbia.

In Hollywood for United Artists product-sales conferences and caught by a split-second camera between sessions were (below) Guy Gunderson, Los Angeles branch manager; James Mulvey, vice-president of Goldwyn productions; Jack Schlaifer, western division manager who blinked as the shutter clicked, and George J. Schlaifer, United Artists vice-president

Greeting Chicago from Hollywood-bound train (in the bottom picture) are Gradwell L. Sears, general sales manager of Warner Brothers; Mrs. Carl Lesserman; Mr. Lesserman, assistant sales manager; Hal Wallis, associate in charge of production; and William Keighley, director.





# "MYSTERY", NOT CIO, STIRS LABOR, HOLLYWOOD SAYS

## No Evidence Yet Discovered to Link CIO to Movement Despite Report 6,000 Have Been Enrolled on Lewis' Orders

Mysterious agitation, still in the "planting" stage, for "new unionism" in the ranks of Hollywood production workers, was the cause this week of speculation at the California studios, but, contrary to published reports, there is no evidence yet discovered to indicate that John L. Lewis' Committee for Industrial Organization is responsible.

In distribution, however, both the CIO and William Green's American Federation of Labor appear to be laying the groundwork for extending their present fight for nationwide labor union supremacy to the unorganized motion picture exchange workers. The AFL already has succeeded in unionizing exchange staffs in four cities, winning pronounced victories over similar attempts by the CIO in at least two instances.

Evidence that Hollywood producers, like other industries, were facing a serious situation in the CIO-AFL controversy, came on Tuesday when the United Press made this flat statement from Los Angeles in a copyrighted dispatch, "On orders from John L. Lewis, the Committee for Industrial Organization today was reported to have enrolled 6,000 members in a secret drive to unionize the Hollywood motion picture industry. The campaign, it was said, will be brought into the open after the annual producer-labor conferences in New York."

"Lewis' organizers," continued the United Press, "are said to have approached key men in every phase of the industry. The 6,000 already signed range from highly paid actors and actresses to laborers carrying sacks of cement for construction of screen sets."

### See Extended Fight

In view of the American Federation of Labor's long domination of studio labor in Hollywood, the United Press dispatch was viewed with alarm by many who saw the industry in the middle of a fight between the AFL and the CIO for control of motion picture unions, especially in view of the CIO's avowed intention to continue to encroach upon AFL territory in some of America's largest industries.

Further concern was felt when the New York *Morning Telegraph*, following the United Press dispatch, elaborated on the reputed CIO "secret" Hollywood movement, and reported that "ample organization funds are said to be pouring in (in Hollywood) on orders from Lewis."

"The drive is being organized on three different fronts, before, at, and behind the camera," it was said.

Patrick Joseph Casey, official labor contact for producers on union matters at

## SHOW SIT-DOWNERS HOW TO SIT DOWN

*John L. Lewis' Committee for Industrial Organization aims to put the "sit-down" strike on a technical basis through the medium of motion pictures of sit-downers which will teach new sit-downers how to sit down.*

*Pictures were taken by the union, and were shown this week, of the sit-down strike which started on January 4th in the Philadelphia plant of Exide Battery Company, and continued for 41 days. They were screened for the first time as a form of "instruction" for other unionites when the United Electrical and Radio Workers of America on Monday staged a showing very much like the "skull-practice" of football teams whose coaches show them pictures of previous games to show the weak points in their playing.*

*Propaganda-wise, the films show the conduct of the sit-downers and indicate that they fare well in their voluntary exile. They are shown happy and smiling, listening, for example, enraptured, to the music of a Hawaiian string band, having their hair cut, and being treated by the company doctor and nurse.*

Hollywood studios, and authority on the status of motion picture labor movements, denied any fears of the producers and home office corporate executives of any disruption of Hollywood labor peace by CIO encroachments.

He informed MOTION PICTURE HERALD that he was "very much surprised" over "the excitement."

"There is no question but what a few employees in every industry are taking advantage of the fight between Mr. Lewis' CIO and Mr. Green's AFL," telegraphed Mr. Casey. "The studios have a basic agreement with five international unions, all members of the American Federation of Labor, namely the carpenters, musicians, electricians, teamsters and stage hands, all crafts under the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators."

"This agreement," Mr. Casey explained, "has been in existence for 11 years and probably is the only one of its kind that has worked out for so long a period in which both sides are absolutely satisfied with the results."

"In so far as other crafts employed in the studios are concerned, the studios are paying 25 per cent more wages than the same crafts are being paid any place else in southern California."

"The agreement between the studios and

## Casey Denies That Executives at Studios and Home Offices Fear Disruption of Labor Peace in Hollywood

the five international crafts of the AFL has four more years to run. We meet once yearly to negotiate adjustments of wage scales and working conditions. This year's meeting is scheduled to take place around the first week in April."

That agitation of some sort exists for "new unionism" in Hollywood appears certain, but that it is inspired by the CIO is extremely questioned. Two weeks ago literature urging a new Hollywood union organization was distributed at several studios, particularly at Universal in Universal City, but it definitely disproved that the material was CIO propaganda.

### Camera Crews Approached

Universal filming crews on location at Torrence, Cal., near the scene of the teamster ship strike, were plastered with "dodger" throwaways, but there was no evidence that the CIO had participated in their distribution or that Mr. Lewis' organizers instigated their creation.

It was learned from sources considered trustworthy that the CIO organizer in southern California, one Dalrymple, is not interested in organizing the Hollywood motion picture industry at this time.

The so-called "agitation" now under way for studio organization concerns the younger union craftsmen and newcomers to the industry. One group, called the White Rats, is made up of those workers who suffered during the 1933 film strike and also includes others reputedly discontented. It is organized as a unit which cannot be identified as either a new union or a fraternal group. It is continuing to recruit new members from the studios, but there is no indication it has a CIO affiliation.

### Stirring Things Up

Direct questioning of studio union members reveals no dissatisfaction or even a tendency to join Mr. Lewis' CIO. Just the same, there is a pronounced feeling that some one is stirring things up among Hollywood's motion picture workers. In canvassing the various film "Guilds" of studio workers, it was learned that only minor bit players and those whose jobs and pay checks are weakest are open to agitation.

"Back-lot" mechanical crews at one large studio in Hollywood reported that they had not been contacted by any CIO representative, and none of the studio crafts union chiefs would discuss the situation. Hollywood in general discredits reports of any official CIO drive at the studios, and feels that the rumors were "planted" by some unauthorized person.

Hollywood would be seriously concerned in any new unionization developments principally because of collisions that might ensue between

(Continued on following page)



# AGITATION STIRS STUDIO LABOR

(Continued from preceding page)

the CIO and AFL in a fight for supremacy in studio union control. Hollywood has no union problems for which itself is responsible. The studios for many years have represented as a whole one of the most highly unionized craft structures in American labor, and have abided by all of the high wage scales and favorable working agreements covering hours and conditions that have been prescribed by the craft unions.

Some idea of the possible damage from any open warfare between the AFL and CIO can be gleaned from the jurisdictional dispute between studio unions in December, 1935, which hit at the vulnerable spot, the box office.

## Electrical Workers' Issue

The union of the International Brotherhood of Electrical Workers in Hollywood, in control of a vital phase of production labor, and always one of Hollywood's most aggressive labor units, had been successfully encroaching upon union territory of the International Alliance of Theatrical Stage Employees, when, without warning, on the morning of December 1, 1935, the AFL's IATSE ordered its projectionists to stand by to strike in theatres owned by Paramount Pictures or in which Paramount pictures were showing. The IATSE at that time had been arguing with the IBEW over the status of but three members of a Paramount Hollywood production crew, each claiming supervision of the three workers, and when the IBEW gained the point, the IATSE retaliated by threatening a strike in Paramount's theatres.

The threatening darkening of theatres was averted when the highest motion picture corporate officials in New York met in the east with ranking executives of the IATSE and stipulated, by a five-year contract—not expiring until 1941—what additional crafts in the studios were to be classified as IATSE-AFL. The IATSE in that negotiation got control of propertymen, laboratory workers and cameramen, while at the same time it retained its complete control in the theatres where IATSE members man the majority of projection booths and back-stage positions.

## CIO To Charter Units

A more serious turn to the national warfare now raging between the AFL and the CIO was taken this week when the CIO abandoned its original strategy of proceeding as a loosely knit, voluntary association of unions, and decided to charter its own labor bodies, issuing certificates of affiliation to national, international, state, regional, city central bodies and other forms of local groups. Mr. Green warned that the AFL will not tolerate further CIO invasions, or any dual or rival organizations in a particular field.

CIO's next step, Mr. Green indicated, would be for the Lewis organization to set itself as a national labor organization with a name of its own clearly indicating that it was the Federation's rival. It was made clear this week, in press dispatches from the Capitol, that the CIO will now welcome independent unions in any field, whether national or local, and any other groups that it may decide to accept. It was reported in Washington that scores of applications from independent unions, unable to obtain affiliation with the American Federation of Labor, already had been made to the CIO.

Tangible signs that some Hollywood workers are being made "union-minded" and may be influenced by the "sit-down" strike hysteria now sweeping the country became evident this week with the first "sit-down" strike in production history and a demand made on studios for recognition of the Machinists' Union.

The "sit-down," one of the weapons of the CIO, was at Universal Studios, although there

## NEW GUILD IS NOT A UNION

*The general impression on Broadway that the new Theatrical Business Representatives Guild was organizing to unionize theatre managers was dispelled this week when it became definitely known that the Guild's purpose is social, and as such its membership roster will be confined to 30 members, already enlisted. They include representatives from virtually all branches of New York show business. Hal Olver, a New York press agent handling "White Horse Inn", is temporary chairman, and Dave Lustig, motion picture press representative, is temporary treasurer. The first annual election of officers is to be held in April.*

was no indication that it had anything to do with CIO organization or unionization. Some 20 workers working in Universal's "Wings Over Honolulu" refused to leave the studio until they were paid for overtime work, claiming an extra \$3.85 each as a quarter-day's pay. One hour later, the problem was settled when the studio granted the players the extra pay.

## Ballot Asked

The Machinists' Union working in Hollywood studios petitioned the National Labor Relations Board at Washington to determine a date on which to vote on collective bargaining at studios, in an attempt to force recognition of the union by the producers. Regional Labor Relations Director Towne Nylander, in Los Angeles, will set a date shortly.

Studios where the machinists are pressing their attack for recognition are the Hal Roach Studio, Warner Brothers, United Research, Universal, United Artists, Columbia and Paramount, employing some 200 of the union's members.

Another development was the order of Hollywood Photographers Local No. 659 barring from studios so-called "free lance" cameramen who do not hold union cards. Involved in this controversy were the local still photographers, unionized, who resented the influx of photographers from the east on special assignments for fan publications and national magazines.

The CIO's encroachments in motion picture unionization have not been so successful in distribution. The distribution machinery in the field is well on the road to nationwide unionization, but all under the American Federation of Labor.

Exchange unionization struck distributors unexpectedly last week when the AFL quietly succeeded in organizing exchange workers, poster clerks, film inspectresses, rewinders and shippers in Boston, after the CIO had made strong attempts to act similarly. The AFL then struck at Detroit with the same net result, and formed the Inspectresses, Shippers and Poster Handlers' Union, which demanded of exchanges the following minimum salaries: \$40 per-week for film shippers, \$35 for poster clerks and \$24 a week for film inspectresses, with time

and a half for all overtime and double-time for Sunday work.

Further progress was made this week in Cleveland and New Haven by the AFL, while the CIO evidently intended to pursue the same lines and make additional attempts to win over exchange workers.

Shippers, poster clerks and inspectresses of Cleveland exchanges were quickly organized by Walter Crease, local business representative for the American Federation of Labor, who reported that 85 per cent of the workers there had joined. Film truck drivers, rewinders, poster clerks and other exchange help will be rounded up next.

## Cleveland Scale

The Cleveland exchange union had not yet presented wage demands to the distributors, but at a meeting held last Friday night, it was understood, the following scale of minimum wages was determined: Film shippers, \$40 per week; assistant shippers, \$32.50; poster clerks, \$32.50; head film inspector, \$25, and inspectors, \$22.50. This scale varies slightly from that established in Boston for the same type of workers, but eventually, it is expected, there will be a national standardization of those exchange employes' salaries who become AFL members.

In all cases, however, where wages of unionized exchange employes exceed the new scale, the union will insist that no cuts be made by the distributors.

New Haven exchange workers met with AFL organizers with the idea of establishing a local affiliate. Another meeting, for purposes, of definite organization, was to be held in New Haven's Trades Council Hall.

Despite the advanced stage of the AFL's move in New Haven, the CIO will not abandon its project of effecting a similar exchange union there, and still hopes to organize a branch in Boston.

Informal discussions were reputedly held in Pittsburgh among a few exchange workers.

## Warning to CIO

The AFL affiliate in Omaha warned the CIO to stay away from film workers in that city, Mace Brown, president of the Central Labor Union, and a member of the Omaha branch of the AFL's IATSE issuing the warning.

Indianapolis exchange employees this week held several organizing meetings with A. F. of L. and I. A. T. S. E. representatives with indications that a union will be formed and new minimum wage scales drafted for presentation to exchange managers in the near future.

## The Theatre Field

In the theatre field, no direct developments appeared this week pointing toward immediate and complete unionization, as promised.

However, vertical unionization in exhibition appears imminent. Already in virtual control of the projectionists and stagehands and musicians, the American Federation of Labor is understood to have in mind a movement to bring into its fold all other theatre employees, such as janitors, doormen, ticket takers and cashiers.

Further problems faced distributors with the anticipated demands of the new American Advertising Guild, in New York, for minimum working hours and salaries for all exploitation, advertising and publicity employees.

The Guild was formed six weeks ago, but has succeeded in keeping secret the identities of any motion picture employees who are members. Broadway has heard that at least 50 film workers have been attending the Guild's meetings, the last session having been held in Steinway Hall on 57th Street.



# SELF-REGULATION APPEALS KEYNOTE MPTOA MEETING

## Must Prove That Industry Can Conduct Its Business Without Government Interference, Convention Is Told

Twenty-five states sent exhibitor delegates to the 17th annual convention of the Motion Picture Owners of America, at Miami's palm-tree-studded Biltmore hotel, from Tuesday to Friday. The convention had been constructed to run smoothly, without fanfare or fireworks, and it was so conducted.

The principal items that emerged were a renewed determination to effect self-regulation of exhibitor-distribution dealings and the return to office of the MPTOA's entire official slate in order to assure the accomplishment of such regulation, without governmental interference.

That "self-regulation is the keynote" was made plain at the very start of the convention by Edward L. Kuykendall, president, who declared: "We must—we will—demonstrate to the public, and the Government, that we can conduct our own business in an ethical and businesslike way, because if there is Governmental regulation of the motion picture industry, it will not stop at production and distribution. There will be no line for stoppage; it will naturally and surely regulate exhibition as well."

Mr. Kuykendall appealed strongly to all exhibitors to work for self-regulation, which, he warned, is in jeopardy because of the continued indifference of distributors toward the MPTOA's ten-point platform to improve trade practices.

### Concern Over Labor Problem

Mr. Kuykendall opened the sessions "to everybody in the motion picture business and correlated lines," and so the subjects before the delegates concerned everything from production to the building of theatres.

Outstanding, however, besides the issue of self-regulation, responsibility for which the convention placed entirely in the hands of distributors, were the immediate problems of the music seat tax, radio and non-theatrical competition, public relations and community affairs and legislation, particularly taxation.

Mentioned merely in one portion of Mr. Kuykendall's opening speech, the second big underlying story of the MPTOA, and also of the Paramount home office convention at the nearby Roney Plaza Hotel, was the deep concern over the present labor situation.

### Conciliation Board Delay Seen

Efforts of the American Federation of Labor and the Committee for Industrial Organization to organize the workers in film exchanges as a potentially effective means of seeking to enforce unionism on small town theatres through the threat to film shipments, was one of the most significant topics at both meetings.

Despite Mr. Kuykendall's public utterances at the convention for adoption by distributors of the trade practice program, especially the conciliation boards for adjusting trade disputes, there appeared to be a well defined opinion, held privately by some of the MPTOA's own leaders in attendance, that establishment of the

## NEW ENDING ADDED TO "LOST HORIZON"

*Frank Capra, producer and director of Columbia Pictures' "Lost Horizon," has discarded the ending originally used in the picture, he said this week, and is substituting one more closely approximating the actual ending of James Hilton's novel.*

*A so-called "happy ending" was used in the prints released, as a concession to audiences demanding such a climax. In the new ending, the story is left, as author Hilton leaves it in his novel, "up in the air."*

boards is remote at this time. Their opinion was based on the possibility that President Roosevelt again will call for legislation along lines of the invalidated National Recovery Administration, and also on the fact that nothing has been done toward defining the procedure of the boards, their jurisdiction, type of complaint they should adjudicate, or the nature of their personnel. Too, attitudes of distributors toward the boards are sharply divided.

### Officers Reelected

Reelection of officers was the first convention business, the board of directors acting unanimously Tuesday morning. Mitchell Wolfson, of Wometco Theatres, Miami, was elected vice-president.

Besides Ed Kuykendall, the officers re-elected were M. E. Comerford, first vice-president; M. A. Lightman, second vice-president; E. C. Beatty, third vice-president; A. Julian Brylawski, fourth vice-president; Morris Lowenstein, secretary; Walter Vincent, treasurer; Edward G. Levy, general counsel, and Fred Wehrenberg, chairman. All officers are members of the directorate.

The board, virtually certain of reelection later by the state affiliates, includes besides the officers, the following: Ben Berenstein, Joseph Bernhard, Leslie E. Thompson, Spyros P. Skouras, Edward A. Schiller, Ed M. Fay, Oscar C. Lam, Jack Miller, Morgan A. Walsh, Charles E. Williams, Charles W. Picquet, Sidney B. Lust and R. X. Williams, William Benton, Y. Frank Freeman, John J. Gillette, L. C. Griffith, Arthur H. Lockwood, Jules H. Michael, Samuel W. Pinanski, Benjamin Pitts, Lewin Pizor, William G. Ripley, John C. Stapel, Judge Roy L. Walker, Fred Wehrenberg.

### Says Trade Practices Must Improve

Edward L. Kuykendall, in his annual report on Tuesday afternoon warned that the industry itself must work out a trade practice program, based on the MPTOA's "ten-point platform." After ten months of negotiations the organization is "far from happy" over what it has accomplished, "although we feel some progress has been made." He said he refused to accept the theory that the industry "cannot work out a fair trade practice program without the Government doing it for us."

Mr. Kuykendall declared that "the cancellation privileges offered so far by the distributors are not satisfactory."

"There is no valid excuse for the score

## Unionism Movement Is a Principal Topic Outside Convention Session; Officers Reelected; M. Walsh Among Vice-Presidents

charge," he continued. "It now becomes a racket."

He deplored the "long delay" in setting up the conciliation boards. He said that the distributors will have to bear the cost of operating them.

### Sees Labor Difficulties Ahead

The MPTOA, Mr. Kuykendall said, is determined to continue with its efforts "to secure for all exhibitors—now—reasonable modification of unfair sales policies," despite the fact that "the indifference and thinly veiled resistance of the distributors to any change is bound to be discouraging." At the same time he warned against resorting to court suits, and, he continued, "legislation is just about as stupid and futile."

"Serious labor trouble looms ahead," warned Mr. Kuykendall. "The recent attempts to organize film exchange employees and others of a like service is very unfortunate. It is unworkable and without cause."

He warned exhibitors that in the fight against adverse tax legislation, they must not be "bashful or backward" in convincing the legislators that theatres are a definite community institution. He urged owners to develop local "friendships."

Radio and screen are not enemies, declared Mr. Kuykendall, but "unless the studios wake up and exercise reasonable control over star appearances they will inevitably find that the public will show them their mistake."

### Doubles "Out of Control"

The double feature situation was declared by Mr. Kuykendall to be "out of control." The number of "second-rate productions purposely made for double feature programs is rapidly increasing," he warned, adding, "Short subject production is being curtailed and cheapened."

Percentage pictures, the delegates heard from Mr. Kuykendall, "are becoming more and more of a problem," pointing to "the number of percentage pictures as compared with the quality of pictures on flat rentals."

So-called "chance games" he called a "temporary" problem.

He predicted defeat of the Dickstein bill to control the importation of alien talent.

### Calls Pettengill Bill Unworkable

The MPTOA chief called the Pettengill anti-block booking bill "unworkable." He urged that the federal copyright laws be changed, "not just to put the American Society of Composers, Authors and Publishers out of business, but to limit their demands." He recommended the Duffy bill.

"The moral tone of pictures is greatly improved," Mr. Kuykendall declared. "A large number of fine, really artistic pictures are being offered. The theatres are being operated on a higher plane. A finer and more suitable type of exploitation is available and the the-

(Continued on following page)



# TWO REPORT PROFITS, TWO OTHERS DIVIDENDS

## Western Electric Reports \$18,- 698,049 Earned Last Year, At- las Nets \$1,196,875 in Quarter

Financial interest in motion pictures this week centered upon Western Electric's annual earnings report of \$18,698,049, the conversion of an additional \$962,700 of Paramount preferred stock, Columbia Broadcasting system's earnings report of \$3,755,523 net for 1936, the completion of Imperial Pictures' financial structure, a 25-cent dividend declaration by General Theatres Equipment, a dividend of \$1.95 a share on the preferred stock of Keith-Albee-Orpheum, and a net profit of \$1,196,875 reported by Atlas for the three months ended January 31.

Included in Western Electric's earnings are those of its subsidiaries, including Electrical Research Products, Inc., which markets Western's motion picture studio recording and theatre reproducing equipments. Atlas' interests in motion pictures are through its 50 per cent ownership of RKO and its option to buy the remaining 50 per cent from the Radio Corporation of America. In addition to its earnings report, Atlas made public the extent of its holdings in the motion picture business, totaling some \$6,551,992 both in RKO and Paramount.

The Western Electric net, all of which was carried to surplus, was \$18,698,049. For 1935 it was \$2,620,279. The stockholders' report said that at the close of this year the company's plants were operating on a five day, 40 hour week at 53 per cent of capacity. The number of employees at the end of the year was 34,004, compared with 21,033 at the beginning of 1936.

Total sales were \$146,420,868, more than \$40,000,000 above the previous year. The surplus at the end of the year was \$15,130,951. Assets and liabilities were listed at \$275,419,319.

### Paramount Stock Conversions

Paramount Pictures reported to the New York Stock Exchange this week that \$962,700 of first preferred stock and 1,000 second preferred were converted into 67,479 shares of common stock in February. The conversions reduced the outstanding first preferred from 172,223 shares on January 30th to 162,955 shares on February 27th.

The claim of the Seattle First National Bank against Paramount Publix Corporation has been reduced by the Seattle federal court from \$1,420,000 to \$60,000. The corporation will pay this by issuing new debentures amounting to \$30,000 and first preferred stock for the remaining \$30,000. The claim was based on a guarantee of a lease made by the Seattle Theatre Corporation, a subsidiary of Paramount Publix, on the Paramount Theatre building in Seattle.

### Atlas Investment

The entire investment of the Atlas Corporation in the amusement industry has been concentrated in RKO and Paramount, it was disclosed in a report covering the securities in the investment company's portfolio as of January 21st, made public last week. The market value of the Atlas investment in the two companies on that date aggregated \$6,551,922.

The Atlas investment in RKO represented

\$5,239,847 of this amount, consisting of \$263,493 shares of RKO common stock having a valuation as of January 31st of \$2,338,503; \$2,128,597 principal amount of fully paid RKO six per cent debentures, having a market value of \$2,522,387; \$36,000 of part paid six per cent debentures, having a market value of \$42,660, and a purchased unsecured claim against RKO listed at \$336,297.

In addition, Atlas holds an option to purchase for \$6,000,000 prior to December 31, 1937, RCA's remaining investment in RKO, consisting of 605,731 shares of RKO common and \$4,893,327 principal amount of six per cent debentures. Lehman Brothers and other banking interests have a participation with Atlas in this option.

The Atlas investment in Paramount, on January 31st, consisted of 6,000 shares of first preferred stock having a market value of \$1,182,095, and 5,100 shares of second preferred, having a market value of \$130,050, or a total investment of \$1,312,145.

### KAO's Dividend

The KAO dividend was voted by the board of directors, to be paid out of capital surplus, on the seven per cent cumulative convertible preferred stock for the quarter ended Sept. 30, 1933. It will be payable April 1st to holders of record on March 26th.

The financing plans for Imperial Distributing Corporation were revealed last week by M. D. Kopple, investment attorney. There will be authorized for immediate issuance 500,000 shares of an original 1,000,000 share issue. A portion of the issue will be for public subscription, it was indicated. The company will have a working capital of approximately \$1,250,000 with a balance of 500,000 shares held available by bankers for the further expansion of the company.

The General Theatres dividend, payable March 31st to holders of record March 24th, followed a total of \$2 paid in dividends in 1936.

General Theatres and subsidiaries for the period June 1, 1936, to December 31, 1936, showed a net profit of \$959,509, equal to \$1.80 a share on 532,461 no par value capital shares.

### Columbia Broadcasting's Report

The Columbia Broadcasting annual report showed a time sale gross of \$27,800,000 for 1936. The net profit for the year was \$3,755,522.

This is equivalent to \$4.41 per share on the 852,335 shares outstanding. The dividends aggregated \$2,812,705.50, or \$3.30 per share, representing the largest dividend ever paid by the network. Profits for 1935 were \$2,810,078.70.

Profit from operations for the year, as of January 2, 1937, was \$4,354,746.31, after provision for depreciation of \$485,478.76.

Total current and working assets were \$6,675,631.68, of which \$1,663,669.12 is on hand. Total current liabilities were \$3,104,451.97, of which \$2,086,659.77 are accounts payable and sundry accruals.

### Pathe-GN Contract Renewal Not Expected

The printing contract between Pathe Film Manufacturing Company and Grand National Pictures, which expires in about a month, will not be renewed, O. H. Briggs, president of Pathe, indicated in New York this week. A renewal of the deal would require financing on the part of Pathe and that company is not prepared to take such a step, it was reported.

## Franklin Gets Films in Deal Stopping Suit

Franklin Theatrical Corporation, Ltd., of Hawaii, will be able to obtain all the first-run product required for the operation of its theatres under the terms of a settlement of its anti-trust suit for \$300,000 triple damages against Warners and affiliated companies, it was revealed in New York this week by Charles Franklin, Manhattan attorney for the Hawaiian theatres.

The settlement was effected through the efforts of Frederick Williams and John Dickerman, assistant United States attorneys general, in conjunction with Mr. Franklin, Gabriel L. Hess, general counsel of the Motion Picture Producers and Distributors of America, and representative of the film companies.

The suit against the Warner companies was based on a contract for 19 pictures which the plaintiff alleges it made in 1934 and which, it charged, was subsequently revoked when Warners closed a deal with Consolidated Amusement Company. This resulted in an alleged loss of \$500,000 by the plaintiff, which was spent, the Franklin company claimed, in preparing for the exhibition of the Warner pictures.

Product of other major companies will also be made available to the Hawaiian chain under the settlement, it was said.

## Court Reserves Roxy Decision

Federal Judge Francis G. Caffey in New York last week took under advisement after a hearing the rights of Roxy Theatre Corporation bondholders who have deposited their bonds with the Pounds Committee to file dissent from the proposed plan of reorganization.

Of the outstanding first mortgage bonds amounting to \$3,600,000, bonds amounting to \$2,332,000 are deposited with the committee. Bondholders holding \$200,000 of the deposited bonds have filed dissent.

Harold P. Seligson, counsel for the Tipton Bondholders' Committee, contended that bondholders should have the right to dissent and argued that a copy of the report should be mailed to all security holders. He based his argument on the fact that Roxy earnings have increased substantially in the past two months and indicated that unless a better offer were presented his committee would favor the continued operation of the house by Howard S. Cullman, present trustee.

Hearings on the fairness of the reorganization plan will get under way before Special Master Addison S. Pratt in the new Federal Courthouse March 22 and will continue from day to day. Testimony will be taken on whether the Roxy estate is insolvent to determine whether stockholders, who receive no consideration under the present plan, have an equity. The present plan, proposed by the first mortgage bondholders, provides for acquisition of the theatre by Twentieth Century-Fox Film Corporation.



# DISTRIBUTORS DECIDING ON REGIONAL INSTEAD OF NATIONAL CONVENTIONS

## Large Companies Leaning Toward Three or Two Meetings to Launch Product for 1937-1938 Selling Season

Regional sales conventions will be the rule this year for most of the large companies, early plans for the opening of the selling season for 1937-38 product indicated this week. Though convention days and announcements of productions for the new motion picture year were still two months away, home office and studio executives were beginning to discuss plans in terms unusually specific for such an early date.

While several companies have not made final decisions, it appeared certain that all but one or two of the eight large distributing companies would adopt the plan of regional conventions, in May and June. Most would have three gatherings—western, central and eastern—although several companies may hold only two meetings, one in Hollywood and the second in New York.

RKO Radio Pictures will increase its production and individual picture budgets for the new season and will schedule 48 pictures, Leo Spitz, president of the company, said this week. There will be a greater number of pictures in the higher budget brackets than ever before, Mr. Spitz said, the total to vary in accordance with material and production values. He said that flexible budgets would be maintained in order that pictures which revealed exceptional possibilities would have the benefit of additional appropriations.

### Rogers Confers at Home Office

Charles R. Rogers, production executive of Universal Pictures, has been ill of a cold since his arrival in New York from the Coast, but he has been discussing plans for the new season with home office executives. The conferences were expected to last a week.

United Artists executives, headed by George J. Schaefer, executive vice-president, who conferred on the Coast on the addition of new producers, on next season's production plans and the annual convention, returned to New York this week. Among those who took part in the discussions were Arthur W. Kelly, vice-president in charge of foreign sales; James Mulvey, executive vice-president of Goldwyn Productions, and Monroe Greenthal, advertising and publicity director.

Warner Brothers-First National will deliver its full quota of 60 productions this season, according to Hal Wallis, associate executive, who arrived in New York last week for conferences with Gradwell Sears, general sales manager, on next year's schedule. All remaining 1936-37 productions are now in work, Mr. Wallis said, and work on next season's list will start in a month. Mr. Sears and Carl Leserman, his

assistant, accompanied Mr. Wallis on his return to Hollywood.

Grand National is understood to be planning to increase its production next season to 65 pictures. The new list will include eight westerns. The first annual sales convention will be held in Hollywood about May 15th. Two of the new group of pictures will cost \$500,000 or more, it is said.

The first national sales meeting of the new Monogram Pictures will be in New York early in May, Edward Golden, sales manager, said. Twenty-two franchise holders and general managers of branches which Monogram will operate directly, are expected to attend.

Ten year franchises for the Greater New York area, held by Loew's for Paramount and United Artists product, will expire this season. One or two preliminary conversations have been held between Loew's and UA executives but no new arrangement is expected until the beginning of the new season. There have been no discussions of a renewal of the Paramount agreement. Loew officials said it was too early to predict what new arrangements would be made. Last season most of Paramount's product deals were for two years while Metro-Goldwyn-Mayer signed many three-year franchises.

### GB Business Gain Cited

A 50 per cent increase in business for the last month over average monthly revenue was reported by Arthur A. Lee, GB vice-president, with the new Jessie Matthews picture, "Head Over Heels in Love," and the Alfred Hitchcock production, "The Woman Alone," important factors in the improvement. "Silent Barriers" and "You're in the Army Now" also are soon to be released.

Leon Errol, former Broadway musical comedy star, has been signed by RKO to make four short subjects, the first to go into production early in April. A series of two-reel fashion films will be made for RKO by the Cosmicolor Company.

"Broadway Jamboree," new title for Universal's "Mr. Broadway," will be used as the title for a series of musicals to be made each year by the company.

### Beck Quits MPPDA Post

James M. Beck, Jr., former representative of the Motion Picture Producers and Distributors of America, Inc., in London, will not return to that post, according to the headquarters in New York. Mr. Beck left London three months ago following the death of his father, the late James M. Beck, former Pennsylvania Senator. No successor for the London office has been chosen as yet.

### Atlantic SMPE Unit Meets

The Atlantic Coast Section of the Society of Motion Picture Engineers held its monthly meeting at the Hotel Pennsylvania in New York Wednesday evening. S. K. Wolf, president, presented a paper entitled "Sound Films for Teaching Physical Science."

## Reich to Push Cultural Films

Cultural films showing developments in art, science and industry, will play an important part in the Reich Four Year Plan for German business and industry. Plans for the production of such films are outlined in a foreign news service bulletin published by the German cinema industry.

"The broad range of influence of the cinema," the bulletin says, "will help give the masses of the people a vivid insight into the German economy and the new values it is creating in the scope of the Four Year Plan."

"Deutschland hilft sich Selbst" ("Germany Comes to Her Own Aid") is the general title of a series of UFA cultural films soon to be released, according to the announcement. They will depict everything that is being invented by German engineers and chemists for the carrying out of the Four Year Plan, and especially for the production of raw materials.

"The increase in the production of wool, meat and fats from domestic raw materials, the creation of new materials (artificial petrol and synthetic rubber) the process of producing these things and their significance for the national economy will be shown by these cultural films," the report continues. "In addition, there is the tapping of new natural sources (petroleum)."

The announcement also describes the photographing of the reactions of plants to various stimuli by a process developed by Dr. K. T. Schultz, a German biologist.

The bulletin concludes with the line, "Responsible for the entire contents: Dr. Fritz Olmsky."

### Newspaper Ad Dispute In Albany Settled

A rate dispute between the *Knickerbocker Press* and the *Evening News*, Gannett newspapers in Albany, N. Y., and the theatres in that city was settled last week after negotiations by the publisher and M. A. Silver, division head of Warner Brothers Theatres, and Si Fabian.

The two circuits pulled all advertising out of the papers after they were notified of a rate increase on March 1st. Independent neighborhood houses followed suit. The newspapers retaliated by eliminating all motion picture publicity, including the Hollywood wire services. The theatres resorted to radio and bill posting and published a bi-weekly tabloid, the *Movie News*.

Terms of the settlement could not be learned from the theatre spokesmen.

### Warner Gets Another Theatre

The Warner Circuit Management Corporation has signed a new 14-year lease on the Symphony theatre at a total rental of \$400,000.



# PARAMOUNT PICTURES INC.

TIMES SQUARE  
CHICKERING 4 7040



NEW YORK  
CABLE ADDRESS FAMFILM

ADOLPH ZUKOR  
CHAIRMAN OF THE BOARD

March 10, 1937

## TO THE EXHIBITORS OF THE WORLD

Gentlemen:

May I take this opportunity to express to you my humble gratitude for your particular contribution to The Silver Jubilee Drive that the boys in Paramount inaugurated to commemorate my twenty-five years in the industry.

It is a heart-warming commentary on the good will and good faith that prevail in our industry.

I know of no better way to keep this faith with you, nor a more practical way of showing my appreciation, than to try to continue to give you what you need most: namely, good pictures. In fact, when I read in the many letters both from you and the boys in our exchanges what you have done and are doing to make their Drive successful, I cannot help but acknowledge the responsibility placed on me to give you the kind of product that will earn your continued support.

I feel certain that such pictures as "SWING HIGH, SWING LOW," "WAIKIKI WEDDING," "INTERNES CAN'T TAKE MONEY," "MAKE WAY FOR TOMORROW" and "KING OF THE GAMBLERS" will merit this support.

Again, I wish to thank all of you for the many kind messages and expressions of good will.

Sincerely yours,

*Adolph Zukor*





Phooey to your old man, I gotta date at a **"WAIKIKI WEDDING"**

FOLLOW HIM →



# "WAIKIKI"

**SOME PARTY! YEAH...AND SOME SHOW!...** The Biggest Silver Jubilee Box-Office Smash of 'em all. Paramount gives you Bing and Bob Burns and Martha Raye, the Trio that made "Rhythm on the Range" the ace money-maker of last Spring, plus Shirley Ross, the singing sweetheart of "Big Broadcast" in a glorious big-time Paramount Musical.

**BING CROSBY**

**SHIRLEY ROSS**



**GRASSHOPPERS...** And, boy, can they go to town in that brand-new Hawaiian Swing . . . You'll be booking passage on the next boat to the Islands.



# WEDDING"

MARTHA RAYE

BOB BURNS



**IN A PIG'S EAR...** That's where most of Bob Burns' best gags are going now he's taken such a shine to Wafford, the hula-dancing piggly wiggly of "Waikiki Wedding."



#### HAWAIIAN HIT MAKERS...

Ralph Rainger and Leo Robin, those old Hawaiian music masters (from Hollywood), give you a new set of top radio hits: "Sweet is the Word for You," "Blue Hawaii," "In a Little Hula Heaven," "Okole-hao" and "Sweet Leilani."



**SWING THOSE WEDDING BELLES...** When that "Waikiki Wedding" scene gets under lei, and the hundreds of natives start the old fire-dance...wow-w-w what a production number!



# WHO SAID IT'S A WEDDING? *IT'S A RIOT!*

*BOOK IT* and take it  
easy for the rest of  
the Spring . . .

**"WAIKIKI WEDDING"**  
BING CROSBY • BOB BURNS  
MARTHA RAYE • SHIRLEY ROSS  
GEORGE BARBIER • LEIF ERIKSON  
A Paramount Picture • Directed by Frank Tuttle





# FIVE MORE CITIES JOIN NEW MOVE FOR INCREASED ADMISSION PRICES

## Financial Writer of Newspaper Finds Indication of More Favorable Earnings Reports in Price Appreciation

The movement toward higher admission prices is gaining momentum, with increased scales put into effect in locations which have not participated previously in the general trend. The latest to report definite increases either in individual houses or throughout in the territory are Albany, Detroit, Jacksonville, New York and Salt Lake City.

Financial circles have taken note of the development as an indication of reports of more favorable earnings. Commenting on the motion picture situation in general an editorial writer in the financial section of the New York *Herald Tribune* last week said:

"The way motion picture attendance held up during the depression is rather good evidence of the serious manner in which many persons take their 'movies'. With the current wave of increased salaries and shortened working hours, further advances in the motion picture field seem a strong possibility. Last year theatre attendance set an all-time high with an estimated audience total of 4,180,000,000, according to Poor's Industry and Investment Surveys. [International Motion Picture Almanac estimated the weekly attendance last year between 80 and 85 millions a week.—Ed.] This came about partly because the average film improved in quality. Producers found generally that the more expensive films, costing upward of \$500,000, were profitable ventures. Another good side of the picture is the fact that small advances in admission prices have been possible in certain quarters."

Increases have been instituted in Albany at the RKO Palace, a Fabian house, and at Warner Brothers' Strand from 25 and 40 cents to 30 and 50 cents minimum and maximum.

A proposed increase in the top admission from 35 to 40 cents at three large houses in Canton, Ohio, has been abandoned. An increase from 10 to 15 cents is now in effect at most of the subsequent-runs in the city.

### "Early Bird" Scale Raised

First-run houses in Detroit have made the 65-cent rate effective at 1 P. M. instead of 5 P. M. on Sundays with the opening price remaining at 40 cents.

H. C. Moore, manager of the Riverside, a neighborhood house in Jacksonville, has increased his prices for family night, Thursday and Friday, from 10 to 15 cents. On other days the prices are 25 cents for adults and 10 cents for children.

All first-run downtown theatres in Kansas City are operating under the same price schedule for the first time in over a year, following revisions upward and downward. The Mainstreet cut balcony prices to 25 cents and the Tower increased the evening

## DEFENDS TRIPLE BILLS FOR SUNDAY RECEIPTS

*Triple features bring in enough extra patronage to warrant the additional expense and decreased "turn-over" only on Sundays, according to E. S. Young, operator of the Roanoke and Central theatres in Kansas City.*

*This is due, Mr. Young believes, to the fact that on Sunday more than on any other day in the week neighborhood lines disappear and a good program draws patronage from almost any part of the city. Also, on Sundays, patrons have time to sit through three features.*

price for orchestra seats from 35 to 40 cents.

An attempt to raise prices for Sunday matinees and ultimately all through the schedule in Lincoln has been abandoned by Milton Overman, city manager of the Westland circuit. In December Mr. Overman increased his prices to a 35-cent top in the Varsity. Last week after a trial of three months he dropped the price at the first run house to the original 25 cents scale and resumed a double feature policy.

Price increases of five cents during the week and 10 cents on Sunday were instituted by the Loew, RKO and Skouras circuits in the Bronx when Bank Night and Screeno were abandoned by the theatres in the New York territory. The circuits have also raised prices in other houses in the city and it is expected that the smaller circuits and independents will follow with similar increases.

The Victory, Intermountain house in Salt Lake City, has advanced its scale from 25 cents to a 35-cent top.

## Odlum Cited Again In New Atlas Suit

A new suit has been filed in the supreme court of New York against Floyd B. Odlum, president, and other directors of the Atlas Corporation, charging that they wasted the assets of a subsidiary, Federated Capital Corporation. Atlas owns 50 per cent of RKO and holds an option to purchase the remaining 50 per cent from RCA. The action was filed by R. Myrtle Mankovitch of New Bedford, Mass., who describes herself as the owner of record of 31 shares of Federated, which was taken over by Atlas about six years ago. The defendants have asked that the action be dismissed.

## Warners File Answer

Warner Brothers Pictures, First National, Vitaphone and Vitagraph have filed their answer in the \$15,000 suit brought by Mary McFadden charging plagiarism of her title, "Girl Trouble." The answer denied that the plaintiff owns the title and also sets forth that the title had been used previously and is public property.

## Suit Over Color Camera Resumed

Trial of the suit brought by Tricolor against Technicolor charging infringement of a patent was resumed this week. Technicolor opened its defense late last week by denying all the charges. Experts of photography testified that cameras embodying the basic principles of the Jones patent, which is controlled by Tricolor, were in use in America, England and France for two years prior to the issuance of the Jones patent and declared the Tricolor action to be "an attempt to levy tribute upon the industry for something which Tricolor did not originate."

Dr. Russel Otis, consulting attorney and photography expert, testified last Thursday as Tricolor attorneys endeavored to prove that certain principles of the Jones camera are embodied in the camera currently being used by Technicolor.

Charles F. Jones, self-styled inventor of the camera, also took the stand and testified that sketches and drawings of his camera were destroyed in a fire at Redwood City two years ago. He submitted in evidence copies of contracts with San Francisco capitalists as proof of the sale of his idea.

## Syracuse Adds To Film Course

A laboratory plan which includes the showing of motion pictures and analysis of scenarios has been added to the cinema appreciation course conducted by Professor Sawyer Falk at Syracuse University.

Undergraduates will examine scripts, analyze them in terms of sequence and in general become familiar with cinema terminology. The picture being discussed will then be shown at the Civic University theatre and the students will make a careful scrutiny of definite scenes which afford examples of various film construction.

"The Life of Louis Pasteur," "Little Women," "It Happened One Night" and "Lady for a Day" have been loaned to Professor Falk by Warner Brothers, Columbia and RKO for the course. Established in 1934, the course is one of the most popular at the university, attracting as many as 90 students each semester.

## French Select "Mutiny"

"Mutiny on the Bounty" has been adjudged the best foreign picture of 1936 in a poll conducted by the French fan magazine, *Pour Vous*. "Mayerling," directed by Anatol Litvak, and starring Charles Boyer and Danielle Darrieux, all of whom are now in Hollywood, was voted the best French picture.



## Spitz to Head Boards in Place Of Aylesworth

Leo Spitz, president of RKO, has been elected chairman of the board of Keith-Albee-Orpheum and B. F. Keith Corporation, two of the company's theatre operating subsidiaries, it was announced in New York Tuesday. Mr. Spitz succeeds Merlin H. Aylesworth who resigned to take an executive position with the Scripps-Howard newspaper chain.

A dividend of \$1.75 per share on the KAO cumulative preferred was also declared this week out of capital surplus for the quarter ended September 30, 1936, payable April 1 next to holders of record on March 26. Dividend arrears on this stock thus will amount to \$24.50 a share as of April 1.

Meanwhile, Federal Judge William Bondy in New York has reserved decision on the petition of Irving Trust Company, trustee in the reorganization of RKO, for permission to pay the principal and interest of \$600,000 worth of four per cent first lien notes. The trustee stated that \$250,000 is now in the hands of the Chemical Bank and Trust Company, as trustee, and that the additional \$350,000 can be paid from the cash surplus now held by RKO Radio Pictures, Inc., the producing subsidiary of RKO. A saving of \$3,000 a month in interest charges will be effected.

Hamilton C. Rickaby, representing the Atlas Corporation, proponent of the RKO plan of reorganization, opposed the motion on the ground that payment will delay the proposed plan and that it would leave insufficient working capital with the producing unit.

A. Hunt, representing holders of \$1,118,500 extended second lien notes, and Stuart Updike, representing Time, Inc., which also holds extended second lien notes, opposed the motion, both feeling that the plan of reorganization would be delayed.

Judge Bondy indicated that he might send the entire matter to a special master for a report.

### St. Louis Variety Dinner

More than 600 guests attended the annual dinner of the St. Louis Variety Club last Friday night at the Hotel Jefferson. Ray Colvin, president, and Harold W. Evans were in charge. Profits are to be donated to the Child Conservation Conference of St. Louis.

### Adams Joins Radio Staff

Vernon H. Adams has joined Radio Pictures as a member of the public relations department under Leon J. Bamberger. He will handle special exhibition cooperation to foster the wider study and discussion of picture appreciation in universities, schools and clubs.

### Critic Goes to Hollywood

Karl Krug, critic and columnist for the Pittsburgh *Sun-Telegraph*, is in Hollywood to do a series of interviews and studio stories.

## SHORT PRODUCT PLAYING BROADWAY

Week of March 13

### CRITERION

Rhythm on the Rampage... RKO Radio  
Hillbilly Goat ..... RKO Radio  
Star Reporter, No. 2..... Paramount

### MUSIC HALL

Screen Snapshots, No. 6... Columbia  
Pathe Topics, No. 5..... RKO Radio  
Mother Pluto ..... United Artists

### PARAMOUNT

An Underwater Romance... Paramount  
Bunny Mooning ..... Paramount

### RIALTO

Where Champions Meet... Paramount  
It's on the Record..... Universal

### RIVOLI

Mother Pluto ..... United Artists  
Putting on the Dog..... RKO Radio

### ROXY

Little Sweet Pea..... Paramount  
Off the Horses..... Educational  
Islands of Netherlands  
India ..... Major Peter Devlin

### STRAND

Under Southern Stars..... Vitaphone  
Picador Porky ..... Vitaphone

## Theatre Grosses For 1935 Total \$508,196,000

Receipts of the motion picture theatres of the country in 1935 aggregated \$508,196,000, according to a preliminary report made public Friday by the United States Census Bureau in Washington.

A total of 12,024 houses was counted by the bureau, including both straight picture and picture-vaudeville theatres.

The bureau reported 6,104 proprietors and firm members active in the operation of these houses, which gave employment to an average of 93,052 persons throughout 1935 and had a total payroll of \$102,804,000, of which 98,855,000 was for full-time and \$3,949,000 for part-time employment.

A total of 158 legitimate stage and opera theatres was also counted by the bureau, with box-office receipts of \$19,630,000 for 1935. There were 62 active proprietors and firm members and an average of 3,642 employees. The total payroll was \$8,030,000, of which \$6,582,000 was for full-time and \$1,448,000 for part-time workers.

The theatre totals were given by the bureau in making public its figures on places of amusement, covering 37,677 establishments with total receipts of \$699,051,000. The theatrical branch of the industry accounted for approximately one-third of all establishments and about 75 per cent of the receipts.

### Australia Picks "Romeo"

The recently formed Film Critics' Guild of Australia picked "Romeo and Juliet" as the best picture released in that country in 1936. "Orphan of the Wilderness" was selected as the best Australian produced film.

## Films Rented in New York Ruled Subject to Tax

The court of appeals in Albany, N. Y., on Tuesday unanimously ruled that all motion pictures rented or distributed in New York City are subject to the city's local two per cent emergency sales tax. The decision was made in a case of the United Artists Corporation which sought to avoid paying a tax of \$21,288.92 on films rented in New York City from December 10, 1934, to May 31, 1935.

The United Artists action was in the nature of a test case to determine whether or not all of the distributors in Manhattan were effected by the tax for all the companies contended that the films were rented and never came to rest and therefore could not be taxed.

The court's opinion said:

"The transaction which is the subject of the tax under review consists of the transfer by the distributor to the exhibitor of the possession of corporal property in the form of positive and negative prints of photoplays, with the license to use or exhibit them for a specified time. The license to exhibit without the transfer of possession would be valueless.

"Together they are one transaction and constitute a sale within the law. In so far as this sale originates and is consummated in New York City, it is subject to the tax."

Meanwhile, a petition for a writ of certiorari will be sought in the United States supreme court in a further effort to have film rentals exempted from the New York sales tax, it was said at the offices of O'Brien, Driscoll and Raftery, attorneys for United Artists, when the decision of the Albany court was made known.

### Friars' Frolic March 28th

The Friars' Club will hold a frolic at the Alvin theatre, New York, on March 28th. Talent promised includes: James Barton, Reginald Gordon, Bob Hope, George M. Cohan, Bert Lahr, Jimmy Durante, Harry Hershfield, J. C. Flippen, Buster West, Rudy Vallee, the Three Swifts, Mels, Kirk and Howard, Vincent Lopez, Benny Fields, Eddie Davis, Gil Gary, Ken Kling, Harry Fisher, Jan Pearce, Paul Draper, Cross and Dunn, Smith and Dale.

### AMPA Honor Guests

Rudi Feld, formerly with UFA in Berlin; Ludwig Gore, newspaper feature writer; Mrs. Adrienne Peabody, numerologist, and Elizabeth Allan were the guests of honor this week at the luncheon of the Associated Motion Picture Advertisers at the Hotel Edison.

### Warner Club Dance

The New York Warner Club held its spring dance and card party at the club-room in the home office Friday night. A. W. Schwalberg, Max Blackmah, Harold Rodner, Harry Mayer, Jules Levey and Irving Birnbaum were in charge of the affair.



I want my money  
back . I didn't strike  
oil under my seat.\*



**SOLVE THE PROBLEM — PATRONS WANT  
PICTURES! TRICK OPPORTUNITY GAGS  
ARE A CONFESSION OF WEAKNESS . . .**

Good features plus good shorts are all  
that's needed—Here is M-G-M's latest  
two-reel Showmanship Special which you  
can absolutely bank on at the boxoffice

# **S E R V A N T OF THE P E O P L E**

**The Story of the Constitution  
of the United States**

**IT'S THE MOST TIMELY PICTURE EVER MADE**—The most discussed subject in  
the nation's history will make short subject history on **YOUR** screen . . .

**READY FOR APRIL 9th RELEASE**



# SMPE SURVEYING COUNTRY TO EFFECT STANDARDIZATION OF THEATRE PLANS

## Projection Practice Committee Sends Questionnaires to Exhibitors, On Screens, Projection Problems, Interior Sizes

Construction and operating plans for "model" motion picture theatres in the future may be based upon the results of a survey undertaken this week by the Society of Motion Picture Engineers to obtain data on the sizes and kinds of screens, on projection distances and angles, types of projection light sources and all theatre interior dimensions.

With such information, the Projection Practice Committee of the SMPE, which is conducting the study, hopes eventually to be able to construct standard or model plans for various types of theatres. These plans will include schedules of screen sizes, screen brightness, and much other information of anticipated value to theatre architects and theatre owners.

The Projection Practice Committee's standard projection room plans and specifications, which were formulated some time ago, have, according to a statement from the SMPE, "done much to bring about a standardized practice in projection room design, and it is believed that the results of the present survey and preparation of standardized theatre plans will contribute far more to successful theatre operation."

The survey is being conducted under the leadership of Harry Rubin, chairman of the Projection Practice Committee. A questionnaire has been mailed to hundreds of theatres with a request that the theatres supply the needed data.

The basic idea behind the study is to settle the perennial question of what is required to obtain a first-class picture on the screen.

"It is felt that the solution of the problem will be of inestimable value to the exhibitor," said Mr. Rubin.

With that end in view a chart has been prepared which will enable theatre owners to supply the data desired. "This information," the SMPE advises, "is not being gathered for any commercial organization or for sales purposes and will be treated as strictly confidential by the Society."

Specifically asked for on the chart are: the length of the line from seats to screen and the width; seating capacity, type of screen in use, type of projection light source in use, type of current and voltage in projection room, focal length of projection lens, angle of projection in degrees, year of erection or basic alteration of theatre, name and location of theatre.

## Warner Zone Managers Meet

Eastern and southern Warner theatre zone managers met in New York Monday with Joseph Bernhard, general manager of the circuit. Policies and bookings were discussed. Field men attending included James Coston, Chicago; Nat Wolf, Cleveland; I. J.

Hoffman, New Haven; Don Jacocks, New Jersey; Moe Silver, Albany; Ted Schlanger, Philadelphia; Harry Kalmine, Pittsburgh; John Payette, Washington; Herb Copelan, Atlantic City, and Howard Waugh, Memphis. Home office executives who attended were: Clayton Bond, Harry Goldberg, Edward Hinchey, Nat Fellman, Stewart McDonald, Herman Maier, Frank Phelps, Abel Vigard, Harry Rosenquest, Louis J. Kaufman and Frank Cahill.

## John Goodrich Dies; Veteran Film Writer

John Fish Goodrich, veteran motion picture writer, died in Hollywood last weekend following an abdominal operation. Born February 18, 1887, at Delavan, Wis., Mr. Goodrich was educated at Keokuk High School, Iowa State College and Cornell University and the University of Chicago. He had been a screen dialogue writer for some time, working on such pictures as "Fast Life," "Flirting Widow," "The Deluge" and "The Healer." His widow, Frances Munally Goodrich, a non-professional, survives.

## W. Graham Browne

W. Graham Browne, veteran British actor and producer who toured the United States with his actress-wife, Marie Tempest, died in London last week. His most recent stage appearances were in "The First Mrs. Fraser," "The Vinegar Tree" and "The Command to Love."

## Dr. Elihu Thomson

Dr. Elihu Thomson, one of the founders of General Electric, died at Swampscott, Mass., Friday at the age of 83. Surviving are his widow, and three sons by a previous marriage, Royand D., Malcolm and Donald T. Thomson.

## E. J. Horn

Funeral services were held in New York late last week for Edward J. Horn, pioneer newsreel cameraman, at the Riverside Memorial Chapel. Mr. Horn died last week in Florida after an illness of several months. Interment was in Linden Hill Central Synagogue Cemetery, Queens.

## Mrs. Harry Bartlett

Mrs. Harry Bartlett, known on the vaudeville stage for many years as Gracie May, died last Friday at the South Side Hospital, Bay Shore, N. Y., at the age of 73. For the last nine years she had been living at the Percy Williams Home at East Islip, Long Island.

## G. Signoret

Garbirl Signoret, prominent French legitimate theatre and motion picture star, died in Paris Tuesday at the age of 59 following an operation. One of his most successful roles was that of Marshal Lyautey in the picture, "Les Hommes Nouveaux."

## Universal Picks Same Directors

All directors of Universal Pictures Company were reelected at the annual meeting of stockholders at Wilmington, Del., on Monday. The directors are:

For the common stock—J. Cheever Cowdin, Budd Rogers, William Freiday, Charles R. Rogers, Paul G. Brown and P. D. Cochran. For second preferred stock—R. H. Cochran. For first preferred stock—Meyer Schine and Willard S. McKay.

The company also reported to the Stock Exchange in New York that in the year ended October 31 it paid James Whale, director, \$105,000; Gregory LaCava, director, \$102,250, and Irene Dunne, actress, \$102,777.69. The Standard Capital Company received \$54,250 for services of J. Cheever Cowdin, chairman of the board of Universal, and eight officers, general counsel and employees received \$283,939.18, while 37 producers, directors and artists were paid \$1,633,218.47.

## Funeral Services Held For Joseph Skelly

Funeral services for Joseph P. Skelly, manager of exchange operations for RKO, who died suddenly last Monday in St. Louis, were held from the Church of the Presentation, Rockaway Avenue, Brooklyn, last Friday. A requiem mass was sung and interment was at Holy Cross Cemetery, Flatbush.

## Edward Leming Dies

Edward Leming, 63, projectionist at the Capitol at Madison, Wis., and former operator of the Palace there, is dead. He had been associated with Madison theatres for the past 27 years.

## John Honthaner

John Honthaner, 57, manager of the Tivoli and Comet in Milwaukee, is dead. Funeral services were held there last Friday. He is survived by a son, one brother and five sisters.

## Allen Ward Nagle

Allen Ward Nagle, 44, actor, died in New York of pneumonia last Friday. He is survived by his mother, Mrs. Mary Nagle. For the last year he had been with the WPA Experimental Theatre.

## Frank J. Hohm

Frank J. Hohm, long owner of the Orpheum, East Side community house in Buffalo, is dead there after a long illness. Prior to taking over the Orpheum he was manager of the Cameo and later the Avon.

## L. A. Blumberg

Leonard A. Blumberg, 58, former general manager of Shubert Theatres in Philadelphia, died there late last week.





The artist does hand-springs when he learns that Jean Harlow and Robert Taylor are co-starred!



Just  
because  
**JEAN  
HARLOW**  
hires  
**ROBERT  
TAYLOR**  
as her butler—  
does that make  
him the lady's  
**"PERSONAL  
PROPERTY"**



*It's really delightful  
and such good box-office!*

**JEAN HARLOW • ROBERT TAYLOR**  
in  
**"PERSONAL PROPERTY"**  
with Reginald Owen  
A Metro-Goldwyn-Mayer Picture  
**A W. S. VAN DYKE Production**  
Produced by John W. Considine, Jr.



# WARNED AGAINST COURT ACTIONS

(Continued from page 15)

Referring to the campaign of Allied States Association of Motion Picture Exhibitors for legislation in the states to divorce producer-distributors from exhibition, Mr. Kuykendall predicted that, beginning with constitutionality tests, "the battle will go on and on." He declared his doubt "of any actual results beneficial to the thousands of really independent exhibitors."

He concluded with a tribute to the trade press "for their fairness in handling the various issues that have come up during the past year."

Later, Mr. Kuykendall told reporters that exhibitors had a complaint against the public's non-support of "clean" films.

## Phillipson Urges Equipment Show

A proposal that the MPTOA sponsor a comprehensive trade showing of equipment accessories and furnishings at its national convention was made by Percy Phillipson, president of Automaticket, Ltd., of London, in addressing the MPTOA. He urged that the trade exhibition be patterned after the one held in connection with the annual meetings of the Cinematograph Exhibitors Association in England since 1928, with 100 to 150 exhibits.

Mr. Kuykendall turned over to the convention the following letter from Franklin Roosevelt:

"I am glad to send hearty felicitations to the annual convention of the Motion Picture Theatre Owners of America. And it is pleasant in these happier times to acknowledge once more the fine support which the Motion Picture Theatre Owners of America gave the agencies of recovery during the depression.

"I wish for your deliberations at Miami the fullest measure of success."

## Fire Losses Low

Fire losses in the industry the last eight years have been less than those of any other industry in the United States and, possibly, in the world, Henry Anderson, manager of Paramount's insurance department, said Thursday. He paid tribute to the MPPDA's fire prevention activities, especially in the 376 film exchanges. He said Paramount's total fire loss has been less than \$1,500 in the eight years.

"If the losses in any class of business, such as the theatre business, are high," Mr. Anderson pointed out, "the insurance rates for that industry are made correspondingly high. If the losses are low, we may expect to obtain lower rates."

Morris Lowenstein, national MPTOA secretary, from Oklahoma City, after complimenting Miss Helen O'Toole, of the headquarters in New York, for her services, pleaded strongly for effective organization of the entire business, particularly against inimical legislation.

## Levy Urges Chance Game Fight

Edward G. Levy, of New Haven, Conn., reporting as general counsel and chairman of the resolutions committee, urged exhibitors to consult their attorneys to determine the legal status of chance games in their states.

Mr. Levy analyzed important state and federal court decisions of the past year. He pointed out four important cases which probably will reach ultimate decision before the next convention; the Philadelphia double feature case, Perelman vs. Paramount and other distributors; the case of Brandt Theatres, New York, vs. Loew's and other distributors, alleging conspiracy in restraint of trade in violation of New York State's anti-trust laws, the "divorce" cases and the Ohio playdate law.

Mr. Levy declared that "whether the proposal of divorce is for the average exhibitor a boon or a boomerang," he was certain that

## CRITICS TOUR SWEDEN AS CIRCUIT'S GUESTS

*Edward Silverman, president of the Essaness Theatres in Chicago, is sponsoring a trip through Sweden for four newspaper critics as a promotion stunt for his Julian theatre, which plays predominantly Swedish and other Scandinavian pictures.*

*Clark Rodenbach of the Daily News, Carol Frink of the Herald and Examiner, Dorothy Deere of the Evening American and Doris Arden of the Daily Times have been granted leaves of absence by their editors to make the tour and all will write articles on their trip.*

"ultimately the United States Supreme Court will be asked to pass upon its legality."

The distributors now fighting the Ohio law prohibiting preferred playdates, enactment of which was temporarily restrained pending a court determination, are basing their attack, he said, on "irregularity of federal copyrights," interference with interstate commerce, deprivation of property without due process, and denial of contractual rights.

## 21 Equipment Display Booths

Theatre admissions amounting to \$400,000 weekly may be dependent upon the patronage of the totally deaf or persons of impaired hearing, Dan D. Halpin, vice-president of Dictograph Products Company, told the convention on Thursday.

Twenty-one equipment display booths lined the walls of the convention hall.

The displays were conducted by Forest Manufacturing Corporation, Belleville, N. J.; International Seating Corporation, Union City, Ind.; Paramount Pictures, Inc.; Wenzel Company, Chicago; Wagner Sign Service, New York; Electrical Research Products, Inc.; Motiograph, Inc., Chicago; National Screen Service; Hollywood Advertising Company, New York; General Register Corporation, New York; Hurley Screen Manufacturing Company, Long Island City, and National Carbon Company, Inc., occupying three display booths; C. S. Ashcraft Manufacturing Corporation, Long Island City; Dictograph Products, New York; RCA Manufacturing Company, Camden, New Jersey.

Thomas F. Joyce, advertising manager of RCA Manufacturing Company, told the exhibitors a complete chain of technical developments that has come out of the sound laboratories extends from recording to projection.

Mr. Joyce mentioned "Ultra-Violet Light" and the "Push-Pull" or double sound track methods in recording, for which Columbia, Pathe News, Twentieth Century-Fox, Republic, RKO, Warner Brothers and Walt Disney have contracted. A "non-slip" sound printer has been developed for laboratory processing, and a series of improvements made in "High Fidelity" reproducers for theatres.

Mr. Joyce predicted that motion picture producers will use television to show trailers.

Convention business was routed into committee rooms and thence to the convention floor in resolutions. Ten committees named by Mr. Kuykendall were:

RESOLUTIONS—Edward G. Levy, New Haven, chairman; Edward M. Fat, Providence; B. N.

Berinstein, Los Angeles; William Vuono, Stamford, Conn.; Robert A. McNeil, San Francisco.

MUSIC TAX—Charles W. Picquet, chairman; William Benton, Saratoga Springs, N. Y.; A. Julian Brylawski, Washington, D. C.; Jules H. Michael, Buffalo.

UNFAIR TRADE PRACTICE—O. C. Lam, Rome, Ga., chairman; H. W. Harvey, San Francisco; Arthur H. Lockwood, Middletown, Conn.; Nat M. Williams, Thomasville, Ga.

RADIO AND NON-THEATRICAL COMPETITION—John C. Stapel, Columbia, Mo.; Samuel Pinanski, Boston; J. C. Shanklin, Ronceverte, W. Va.

ENTERTAINMENT VALUES—H. J. Griffith, Oklahoma City, chairman; Benjamin Pitts, Fredericksburg, Va.; M. C. McCord, Little Rock, Ark.; Mack Jackson, Alexander City, W. Va.

PUBLIC RELATIONS AND COMMUNITY AFFAIRS—M. A. Lightman, Memphis, chairman; Max Tabackman, New Haven; William Missner, Lancaster, Pa.; Samuel Pinanski, Boston.

CONCILIATION AND ARBITRATION—Lewin Pizor, Philadelphia, chairman; William G. Ripley, Longview, Wash.; A. F. Baker, Kansas City; Brownie Akers, Oklahoma City.

LABOR RELATIONS—Fred Wehrenberg, St. Louis, chairman; I. W. Rogers, Cairo, Ill.; Sidney B. Lust, Washington, D. C.; Morris Leonard, Chicago.

LEGISLATION AND TAXATION—Roy L. Walker, Lampasas, Texas, chairman; R. R. Biechele, Kansas City; Carter L. Barron, Washington, D. C.; M. C. Moore, Jacksonville, Fla.

CREDENTIALS AND RULES—M. E. Comerford, Scranton, Pa., chairman; Dewey Mousson, Nashville, Tenn., and Louis C. Hehl, St. Louis.

Designation of Mr. Comerford to the chairmanship of the credentials and rules committee was honorary. Mr. Comerford, in his long illness, could not participate at Miami.

## Rogers Fund Outlined

Major Leslie E. Thompson, of RKO, and A. P. Waxman, conducting the Will Rogers Memorial Fund, outlined the campaign which will last through the week of April 30th.

Charles B. McCabe, publisher of the New York *Daily Mirror*, was invited to address the convention.

Warner Baxter and Evelyn Herbert led a contingent of personalities from Hollywood.

Invitations also were extended to Charles Edison, assistant secretary of the navy; Robert H. Jackson, assistant United States attorney general; James J. Davis, United States senator from Pennsylvania, and Sol A. Rosenblatt, former deputy administrator of the code under the National Recovery Administration.

Paramount staged a "Swing High, Swing Low" premiere at the Sherman Square theatre, and GB Pictures opened "Great Barriers" at the Lincoln theatre.

Estimates placed the number in attendance at 1,000. Hotel reservations actually recorded were said to have far exceeded those of any previous MPTOA convention.

The convention officially opened at 3 P. M. Tuesday. Mitchell Wolfson presided. The invocation was read by the Reverend Les Barnett, of Congregational Church, Coral Gables. In the absence of Fred P. Cone, governor of Florida, Alto Adams welcomed the delegates. M. A. Lightman responded and introduced Mr. Kuykendall. Dr. George Henry Bradford acted for A. D. H. Fossey, Mayor of Miami.

The convention committee reported that representatives of exhibitors were in attendance from 25 states.

Wednesday morning was devoted to a dis-

(Continued on following page, column 3)



## Paramount Chiefs At Miami for Own Theatre Session

Timed to enable its theatre partners to participate in the annual convention of the Motion Theatre Owners of America, Paramount Pictures on Thursday inaugurated a three-day executive conference in Miami, Fla., at the Roney-Plaza hotel, with home office officials and 44 Paramount theatre executives in attendance, to discuss product and theatre operations.

Renewed discussions of limiting "B" picture production in relation to the number of "A" pictures produced was to be one of the features of the meeting. There is a probability that, as a result of the discussions, Paramount's new season schedule may be planned on the basis of production of an "A" picture for every "B" picture scheduled, or some such limited ratio.

In addition to the product discussions, the conferees were given complete information on the company's attitude toward the measures calling for separation of theatre interests from production and distribution organizations which have been introduced in six state legislatures by Allied States Association up to date. Another subject of discussion were the current theatrical unionization moves by the International Alliance of Theatrical, Stage Employees and Moving Picture Operators, particularly the relation between the organizing of exchange employees and the further unionization of theatre service staffs. General theatre operating problems and policies, the exchange of ideas and air conditioning also occupied the sessions.

Paramount executives who attended the meeting included:

Adolph Zukor  
Barney Balaban  
Stanton Griffith  
John Balaban  
Neil F. Agnew  
Robert Gillham  
Y. Frank Freeman  
Austin C. Keough  
C. J. Dunphy  
J. J. Unger  
Leon D. Netter  
M. F. Gowthorpe

Frank Meyer  
Max Schosberg  
Henry Anderson  
Harry Kalcheim  
Fred Mohrhardt  
J. T. Knight, Jr.  
Harry Nadel  
E. Paul Phillips  
Robert Weitman  
Harry Royster  
Al Wilkie

In addition, the theatre partners and associates attending included:

Frank C. Walker  
Carl Bamford  
Nathan Goldstein  
William K. Jenkins  
A. N. Notopoulos  
E. H. Rowley  
G. C. Walsh  
Harry Smith  
Adam Adams  
E. C. Upton  
C. J. Shaw  
J. J. Fitzgibbons  
Karl Hoblitzelle  
E. V. Richards  
R. B. Wilby  
Robert Blair  
M. C. McCord  
L. McKeachneay  
Jack Katz  
Arthur Lucas  
H. B. Robb  
F. J. Miller  
R. W. Bolstad  
Harry Oliphant  
Nash Weil  
G. W. Trendle  
R. C. Frost  
Claude Lee  
M. C. Talley  
Tracy Barham

A. H. Blank  
G. R. Branton  
J. C. Clemmons  
L. J. Ludwig  
R. J. O'Donnell  
V. R. McFaul  
H. L. Nace  
H. F. Kincey  
George Zeppos  
H. W. Glidden  
J. Sullivan  
Marion Coles  
J. J. Friedl  
M. J. Mullin  
Samuel Pinanski  
Walter Immerman  
Charles Perrine  
Hunter Perry  
L. Shane  
J. J. Rubens  
Harry David  
T. Deboer  
Leon Savell  
M. A. Lightman  
S. A. Lynch  
N. L. Nathanson  
E. J. Sparks  
Frank Rogers  
B. B. Garner



Paramount executives attending the company's 17th annual theatre partner conferences at Miami included (seated) Frank Freeman, vice-president in charge of theatre operation; Adolph Zukor, chairman of the board; Barney Balaban, president; and (standing) Karl Hoblitzelle and Robert J. O'Donnell, both of Dallas.

### Boston Court Takes Action Under Advisement

A plea to dismiss the \$100,000 anti-trust suit brought by the Commonwealth Amusement Enterprises, Inc., against Colonial Theatres, Inc., in the federal court in Boston was taken under advisement Wednesday morning by Judge Sweeney. The case is one of six being prosecuted by Attorney George S. Ryan for the Charles Morse circuit against large distributors and others. Mr. Ryan also is attorney in charge of two similar actions, one for Mrs. Loretta Momand and one for Louis Anger.

### Salesmen Addressed in Telephone Conference

Ned E. Depinet, vice-president of RKO Radio, addressed 33 of the company's branch managers last Saturday in a nationwide telephone conference as part of the Jules Levy Fifth Anniversary sales drive. Among the salesmen mentioned by Mr. Depinet in his congratulatory remarks were F. G. Ross of Boston, S. Whitehead and Joseph Rubenstein of Los Angeles, F. L. Raper and C. J. Dressell of Minneapolis and E. J. Epstein, J. J. McFadden, Jr., and S. Lefke of Philadelphia.

Present in Mr. Depinet's office were Mr. Levy, Cresson E. Smith, western and southern sales manager; E. L. McEvoy, eastern and Canadian sales manager; Leon J. Bamberger, sales promotion manager; William Clark, treasurer; S. Barret McCormick, director of advertising and publicity, and Harry J. Michalson, short subjects sales manager.

Joseph Seidelman, head of Columbia's foreign department, has left New York for California, from where he will sail for the Orient on a general inspection tour.

## Self-Regulation Urged At Miami

(Continued from preceding page)

cussion of motion picture technical problems. Francis M. Falge, engineering division of General Electric Company, gave a demonstration of new methods in lighting for motion picture theatres; E. L. Patton, Pittsburgh Plate Glass Company, discussed modern theatre fronts and their influence on attendance; L. L. Lewis, Carrier Corporation, explained what air conditioning means to the box office, and Raymond S. Reed, Heywood-Wakefield Company, talked on improvements in theatre seating. Mr. Halpin's paper on hard-of-hearing devices for theatres was also read Wednesday morning. Ben Schlanger's topic was architectural provision for good visual conditions.

On Wednesday afternoon the delegates listened to addresses by Colonel Carl Byoir, public relations counsel; Hal Kopplin, on "Theatre Advertising in Newspapers"; Roy L. Smart, on "Winning New Patrons"; M. A. Lightman, on "The Value of a Theatre to a Community"; Brownie Akers, on "Systematizing Theatre Operation"; Arthur H. Lockwood, "The Economic Level of Admission Scales"; Percy Phillipson, "Theatre Operation in England"; H. J. Griffith, "Worthy Attractions versus Star Values," and Henry Anderson, Paramount Theatres, on insurance.

The convention committees on music tax, unfair trade practices, conciliation and arbitration, radio and non-theatrical competition, entertainment values, public relations and community affairs, labor relations, legislation and taxation and the committee on resolutions all made their reports to the delegates on Thursday. These were followed by addresses from Adolph Zukor, chairman of the board of Paramount Pictures, and others. Installation of officers closed the business sessions.

The annual convention banquet was Thursday evening, at the Miami Biltmore, followed by a golf tournament on Friday.



# THE HOLLYWOOD SCENE

## Ah, Hollywood

Ricardo Cortez, recounting experiences in Europe, mentioned that he had met Rex Ingram.

"Who," queried a supervisor, "that guy who went to Africa to become a Mormon?"

"Not a Mormon," replied Cortez, "a Mohammedan."

"What's the difference, they are both the same ain't they?" the supervisor wanted to know.

▽

Charles Boyer reported to MGM for "Madame Walewska." The clerk in the reception room, obeying the newly instituted pass rules, asked who he was and what he wanted.

Mr. Boyer said, "I'm Charles Boyer. I am reporting for 'Madame Walewska.'"

"Have you a pass?" questioned the clerk.

"No," said Boyer, "should I?"

"I know you're Mr. Boyer all right," said the attendant, "but I can't let you in unless you get an okey from the casting office."

"I should be okayed by the casting office," retorted Boyer. "I came here to work. If they don't want me now, they can send for me when they're ready."

With that he took his departure. Then the clerk called Casting. The rage was terrific. A studio speed car with sirens screaming caught up to Mr. Boyer when he was half way home.

The clerk is still on the job.

▽

Oscar Straus arrived from Europe. Sol Lesser tendered him a cocktail party in the swanky Ambassador Hotel. The guest list was composed mainly of newspaper correspondents. The Colonial Room was packed. Your correspondent was pushed through the mob to receive his presentation to Herr Straus. Unfortunately, the famous composer had been pushed up against the musicians' stand where a five piece orchestra was struggling with a Viennese waltz. He mumbled acknowledgment of the introduction and a greeting.

Herr Straus, covering his ears with his hands and indicating the musicians with a nod, said "You must excuse me. This awful noise. What are they trying to do?"

We followed as he nudged his way to the bar.

## Studio Upswing

After a week of self-ordered slump, studio activity rebounded with 11 pictures placed in production as 5 were taken to cutting rooms, leaving some 39 features in the shooting stage.

Warners was the busiest lot. Included in their quota of four starters are three potentially big films. Segregating them in a manner which might indicate which is the most important is difficult. However, "The Story of Emile Zola," based on the history of the famous French Dreyfus case and which stars the 1936 Academy Award winner, Paul Muni, cannot be considered as an ordinary attraction. It will be produced and directed by William Dieterle, the cast including Josephine Hutchinson, Bonita Granville, Joseph Schildkraut, Barton MacLane, Gloria Holden, Paul Everton, Gilbert Emery, Harry Davenport and Arthur Aylesworth.

Rivalling this picture for attention is "The

## LANE, FREED CONFESS MACHINE COMPOSITION

*Queried on the charge that he and his collaborator, Ralph Freed, compose their music with aid of a musical typewriter, Burton Lane replied, "Not a musical typewriter—a modern music typewriter on which Beethoven might have written swing music had he been able to bat it out on a machine such as we have."*

*Without unscrambling which allegation, Collaborator Freed added, "Burton types the music and I the lyrics. The first number we turned out on the machine was 'Swing High, Swing Low'."*

*That seemed, to a reporter who remembers when musicians resented terms like "tin pan alley," a proper point at which to exit quietly.*

Deep South," which Mervyn LeRoy will produce and direct. The cast lists Gloria Dixon, Claude Rains, John Litel, William Hopper, Linda Perry, Cy Kendall, Donald Briggs, Elizabeth Risdon, Willard Robertson, Margaret Irving and Eddie Acuff. The newly started "One Hour of Romance" stars Kay Francis. To be seen in the cast are Ian Hunter, who has been with Miss Francis in her last several films, Basil Rathbone, Robert Barratt, Marcia Ralston, Arthur Hoyt, Mary McGuire, Jane Bryan and Herbert Hayward. Joe May is directing. Last on the program is a run-of-the-mill western, "Empty Holsters." Dick Foran, Patricia Walthal (the late H. B. Walthal's daughter), Charles LeMoine and Edward Cobb are the current cast assignments. B. Reeves Easton is directing.

## MGM Starts Two

With two starters, MGM is runner-up to Warner Bros. The tentatively titled "Madame Walewska" finally got under way after several postponements. Greta Garbo and Charles Boyer are starred with Reginald Owen, Henry Stephenson, C. Henry Gordon, Maria Ouspenskaya, Alan Marshall, George Houston, Shephard Strudwyck, Ivan Lebedeff, Bodil Rosing and Claude Gillingwater. Clarence Brown is the director. As the week closed, "The Emperor's Candlesticks," a story of European spy intrigue, was put into work. Presently it features a pair of ranking stars, William Powell and Luise Rainer, Academy Award winner for best actress of 1936. Many additions of strong name value will be added to the production, which George Fitzmaurice is directing.

Paramount started "Mountain Music," which will feature Bob Burns and Martha Raye, with Terry Walker and John Howard heading the feature support. Charles Reisner is the director.

With Milton Carruth assigned as director, "The Cop" started at Universal. The cast includes Robert Wilcox, Nan Grey, Edward Ellis, Alma Kruger, Richard Carle and Billy Burrud.

Selznick International resumed activities with "The Prisoner of Zenda." It will present Ronald Colman, Madeleine Carroll, Mary Astor, David Niven, Douglas Fairbanks, Jr., C. Aubrey Smith, Arthur Byron, Walter Kingsford, Moroni Olsen and Ralph Morgan among many others. John Cromwell is directing.

At Republic "Cappy Ricks," a Peter B. Kyne story, started. Lyle Talbot, Mary Brian, Frank Shields, Georgia Caine, Frank Melton, Walter Brennan, Phyllis Barry and William B. Davidson comprise the featured roster.

Eleventh production to start is "All Is Confusion," a David Loew picture for Radio release. Joe E. Brown is the star and Edward Sedgwick the director.

## Five Features Finished

The finished group does not threaten to cause great excitement. Paramount's contribution to the list is "Hills of Old Wyoming," a Harry Sherman Hopalong Cassidy production. The cast has William Boyd, George Hayes, Russel Hayden, Stephen Morris, Earl Hodgins, Steve Clements, Chief Big Tree, Clara Kimball Young, Gail Sheridan, John Beach, George Chesboro, Paul Gustine, Leo McMahon and John Powers. Nate Watt directed.

Radio checked "Borrowed Time" off its active program. Onslow Stevens and Helen Mack are the leads. Support consists of Hedda Hopper, Paul Guilfoyle, Maxine Jennings, Vinton Haworth, Murray Alper, Frank M. Thomas, Dudley Clements, Richard Lane, William Corson, Barbara Pepper, George Irving, Jonathan Hale, Eddie Cobb, Ann Gillis, Ed Gargen and John Kelly. Lew Landers directed.

Warners removed "Flyaway" which features Glenda Farrell, Barton MacLane, Hugh O'Connell, Marcia Ralston, Gordon Oliver, Raymond Hatton, Joseph King and Tom Kennedy, and which Frank McDonald directed, from the scenes of activity.

"The Wildcatter" was transferred to the cutting rooms at Universal. The cast includes Scott Colton (formerly Kolk), Jean Rogers, Jack Smart, Ward Bond, Suzanne Kaaren, Russell Hicks, Jack Powell and Wallis Clark. Lew Collins directed.

At 20th Century-Fox "Think Fast, Mr. Moto" was finished. The cast is made up of Peter Lorre, Virginia Field, Sig Rumann, Thomas Beck, Murray Kinnell, John Rogers, Lotus Long, Howard Wilson, Virginia Sale, Charles Irwin, George Cooper, Adele St. Maur and Isobel La Mal. Norman Foster directed.

## Complaint

The Screen Actors' Guild is investigating a complaint charging Metro-Goldwyn-Mayer with changing the maximum lunch hour period so as to lengthen the studio day by 30 minutes without extra payment. Studio officials said that the issue rests with the Central Casting Agency.

▽

The Screen Actors' Guild voted Sonja Henie's performance in "One in a Million" the best during January. Porter Hall in "The Plainsman" was named the best supporting player.



# AUSTRALIA ORDERS PUBLISHERS TO GRANT THEATRES MUSIC TAX RELIEF

## Decision Provides for Return of Performing Rights Society Scale to 1926 Level; Two Years of Arbitration Ended

by CLIFF HOLT  
in Melbourne

Exhibitors in Australia will gain a reduction in music seat fees from the Australian Performing Rights Association because of the recent decision of the government ordering a return to the scale originally set in 1926. This means a reduction for the theatre men by comparison with the fees they have been paying since 1928, but not as substantial as expected.

Reports persist that the association purposes to make levies for matinee performances on theatres paying copyright under the six-nights-a-week scale. Such a move would be hotly contested by exhibitors.

Also exciting trade discussion is the suggestion that the APRA may take the view that only those theatres and associations which were an actual party to the proceedings are entitled to benefit under the reductions instituted by the arbitrator. This would cost managements which were not directly connected with the discussions some substantial sums, since it would mean a continuance at the higher rate and the loss of retrospective payments.

The Exhibitors Association advises exhibitors not to meet any demands for levies on matinees, saying that if the APRA makes such demands it will be making an erroneous interpretation of the arbitrator's decision.

S. W. Edwards, secretary of the Performing Rights Association, sailed for New Zealand, where music fees are receiving some spirited attention from theatre owners. In its annual report the New Zealand Exhibitors Association "anticipates" that APRA will make a reduction in the present rate of one penny in the pound on gross receipts, and frame its charges in accordance with those established in the Australian arbitration case.

The first occasion when the society made demands upon theatre operators for copyright fees was in 1926. The claim was something new to the exhibitors and, despite the fact that the association possessed bonafides on behalf of its members and was fortified with legal opinion, the federal government was called upon to arbitrate the matter. Thus, what has since been known as the "1926 Scale" came into existence.

In 1928, the APRA imposed an assessment based on a percentage of the maximum monetary capacity of all new theatres which represented a further increase and placed new theatres at a disadvantage with their established competitors. A Royal Commission followed, the outcome of which was the enactment of legislation providing for arbi-

tration where a dispute existed between the society and its charges and methods of collections.

Six years later, the APRA again altered its rates and on this occasion introduced a new scale based on one penny in the pound on gross receipts. It was calculated that this represented increases varying between 200 and 400 per cent, and an interstate conference of exhibitors followed to consider the position. Interviews with the APRA ensued, but as they continually ended in deadlock, the parties mutually agreed to go before arbitration and to abide by the arbitrator's findings. After 10 months, the arbitrator has delivered those findings and the 1926 scale again comes into force.

In the future, city theatres which have been paying 90/-per annum per 100 seats will continue to pay the same rate, as will city theatres which have been paying 45/-per annum per 100 seats. Other city theatres which do not exceed on the average a weekly gross of 1,000 pounds will pay at the rate of 25/-per annum per 100 seats. This rate will also apply to suburban theatres performing six nights a week. Reductions on a sliding scale, but all based on the 100 seats basis, are made for theatres which are open for five nights a week, or less.

Charles E. Munro, managing director of Hoyts, said that exhibitors could not understand what they were buying for the money they paid the APRA, and that since the actual music played in the theatres was far less than in the silent era it was disheartening to find the same scale of heavy charges remaining.



### Three-Feature Bills Barred

The Film Board of Trade passed a resolution banning three-feature bills in the following terms: "That there shall be a prohibition against any exhibitor screening more than two full-length features of 4,000 feet and over, plus shorts, except where a special children's feature program is put on for Saturdays and holidays only."

The board also resolved to ask the Motion Picture Distributors Association to embody a clause giving effect to this resolution in all contracts.



American and British distributors released a total of 375 features in Australia during 1936. It is estimated that in Sydney the weekly attendances in the first-run city houses amounted to 175,000. This represents a substantial increase on the previous year's figures.



### Would Limit Censorship

Following a recommendation by the Chief Secretary, Mr. Bailey, a move is afoot to abolish the Victorian Film Censorship system except for classifying films suitable or unsuitable for children. At present the Commonwealth Film Censor, Mr. Cresswell O'Reilly is also Victorian Censor. By reason of this dual authority it is possible that two separate decisions can be given on the same picture.

## German Film Critics Must Criticize Now

German motion picture, art and theatre critics, who had been forbidden to criticize by a Propaganda Ministry decree in December, were directed this week to resume criticism, but from the standpoint that what is National Socialist is good and what is not National Socialist is bad, according to a wireless dispatch to the New York Times.

Captain Wilhelm Weiss, head of the journalistically all-powerful Reich Press League and one of the chief deputies of Joseph Goebbels, minister of propaganda, announced the change of policy in an address to the Central German Press Chamber at Dessau, the dispatch continues.

The greater part of the address was devoted to new instructions to critics. "If a work of art and its presentation contain a National Socialist idea we favor it," Captain Weiss said. "If the opposite is the case, we have not only the right but the duty to be against it. Art criticism is not primarily an esthetic question, but a political one. Until very recently the majority of theatre critics neglected this fact."

"Only a short time ago emphasis was still placed chiefly on the question whether a play or film was good from purely an artistic standpoint. The critic must now be constantly aware that what he sees on the stage is politics in the broadest sense of the term," he concluded.

## New Erpi Equipment Now in 861 Theatres

Electrical Research Products, Inc., has signed contracts with 861 theatres in this country for \$1,500,000 worth of new Mirrophonic sound equipment since the improved system was introduced to the trade 27 weeks ago, C. W. Bunn, Erpi general sales manager, said this week. In addition, the company has shipped almost 200 Mirrophonic units to theatres in foreign countries, Mr. Bunn said.

In England, 70 theatres contracted for the new equipment in February. In Mexico City, the First Circuit installed Mirrophonic in seven of its 10 houses, Mr. Bunn said.

## Warner Circuit Contracts For RCA Sound Apparatus

The sound equipment in the 400 theatres of the Warner Brothers circuit is to be replaced with new RCA High Fidelity sound reproducing systems, according to an announcement by Edwin M. Hartley, RCA Photophone head. More than 80 theatres have been equipped and the remaining installations will be completed by the end of the year.



# Today's Hot Tip!

*Bring back*  
**3 SMART**  
**GIRLS**  
*now and cash in!*

**JUMP ON THE BANDWAGON**

with exhibitors in Buffalo, Des Moines, Kansas City, Wilkes Barre, Omaha, Chicago, Altoona, Burlington, Scranton, Knoxville, Steubenville, Rochester, Philadelphia, Baltimore, Halifax and scores of other towns!

*Another*

**NEW UNIVERSAL REPEATER !**



# REVIEWS OF BOOKS

## SUCCESSFUL FILM WRITING by Seton Margrave, cloth, 216 pages, Methuen & Company, London. 6s.

Seton Margrave is the film critic of the *Daily Mail*. He ventures the opinion, apparently, that it is possible to tell how to write for the screen, or maybe it was just his notion that a lot of people would like to read a book about it. He has come as near to telling how as anyone ever has, probably a little nearer. He has not, however, come quite to the fact, which is that the way to write for the screen is to write for 'most anything else sufficiently well to attract the picture makers' attention. There is no case on record of any other successful approach.

Mr. Margrave, writing in very good humor, tells or restates some important facts about audience reaction and his "Average Film-goer." Those facts ought to be obvious, but everyday's press and comment show they are not. It is just as well to have them set down again. It is plain that the more toplofty and esoteric film critics give Mr. Margrave of the *Daily Mail* a pain in the neck. He knows what the pictures are for and why they sell and who wants them.

The book includes a foreword by Alexander Korda and a piece by Rene Clair. It presents, discusses and uses as illustration a "treatment" and the script of "The Ghost Goes West," a document of decided interest. The job is far too intelligent for most of those who think they want to write for the screen, who are mostly persons who can not read.—TR.

## THE ROMANCE OF THE MOVIES by Leslie Wood, cloth, 343 pages, William Heineman, Ltd., London. 15s.

This volume is presented by its author, on the jacket, as "a thoroughly well documented and illustrated account of the past, present and future of the film." The documentation is not in evidence. Some of the illustrations, while too familiar, are relevant.

Mr. Wood has made an amazing compilation, bringing together under the guise of history the most complete compilation of the tawdry myths that litter the ineptly recorded annals of the screen, setting them down with a Sunday supplement gusto. One must fear that he has been cruelly imposed upon by his sources. Tales told by the conscienceless fabricators of "evidence" in the patent wars, exposed and refuted abundantly, have made controlling impress on the author's hurrying and conglomerate panoramic effort.

Tremendous effort is made to give Britain the glory of bringing forth the art of the screen, with, alas, disastrous failure to present and evaluate the very large real contributions that were made in England.

There is no evidence that such obvious British source books as Hopwood's Living Pictures, Talbot's work of 1912, or the Encyclopedia Britannica were consulted. The French contributors to the art come off as badly, too. Evidences of research are negligible and the re-writing which substitutes for it has symptoms of the most acute indigestion of material laden with contradictions. To enumerate and elucidate would require two volumes the size of the one under discussion.

Despite much assertion concerning priorities no vital dates are given, in the face of the ample records available. There is an index of illustrations but none for the text.

We have, for instance, again the Muybridge story that forgets that Governor Stanford hired him to photograph a running horse, and forgets too that John D. Isaacs had to lay down his engineering to build and demonstrate a machine for the job. We have again the story of Annabelle-the-dancer posing for C. Francis Jenkins in Washington, when in fact the lady never met Mr. Jenkins, and was at the time in Chicago. Rich G. Hollaman, producer of a version of the Passion Play, turns up as Holaman Eaves, presumably because Eaves costume shop had a part in the show. D. W. Griffith is credited with the scenario for his first picture, "The Adventures of Dolly," which would surprise Stanner E. V. Taylor. We find the Vitagraph company formed without William T. Rock, the American member, and that Commodore Blackton bought a camera when there was none for sale. And we have sound pictures without the Telephone company or Dr. Hoxie of the General Electric Company. We have film without Eastman or Lumiere.

We have a chapter on Television in which it arrives without origin, like a rabbit out of a hat, and in a degree of perfection that no other eye has seen.

Mr. Wood's book is altogether remarkable, unique.—TR.

## FOR THE SAKE OF SHADOWS by Max Miller, bound in mauve cloth, E. P. Dutton & Company. 200 pages. \$2.00.

This book is in the nature of necessary reading for those who think they can write for the screen, those who think they will write for the screen, some of those who do write for the screen, and for those who employ such writers. It will also be found entertainment for such of the patrons of the motion picture as are accustomed to adventuring with the printed word. It will also be necessary to those who have acquired the Max Miller habit, those addicts who are now being regularly supplied twice a year.

Mr. Miller used to cover the waterfront

in San Diego and got to be an author and famous thereby. "I Cover the Waterfront" sold to the screen and he left the San Diego *Union* to engage in covering Max Miller—or, more accurately, uncovering him. We now know how he felt up on the LaJolla shore in "He Went Away for a While," how he felt about driving Lohman Brothers reindeer, how he felt about Alaska and the Bering Sea, and now how he felt about trying to chase shadows for Hollywood.

The fact is that Mr. Miller, like Westbrook Pegler, feels pretty poignantly about everything. Unlike Mr. Pegler, Mr. Miller is acutely introversive. He gives his reader a wonderful time exploring his mental inwards, which it seems might be charted with as exciting a set of contour lines as a profile map of the Sierras.

The plot of "For the Sake of Shadows" seems to be that Max let some agent sell him into a studio job as a staff writer, and it was in part a mistake, only in part, you will understand, because while Mr. Miller did not on this official occasion contribute to the making of movies he did gather the material for a book about why he did not.

The book really doesn't say because the real explanation is that the job called for writing things for actors to do, which is a matter entirely external to Mr. Miller's internals, which is what he writes about. His literary product, charming as it is, is principally parthenogenetic.

Anyway Mr. Miller just didn't have a very happy time in Hollywood, but he was vastly interested the while, taking himself around the lot to see how he would feel about himself when he realized that he was not working toward an Academy medal. In fact he felt so badly about not working that he had a very good time. His explanations of why he thought he could not, and therefore did not write, while employed as a writer, constitute a fairly good exposition of the system by which Hollywood has reduced the staff writer to his proper place in the production scheme. It is made very clear, probably not by design, that writing is but an incidental component of picture making like metal or grease paint.

That incidental quality of the writing job in the studio is probably what made Mr. Miller so annoyed. He holds the printed word sacred.

"... But one does feel a pity of a sort for the young film writers of twenty-eight or thirty who were snatched from outside before being really given a chance. And, now, on receiving their thousand or two thousand weekly they have no recourse for knowing how much this money is costing them."

Mr. Miller apparently is unaware or careless of the fact that there are far too many competent books for all markets while there is always a shortage of motion pictures entirely satisfactory to the patrons of the screen.

It all looks tragic to him, and if it were important it would be.—TR.



# THE CUTTING ROOM

## Git Along Little Dogies

(Republic)

Musical Western

Although the title and the cast names might so indicate, the story told here is not essentially a riding, rustling western. While it is an action drama-romance, it essays to introduce a new theme, new situations and new atmosphere. A young cowboy first opposes, then falls in love with a girl who is seeking to get rich by the oil well promotion route. Discovering that a well digger is seeking to take the property for himself, he is placed in danger and has to cope with the hostility of his erstwhile friends before oil is discovered to gladden the heart of the girl, and a railroad is brought into the cattle country.

The production also will have considerable musical content, which will afford the hero and supporting specialty groups many opportunities to sing. An original screen play by Dorrell McGowan and Stuart McGowan, the film is being directed by Joseph Kane. Music and lyrics are contributed by the McGowans, Sidney Mitchell and Fleming Allen and Smiley Burnette.

Gene Autry is featured with Smiley Burnette. Judith Allen is the girl and Weldon Heyburn the "heavy." The support lists William Farnum, Willie Fung, Carleton Young and Will and Gladys Ahern. The Maple City Four and the Cabin Kids will be heard in the musical interludes.

Release date, March 22.

## This is My Affair

(20th Century-Fox)

Drama

Robert Taylor and Barbara Stanwyck are being co-featured, and the interest in their romance undoubtedly has something to do with the successive title changes from "The McKinley Case" to "Private Enemy" to "This Is My Affair." Mr. Taylor was borrowed from MGM for the hero role.

The story told in the production, written by Melville Crossman, appeared in *Liberty Magazine*. Allen Rivkin and Lamar Trotti were assigned to prepare the screenplay and its direction was entrusted to William A. Seiter.

The theme, blending fact and fiction, deals with one of the most unusual dramas in American history. Timed to the last days of ill-fated William McKinley's tenure of the White House, the action concerns a series of bank robberies which terrorized the Midwest before G-men ever were heard of. McKinley orders a young naval officer, who first disgraces himself to be discharged from the service, to solve the cases. Worming his way into confidences of the gang, falling in love with a half sister of one of its members who is also a Gay Nineties cafe entertainer, the undercover man learns the identity of the head of the ring. Forced to commit murder and place himself in line for execution, the hero is saved from death by McKinley's successor, Theodore Roosevelt, as the gang is broken up.

The supporting cast includes many worthy names. Among Taylor's associates as crooks

are Victor McLaglen, Brian Donlevy, John Carradine, Douglas Fowler and Alan Dinehart. Frank Conroy, Sidney Blackmer, Robert McWade and Frank Shannon interpret the characters McKinley, Roosevelt, Admiral Dewey and Elihu Root. Other players, all important in some part of the action, are Willard Robertson, Tyler Brooks, Douglas Wood, John Qualen, Ed Pier, Mary Young, Ruth Gillette, Jonathan Hale and Paul Hurst.

Release date, May 28.

## League of Frightened Men

(Columbia)

Mystery Drama

Many are familiar with the detective exploits of "Nero Wolfe" either by having read of them in magazines or having seen them when Columbia first envisioned the character on the screen in "Meet Nero Wolfe."

Edward Arnold introduced the character in pictures. On this occasion it will be interpreted by Walter Connolly, currently appearing in "The Good Earth" and "Nancy Steele Is Missing." This time, the roly poly "Nero," who prefers to do his crime solving in the comfort of his den and living room, has to roam far on the trail.

Twelve men, all members of the same college fraternity, have been informed they will be killed. One by one they are eliminated. The survivors and police call upon "Nero Wolfe" for assistance. He suspects a crippled man, who was injured in a fraternity initiation. But though Wolfe knows and audiences can be depended upon to know that he knows, his path is none the less rocky, with surprising thrill action and a full allotment of comedy.

The production is based on a story by Rex Stout. The screen play is by Guy Endore and Eugene Solow. Alfred E. Green is the director.

In the supporting cast are Lionel Stander, principal source of the comedy; Irene Hervey and Allen Brook, about whom the romantic love interest contrast rotates. Others are Eduardo Ciannelli, outstanding in "Winterset" and now in "Marked Woman," Walter Kingsford, in "Call It a Day," Leonard Mudie and Kenneth Hunter.

Release date, April 9.

## Song of the City

(MGM)

Melodramatic Romance

In connection with this production, MGM would like to have it remembered that "pulp paper" magazines lead the field of contemporary literature in quantity output, that adventure stories are sure sellers and that headlines are read first. The substances of the story here told are thrill action, melodrama and romance.

Fighters, extortionists, bomb plotters and terrorists are the human complement to the romance of two women and one man. Fog over San Francisco, a man overboard, the adventures of an Italian fishing fleet, a bomb explosion on a liner, a fire at sea and a sensational rescue, all are included. The story tells

of a man who runs away from one love to find another. He returns to the first, and though the girl is beautiful and has \$20,000,000, the climax finds him in the arms of the poor little Italian fisher girl.

It is under the production guidance of Lucien Hubbard and Michael Fessier, and Fessier also is credited with story idea and adaptation. The film is being directed by Errol Taggard, associated with "Sinner Take All" and "The Longest Night."

Featured are Jeffrey Dean as the hero, Margaret Lindsay as the Italian girl and Marla Shelton as the heiress. Members of the Ramandi family who befriend Jean are played by Inez Palange, Charles Judels, Nat Pendleton and Edward Norris. J. Carrol Naish is featured as an honorable man who loves but loses the girl, and minor roles will be taken by Stanley Morney, Fay Helm and Frank Puglia.

Release date, April 2.

## Think Fast, Mr. Moto

(20th Century-Fox)

Mystery Drama

A new kind of detective is introduced in this picture, a Japanese super-sleuth. He is "Mr. Moto," a creation of J. P. Marquand and a character already made familiar in the *Saturday Evening Post*. "Mr. Moto" is a wily mind reader, a jiu-jitsu champion and sleight of hand marvel. It is anticipated at the studio that this production will be the first of a series devoted to "Mr. Moto's" adventures.

The player selected to interpret this role is Peter Lorre, last seen in "Nancy Steele Is Missing" and "Crack Up." The studio publicity department has invented two catch lines for him, "The Man Nobody Knows" and "Europe's One Man Chamber of Horrors."

As "Mo. Moto" goes about giving his first demonstration of criminological ability, action incident to the plot takes him from San Francisco's Chinatown to Honolulu and Shanghai. His duties are to save the personable but gullible young American from becoming involved in an unpleasant mess, enable a nice young girl to get a new start in life, and write *finis* to the career of an international jewel smuggler.

The cast in support of Lorre is made up of familiar names: Thomas Beck is the boy, Virginia Field the girl and Sig Rumann the master crook. Others are Murray Kinnell, John Rogers, Lotus Long, Howard Wilson, Virginia Sale, Charles Irwin and George Cooper.

Norman Foster, writer, actor and director, contributed the screen play in collaboration with Howard Smith. Mr. Foster is directing.

Release date, June 4.

## Orders Cohn Testimony

Justice Charles B. McLaughlin in the New York supreme court has granted by default the request by Jack Curtis and Charles Allen, theatrical agents for appointment of a commission in Los Angeles to take the deposition of Harry Cohn, president of Columbia Pictures, in their suit against Fritz Kreisler and Charles Foley for \$3,500 as 10 per cent of the \$37,500 paid the defendants by Columbia for the operetta "Cissy."



# TECHNOLOGICAL

## The Bluebook School

ANSWER TO QUESTION NO. 61

Conducted by

F. H. RICHARDSON

*Bluebook School Question No. 61 was: (A) Explain the construction and operation of dynamic loudspeakers. (B) Explain the construction and operation of magnetic loudspeakers. (C) Tell which you believe is best and why.*

The following answered acceptably: C. Rau and S. Evans; G. E. Doe; D. H. Danielson; B. DeVietti; L. Cimikoski; C. Oldham; A. L. Cooper; J. R. Prater; J. and M. Devoy; S. O. Sears; T. F. Bochert; W. Limmroth; J. A. Zachritz; K. and R. Wells; C. L. Loft; L. F. Hayes; G. A. Francis; D. E. Birdsong; C. Lonie; G. Thompson; E. H. Toedte; K. Dowling; H. B. Smith; N. A. Schultz; W. H. Edmonds; O. H. Schmidt; W. R. Warner; D. and W. Porter; R. Tompkins and H. J. Abernathy; H. P. Richardson; T. T. Golley; M. Mitchell; C. L. Mosier; H. Lathrope; C. H. Lowrie and M. Dey; P. and L. Felt; C. and S. E. Gay; O. W. and S. Q. Mallaby; E. L. Sanford; R. E. Bullard and J. K. Robinson; J. G. Brown; R. R. Jacobs and B. B. Hornstein; F. H. and L. Klar and T. H. Morton; D. B. Smigh; W. A. Kindell; H. L. Lilly; F. H., S. and P. Dalbey; L. and F. L. Saylor; D. H. Purcell; M. and B. Walker; R. N. Davis and W. R. Baxter; L. and W. R. Matthews; R. Garrison; H. T. Todd and L. E. Dodson; G. Caldwell; L. B. Jones; T. Turk; D. Morgan; G. E. and E. Lomax; H. A. Ames, F. E. Dorp and R. Dennis; W. Winkle and R. R. Robins; H. D. Stonybrook; L. B. Knox; B. L. Sander-son; O. Hunt; R. V. Manning and C. L. Davis; A. Leonard and G. T. Jones; J. R. Davidson and H. W. Matthews; P. F. Maxwell and R. D. Hicks; T. W. Redhouse; L. A. Beachwood and M. F. Robinson; L. B. Masters; H. T. McClellan; H. T. Plum; A. D. Lonby and D. Shea; E. F. Wentworth; T. B. Brown and W. V. Henderson; F. L. Birch; E. M. Brown, B. L. Lasser and D. Davis; K. N. Alberts.

Out of the large number of excellent answers to Section A, I have selected that of J. R. Prater as best suited to the needs of publication. He says, "Construction details of a common dynamic speaker is as follows: On a cylindrical iron core is wound a large number of turns of wire. Surrounding this field coil, as it is called,

is an iron housing which is directly connected to one end of the core. The opposite end of the core extends slightly beyond the coil, and here the housing is located very close to the circumference of the core, leaving, however, a narrow air gap all around.

"The voice coil, consisting of a few turns of fine wire wound upon and securely attached to a cylindrical ring of fiber, is placed in the air gap between the field poles. Over the outside of this fiber ring is cemented a thin disc of flexible fiber or cloth, the center of which is securely fastened to the end of the core. In this manner the voice coil is prevented from coming into contact with either field pole, but is free to move a considerable distance back and forth along the axis of the core. The apex of a stiff paper cone is also firmly cemented to the outside of the fibre ring bearing the voice coil. The diameter of the cone at its base, or "mouth," will vary widely with type and size of the speaker. Diameters of 8 to 12 inches are common in theatres. The outer edge of the cone is fastened by means of a thin, flexible leather or fibre ring, to a metal ring which in its turn is rigidly attached to the field coil housing. This serves to keep the outer edge of the cone centered, but allows free movement along the axis of the core, the same as does the voice coil mounting.

"In operation, a source of reasonably smooth d.c. is connected to the field coil, which is in itself a powerful choke coil, hence will assist in filtering the ripple from rectified a.c. Moreover, changes in field current are not amplified, hence are less serious than are similar fluctuations in photocell and amplifier d.c. current supplies.

"The core inside the field coil now becomes strongly magnetized, one magnetic pole being at the end where the voice coil is mounted, the other at the same end of the field coil, the magnetic field surrounding the core; thus a strong magnetic field is maintained across the air gap between the two opposite field poles.

"When amplified voice current from the output of an amplifier passes through the voice coil, the changing magnetic fields thus produced around this coil cause it to be alternately attracted and repelled back and forth through the strong but constant magnetic field maintained by the field coil. As this action proceeds, the large paper cone is made to act in unison, and thus sound motion is imparted to a considerable volume of air, the strength and frequency of the sound thus produced being dependent upon the strength and frequency of the a.c. with which the voice coil is energized."

(B) G. E. Doe answers, "The type of magnetic speaker most in use has a cone very much like that employed by the dynamic speaker, but its apex is connected by means of a very small lever to the end of a small armature, which same is pivoted at the opposite end. Close to, but out of actual contact, a permanent magnet of the horseshoe type is mounted, the action being that by magnetic attraction the armature and cone to which it is attached are pulled tightly against the cone. Between the pole pieces and armature there is enough space to permit some movement of the armature before it contacts the pole pieces.

"There are, in most cases, two voice coils

## BLUEBOOK SCHOOL QUESTION NO. 67

Name points you consider as of interest and importance in rewind-ing film, and concerning the rewinder itself.

*To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.*

(but no field coils) wound upon the permanent field magnet poles for the purpose of opposing or strengthening the magnetic field. A study of this set-up shows that as the speech a.c. passes in one direction through the voice coils, the magnetic field that is generated is strengthened by the permanent magnetic field, thus providing more power to move the cone against its resistance. As the action is reversed, as it of course is at each a.c. alternation, the pull is weakened and the cone moves in the other direction through its own elasticity, carrying the armature with it, which action has the same effect upon the air that the action of the dynamic speaker cone has."

(C) There is an almost universal concurrence of opinion that whereas the magnetic speaker is cheaper in first cost and has its legitimate field of operation, the dynamic type is best for auditorium work. The opinions all center upon the idea that the dynamic type is best where large volume is essential. Also it is pretty generally stated that there is less chance of distortion in loud signals because of the longer possible stroke available to dynamic speaker type armatures.

## Salt Lake Theatre Deal

Control of the Orpheum and Studio in Salt Lake City has been relinquished by Fox West Coast to Intermountain Theatres, Inc., a National Theatres' subsidiary, according to Max Goldstein, regional booker for National. Under the present policy, which will be continued, the Orpheum, Capitol, Paramount and Victory will continue as first runs, the Studio showing outstanding product held over.

## National Screen Unit Plan

Unit men will cover the large studios in Hollywood for National Screen Service, under the direction of Herman Robbins, president, and Tom Bailey, newly appointed manager. Staff additions include Gene Fox, Jim Marjorell and Walter Temple, working in the studios with Jim Steinheimer and William McGrath.

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# OSTERS GAIN GROUND IN BATTLE WITH MAXWELL FOR GB CONTROL

## Debenture Holders' Trustees See No Sufficient Reason to Intervene in Move to Transfer Distribution and Production

by BRUCE ALLAN  
in London

Likelihood that the Gaumont British distribution arrangement with C. M. Woolf's General Film Distributors will go through as planned without opposition from the trustees for GB debenture holders was indicated this week in a statement from Isidore Ostrer that he had received a letter from the Law Debenture Corporation to the effect that the plan had been submitted to counsel and "the opinion was that nothing has arisen to justify intervention by us as trustees."

Questioning of the deal by the trustees for the debenture holders was the last weapon within the structure of the company by which John Maxwell and the three directors representing American interests on the GB board who opposed the Ostrers in the matter, hoped to block the action. With the fight for control between Mr. Maxwell and the Ostrers brought into the open there remained the possibility of a demand for a Governmental investigation of GB management or an injunction to restrain the Ostrers from scrapping production and paying the preference dividend.

In a statement to the press following immediately upon Mr. Ostrer's defense of the action of the board, Mr. Maxwell made the general accusation that the Ostrers might have scrapped production and distribution in order to retain their control of the company. This charge he supported by facts and figures to prove that the scrapping policy, embodied in the transfer of distribution to General Films, was unsound and unnecessary.

He also said that it was done in order that the large trading loss on these departments might be treated as non-recurring, thus being legally payable out of capital. This procedure, he said, might make it possible for the preference shareholders to be paid their dividend and obviate their having votes.

### Maxwell's Position Shown

The Maxwell statement publicly conceded what had been known in the trade for a long time. The financial condition of Gaumont British was such that, if production and distribution were continued, a default on the preference dividend seemed certain, sooner or later. Not until Mr. Maxwell's charges were published, however, had it been made known that he was depending on this default to give him control, through preference votes which he is supposed to have obtained through the original deal with the Ostrers which replaced their deal with Twentieth Century-Fox and Metro-Goldwyn-Mayer.

Details of the agreement between GB and General Films were revealed by Mr. Maxwell.

For the distribution rights of Gaumont British News and the lease of the GB laboratory, GFD, he said, will pay about £130,000 (\$650,-

## OSTERS CONTROL AMERICAN SHARES

*Control of Gaumont British is being exercised by Twentieth Century-Fox shares, controlled by the Ostrer brothers. Of the 2,915,000 ordinary shares in GB held by the controlling Metropolis and Bradford Trust, 2,100,000 are held in behalf of Twentieth Century-Fox and only 815,000 in behalf of the three Ostrers. The brothers, however, have 5,100 of the 10,000 voting shares in Metropolis and so control the GB votes.*

*Thus, the recent decisions of the board, to which the American company is opposed, have been carried in the face of the fact that Twentieth Century-Fox is the largest shareholder in Metropolis.*

000) a year for four years. This, he said, was rather less than these two parts of the business were yielding.

GFD guaranteed that, from distribution of nine GB pictures already in distribution or nearly completed, £600,000 will be received. This, said Mr. Maxwell, is "£177,000 less than these same nine pictures were estimated to yield in recent calculations." (In the GB balance sheet.)

The contract between GB and GFD for eight pictures, on a 50-50 cost basis, added Mr. Maxwell, "will enable Gaumont to liquidate their remaining contracts with artistes and directors and then—*finis*."

Saying that these pictures are to be made at a cost of £65,000 each for "A" pictures and £40,000 each for "B" pictures, Mr. Maxwell declared that "if pictures had been made at this figure previously there would have been no production losses to be faced." It is about half of previous costs.

### Hasty Action Charged

An accusation that the Ostrers rushed through the deal with General was made in Mr. Maxwell's reference to the possibility of continuing distribution.

The nine pictures in hand, plus the nine GB had contracted to make, would have kept distribution going for at least another year, he said, while pictures also would have been obtainable from outside sources to maintain a distributing organization which had the highest prestige and goodwill.

"My own company," he also said, "offered to supply 10 pictures a year, free of risk, and another important British production company . . . expressed their willingness to provide a batch of pictures."

The week asked by this company for the formulation of its proposals was refused, as was Mr. Maxwell's own offer.

Commenting on the company aspects of the deal with GFD, Mr. Maxwell expressed the opinion, as regards the ordinary shareholders:

"It means no dividend for some years to come. . . . It also means the inevitable writing

## Government Inquiry or Fight for Injunction Is Alternative Left for Minority Directors to Block the Proposed Maneuver

down of a large part of the ordinary share capital. In addition to the million and a half pounds of production and distribution assets which are being scrapped, there is the very large trading loss on production to be dealt with. . . . There are more assets of large book value, Baird Television, Gainsborough Pictures and others, which would require drastic writing down in the general cleaning up that must ensue."

Finally, he declared that, on the basis of holdings in Metropolis and Bradford Trust, disregarding voting rights, the directors voting for the GFD deal represented less than one per cent of the ordinary share capital and the dissenting directors 57 per cent.

### Statement a Sensation

Mr. Maxwell's statement created a sensation, and it also received special attention because of the time of its appearance, when the trustees for the holders of GB debenture stock still were considering whether they would give the deal with GFD the sanction necessary before it legally can be put into effect.

"It is believed the debenture stock is held largely by investment trusts and insurance companies, and a possibility canvassed in the trade was that there might at least be a difference of opinion among them sufficient to justify the trustees in refusing to sanction actions passed only by a 5 to 4 majority of the board and now publicly challenged by Mr. Maxwell, whose reputation in the city, already great, has been strengthened by rumors that his own company, Associated British Pictures, may pay 17 per cent on the year.

### Struggle Not Ended

Another struggle on the board is probable in regard to whatever new demands may be made on behalf of the debenture holders, for additional security to replace the lost £1,500,000 of production and distribution values. In the background is the agitation of the committee of ordinary shareholders, threatening extraordinary meetings and demanding Governmental investigation of the conduct of the company.

Of special interest to America in all of these proceedings is the revelation of a common interest between Mr. Maxwell and O. H. C. Balfour, Dixon Boardman and Robert Kane, representing the U. S. holdings in GB. The basis upon which these parties, recently in antagonism, have come together has not not been stated, but the fact is undoubted, whether the alliance is temporary or permanent. The general assumption is that Twentieth Century-Fox is more concerned to save its investment in GB than to save the deal which the later Maxwell deal upset.

▽

### Woolf Buys Circuit

C. M. Woolf's General Cinema Finance Corporation has purchased the James circuit of 15 houses. Two studios on Oxford Street, London, were included in the deal.

▽

A petition from Betty Balfour, British film player, for compulsory termination of Twickenham Film Studios, Ltd., was adjourned in court after it was pointed out that Julius Hagen,

(Continued on following page, column 3)



## SEC Reports on Stock Deals by Six Film Units

New stock tradings in six motion picture and allied film corporations were reported in the week by the Securities and Exchange Commission at Washington. Included were Paramount Pictures, Columbia, Consolidated Film Industries, Grand National Films, Warner Brothers Pictures and General Theatres Equipment.

During February Paramount's transactions resulted in the sale of 118,300 shares of common secured through exchange or conversion and the disposition of 16,900 shares of six per cent convertible first preferred acquired in the same manner. The report showed that Hemphill Noyes & Company was short 6,300 shares of common at the close of the month but subsequently covered itself by the conversion of 900 shares of first preferred.

A report on the holdings of Stanton Griffis, chairman of the executive committee, showed him in possession of 1,000 shares of common, 1,000 shares of first preferred and 1,000 shares of second preferred at the close of the period.

The commission made public the report on the holdings of officers and directors on January 27th when the Paramount registration became effective, showing that Barney Balaban, W. B. Cokell, John W. Hicks, Jr., Fred Moorhardt, officers, and Stephen Callaghan, Harry O. King and Adolph Zukor, directors, held no equity securities. Y. Frank Freeman held 1,000 shares of common; A. Conger Goodyear, 1,000 shares of common, 600 shares of first preferred and 1,000 shares of second preferred; John Hertz, through Lehman Brothers, 6,000 shares of common and 8,000 shares of second preferred and, through a trust, 300 shares of first preferred; Henry Herzbrun, 209 shares of common and 83 shares of second preferred; Charles A. McCulloch, 1,500 shares of first preferred and Earl I. McClintock, 100 shares of second preferred.

A December report on Columbia Pictures showed that Harry Cohn disposed of 100 common voting trust certificates by gift, reducing his holdings to 70,491, and Jack Cohn, by exchange, disposed of 11,992 purchase warrants and acquired that number of voting trust certificates, bringing his holdings to 38,750.

A report on Consolidated Film Industries showed that James E. McPherson sold 1,000 shares of \$2 cumulative participating preferred and later covered his sales by purchases, leaving his holdings unchanged at 1,640 shares.

Acquisition of 15,000 shares of Grand National Films common was reported by Kirk W. Todd, director, and the Chase National Bank reported further liquidation of Twentieth Century-Fox stocks held under escrow agreement, disposing of 438 shares of common and 876 shares of \$1.50 cumulative preferred. The bank at the close of the month held 351,909 shares of common and 703,818 shares of preferred.

Harry M. Warner reported a gift of 32,500 Warner optional six per cent convertible debentures, reducing his holdings to 1,404,000 and Samuel Carlisle reported the sale of 200 shares of common, reducing his holdings to 1,300 shares.

A report of the holdings of the officers and directors of General Theatres Equipment Corporation on January 27th, when its registration became effective, showed no equity stocks held by M. V. Carroll, W. E. Green or R. B. Larue, officers, or by Robert L. Clarkson, Chester W. Cuthell, Daniel O. Hastings or Herman G. Place, directors.

The report showed that the Chase National Bank held, beneficially, 181,213 shares of common; Edward C. Delafield, director, 200 shares of common, and Ralph N. Harder, director, 100 shares of common.

## Loew's Stock Options Reported to Exchange

Loew's, Inc., in a statement filed with the New York Stock Exchange, disclosed stock purchase options exercised by officers on February 25th and 26th. David Bernstein, Louis B. Mayer and J. Robert Rubin purchased 13,890 shares each at \$35 per share. As of March 1st these executives held options for an additional 22,200 shares each. Total options outstanding on that date were 115,152.

## American Atlantic Films Organized

The formation of American Atlantic Films, Inc., subsidiary of Atlantic Films, Ltd., of England, was announced in New York Tuesday by Thomas Dodds, chairman of the English board and president of the American company. Joan DuGuerny is vice-president and secretary of the American company.

Mr. Dodds said the company planned to make two and possibly three more pictures this season. The first, "Thunder in the City," with Edward G. Robinson, was completed some time ago and is being handled by United Artists.

## Audubon Mortgage Extension

Circuit Judge Martin T. Manton in New York last Saturday authorized Milton C. Weisman, receiver of Fox Theatres, to enter into an agreement with the Bank For Savings for an extension of the \$665,000 first mortgage held by the bank on the Audubon theatre in New York. The mortgage is due May 1 and Mr. Weisman said if the extension were not agreed upon the house would be lost through foreclosure.

## Kalmenson Adds Albany

Ben Kalmenson, central district manager for Warner Brothers, has added Albany to the group of exchanges under his supervision. This branch was formerly a part of the eastern district, which included New York, Boston and New Haven. These three exchanges are now being operated from the home office, since promotion of Roy H. Haines to eastern sales manager.

## Dietrich To Be Citizen

Marlene Dietrich applied for citizenship papers in Los Angeles last week and will be eligible for full papers in two years. "I am working and living in America and my interests are here. I feel I should be a citizen of this great country," the actress said.

## Depew and Haley to Jam Handy

Herbert Depew, formerly vice-president and sales manager of the Acousticon division of Dictograph Products Corporation, has joined the Jam Handy Picture Service, Inc., with headquarters in Detroit.

Jack Haley, who formerly supervised film distribution for Ford Motor Company, is now in the theatrical distribution department of the Jam Handy company.

## Ohio Bars Russian Film

The Ohio board of censors at Columbus this week banned the Russian picture "A Greater Promise." Amkino is distributing the film.

## Ostrer Brothers Gaining Ground Against Maxwell

(Continued from preceding page)

founder of the Twickenham Company, had made an offer to buy the studio from the receiver.

## Twickenham's Assets

At the creditors' meeting of Twickenham Film Studios, Ltd., it was revealed that against liabilities of £95,998 there were assets of £36,369, including £34,183 received by the sale of the studio. These are insufficient to meet the debenture claim fully and unsecured creditors will receive nothing. The company is in compulsory liquidation in the hands of the official receiver.

The associated J. H. Productions, Ltd., has liabilities of £269,409 and assets of £161,208, but certain films are still to be released.

The Council of Cinematograph Exhibitors Association has welcomed officially the suggestion of Dr. Burgin, Parliamentary spokesman for the Board of Trade, that the CEA and the Kinematograph Renters Society form a joint trade council for the development of new policies.

D. E. Griffiths has been reelected president of the KRS.

## Technicolor Increases Capital

Technicolor, Ltd., has increased its original capital of £370,000 by the issue of 40,000 additional £1 shares, equally divided between "A" and "B."

## 235 British Pictures Estimated

Investigating the possibility of a shortage of British films, after the limitation of G. B. production, the closure of the Twickenham studios and other production factors, *Kinematograph Weekly* estimates that plans already definitely completed will guarantee at least 235 British features in 1937, against 208 in 1936.

## Mrs. Moody Signs Option

Mrs. Helen Wills Moody, seven-time winner of the American women's tennis championship and at Wimbledon in England, is reported to have granted Twentieth Century-Fox an option on her services for motion picture work. It is said that should the studio exercise the option Mrs. Moody would receive in excess of \$50,000.

## Massachusetts Passes "Spain"

"Spain in Flames," recently banned in Pennsylvania and the cause of much discussion before the Ohio censor board, has been passed by the Massachusetts censors, after deletions.

## Hoagland Joins 20th-Fox

Carlton Hoagland, former producer in New York for the legitimate stage, has joined the eastern talent department of Twentieth Century-Fox under Joseph PinCUS.

## Dynamic Pictures Moves

Marie Barrell, head of Dynamic Pictures, has moved offices from 729 Seventh Avenue in New York to 17 East 48th St.



# ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

SEVENTY-FIVE years ago come spring the little back-country town of Murray, in Kentucky, gave to the hills and the hillbillies one Everett Nix, middle-name Dumas. Thirty-two years later, in July, 1893, Everett Dumas Nix started out as the marshal of Oklahoma territory, and in four years registered \*52,000 outlaws killed, \*48 train and bank robbers, and, in his spare shooting, shot the gun that sent \*225,000 persons on the spot racing over \*5,700,000 acres—the famed event recorded in history as the opening of the Cherokee strip of Indian country to white settlers for homesteading.

Everett Dumas Nix acquired the title of Colonel on the way, and met every president from Grover Cleveland, the 22nd, in 1885, to Franklin Roosevelt, the 32nd. Colonel Everett Dumas Nix probably saw as much action in America's backwoods as any hardsters of the old school. It was Nix who arrested Frank James, brother of Jesse James, and also the Dalton outlaws.

And now, after that long span of adventure, Colonel Everett Dumas Nix, age 75, tops off at Republic's studios in Hollywood supporting Gene Autry in "Git Along Little Doggies," for Herb Yates in a musical western about a dashing young cowboy who first opposes, then falls in love with a girl who is seeking to get rich by the oil-well promotions route. (P. S.: The Maple City Four and the Cabin Kids are heard in the musical interludes.)

\*Statistics by Republic's press agent.

▽

Whitney Bolton gives to Guy Kibbee the title of world record holder for playing juvenile roles. Guy tramped the country playing juvenile leads, ignoring the passing years, until one night he struck a small midwestern town. He had a part which required him to beat up the villain. Came the scene and Kibbee, already well up in his forties, began to lambast the fellow when a voice from the balcony called: "Sock him, again, Baldy."

The next day he began rehearsing character roles—Kibbee was 51 last week.

▽

Motion picture censors at Portland, Oregon, have had their line extended from theatre screens to the city's beer dispensaries, where the city fathers ordered them to listen to the phonographic records with a view to censoring the pornographic.

▽

Lois Long's story of the Broadway actor whose sweetheart passed away is the best description in many a moon of the "hardened arteries" of America's main show street. Seems that the Broadwayite was inconsolable as he returned from the morning funeral. His pals tried to console him. One soothed: "Time heals. Perhaps after awhile you will meet someone else." Through his tears the actor blubbered: "But what will I do this evening?"

▽

Universal Newsreel the other day showed a performer who has a man blow up his stomach with a pump from 41 inches to 75 inches, at Memphis, Tenn.

Maybe we should not have discouraged baby parades and battleship launchings in the newsreels, after all.

The Rockefeller Center that surrounds our publishing offices with the great Music Hall theatre on the one side and RCA's National Broadcasting Studios on the other, magnetizes more visitors than any other civic attraction in New York's rapidly changing history. One noticeable result in the neighborhood is the long line of vendors, peddlers, gardenia-hawkers and souvenir-postcard stands. Added this week to the itinerants was a hole-in-the-wall where, for five cents, a fast-talking spieler will stamp, by machinery, on a penny, either the Lord's Prayer, in the Roman Catholic version; the Lord's Prayer, in the Protestant style, or the Ten Commandments.

▽

The O. O. McIntyre campaign for "more masculinity and less beauty" in male movie stars is finally getting some place. Press dispatches report from Hollywood that Robert Taylor, handsomest lad ever turned out by California's Pomona College, is demanding "he-man" roles. "So the plot won't miss fire," explains the news wire, "Idol Taylor sleeps nightly with window open, beats his chest, turns over chairs and performs other feats of strength constantly."

▽

Stories from Berlin published variously through recent weeks left little doubt that Dr. Paul Joseph Goebbels, minister of propaganda for Mr. Hitler, was serious when he decreed that criticism of movies and the stage by the drama critics was thenceforth taboo. The idea was to encourage German's "cultural art." Favorable criticisms were deemed advisable, but unfavorable criticisms were ordered stopped.

Evidently some of Berlin's drama reporters did not take the order with full effect, and so the other day Julius Steicher, head Nazi editor and high Nazi leader, summoned the critics and made them dance across the stage of the Apollo theatre for the entertainment of an audience of chorus girls, chorus boys, comedians and other stage folk. The critics puffed and panted as they danced and pranced to the delight of their professional audience.

Which brings to mind the story now going around Broadway about the American touring Germany who contracted a bad toothache and visited a dentist in Berlin for an extraction. "That will cost you \$150," the dentist said, "because over here that is a difficult operation." "But why should it be," exasperated the American.

"Well," replied the dentist, "you see, no one in Germany is allowed to open his mouth; therefore, we must extract teeth through the ears."

▽

June Knight and Sunny O'Dea are considering a vaudeville tour out of Hollywood. They will be billed as O'Dea and Knight.

▽

And from Hollywood Boulevard comes the quip about the noted newspaper writer who had never believed the stories about Mae West's "mirrored" bedroom. He gained admission to that sanctum when he went to interview the blonde star, who Cook-toured him through her apartment. The mirrors were there all right; so set that the news writer could see not only Mae West but a dozen reflections of her. After an awed moment, he turned to Mae and muttered, "Gee, you really mean it when you say 'Come up and see me.'"

THIS department claimed the other week that New York's snooty Park Avenue had it all over snooty Hollywood Boulevard with its "Canine Caterers" who cart fresh food daily to Park Avenue's pooches. "A telephone call brings garcon with the menu," it was said.

Now Gus McCarthy, of our own Hollywood staff, and Bob Burns, column writer for the New York Post, and presently visiting Hollywood, both discredit our item with one fell swoop.

"Your claim for Park Avenue's exclusiveness with Canine Caterers ain't so hot," airmailed McCarthy. "Hollywood has had 'em for a long time. In fact our Mr. Milton Grossman, advertising space seller, has been subscribing to such a service for a long time. Each day a dainty wagon drives up to his door with vittles for his pooches."

Bob Burns had hardly arrived in Hollywood and got settled in a house when up drove a big, beautiful orchid-colored delivery car, all trimmed in polished nickle, and out stepped an intellectual lookin' man with a white uniform. When Burns met him at the door he introduced himself as Doctor Dorsey, representing the Delicious Diets for Dignified Dogs Company.

When Burns told Doctor Dorsey that he had just fed his dogs scraps from the table the Doctor arched his eyebrow in horror. Then Burns called in his mongrel pup and the Doctor arched his other eyebrow. "I don't go in much for pedigreed dogs," Burns told Doctor Dorsey. "In fact, I like a nice mixture." And Doctor Dorsey rode away in a huff.

Burns wrote back to his paper in New York that he thinks some Hollywood people carry that pedigree stuff too far. "I know one lady out here who has some pedigreed dogs that she gives more attention to than she does her own children," he said. "Her husband told her one time, 'Why is it that when you hear the children cry at night you just roll over and go back to sleep; but if you hear one of those pups whine you break your neck gettin' out to 'em?'"

"Well," she answered, with a snort, "remember, the daddy of them pups is a thoroughbred."

▽

Don't look now, but that great industrialist, David Sarnoff, wants to be an actor. A few months ago a private playlet was presented in private quarters in honor of Zimbalist's 25th anniversary in the concert field. Dave Sarnoff played one of the roles. And so help Leonard Lyons, Mr. Sarnoff then bought the costume which had been rented for him!

▽

Seventeen years had passed last Wednesday since the day when, fresh with the glowing pink from a tough old schoolmaster's hickory stick, we rode on a strong St. Patrick's Day breeze into the late Joe Dannenberg's editorial room at Wid's (now Film Daily), opposite the Hippodrome in New York, to find out what a motion picture trade paper was made of. That's two years up on Will Hays, who the other day observed his 15th anniversary in the business. The General, of course, got to be president of his organization. But, then, he has no more chances for advancement over at the MPPDA.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## Trouble in Morocco

(Columbia-Darmour)  
Romantic Drama

Romance, drama, action adventure and comedy are combined in the picture, which has its backgrounds in Paris and in a French Foreign Legion outpost. In entertainment and commercial value it compares favorably with previous features in which Mr. Darmour has starred Jack Holt. It has the qualities necessary to interest the action fans and is of particular appeal to the younger folk.

The production starts off in a manner which displays the usually popular conflict of a newspaper man and woman assigned to track down an exclusive story. "Linda" has unearthed a sensational story about gun running in Africa, but makes the mistake of tipping off "Paul." He filches her passport and conspires to prevent her landing in Morocco until after his arrival.

But "Paul" does not reckon with the resources of a wily woman. He is shanghaied into the Legion by a onetime American gangster, and the ensuing situations concern his endeavors to get out of the Legion and her determination to keep him in it. The finale is a battle scene which provides a real punch as the Moroccan hosts charge the French tanks and fort "Paul" saves "Linda" from danger. The romantic close is touched up with comedy.

To the thrilling action the film adds the value of several wellknown names. In the supporting cast are C. Henry Gordon, Harold Huber, Victor Varconi, Paul Hurst, Bradley Page and Oscar Apfel.

*Previewed in the studio projection room in Hollywood.*  
GUS MCCARTHY.

Produced and distributed by Columbia. Larry Darmour production. Directed by Ernest B. Schoedsack. Story by J. D. Newsom. Screen play by Paul Franklin. Photographed by James S. Brown, Jr. Film editor, Dwight Caldwell. P.C.A. Certificate No. 3012. Running time, when seen in Hollywood, 62 minutes. Release date, March 22, 1937. General audience classification.

### CAST

Paul Cluett.....Jack Holt  
Linda Lawrence.....Mae Clarke  
Captain Nardaut.....C. Henry Gordon  
Palm.....Harold Huber  
Kamaroff.....Victor Varconi  
Tiger Malone.....Paul Hurst  
Brandenok.....Bradley Page  
DeRouget.....Oscar Apfel

## Swing High, Swing Low

(Paramount)  
Romantic Drama

Made up of the ingredients that draw popular attention, "Swing High, Swing Low" is basically a romantic drama, with musical content of high grade, action and dialogue well balanced, situations lively. Comedy is mingled with drama, and as the story builds, it erects human interest that knits the components into a pleasing whole.

Well produced and smartly directed, the film is a natural for deluxe first-run purposes and class "A" for secondary houses.

Most of the action takes place in Panama. As the operations of the canal are illustrated,

"Skid Johnson" is flirting with "Maggie King," operator in the liner's beauty parlor. "Maggie" is a proud girl, but "Skid" is attractive and as she and her chum "Ella" go joy-riding with the romantic soldier and his whimsical pal, "Harry," the boat sails off and "Maggie" is left on the dock. She moves into the unkempt bachelor quarters of "Skid" and "Harry." She gets an entertainer's job in "Murphy's" cabaret and "Skid," whose enlistment is up, is signed on as a cornet player. Here, as the musical contrast is intelligently worked in, association between "Maggie" and "Skid" ripens into love and marriage, despite the menace of "Anita Alvarez." Top attraction of the night club, "Skid" is a tolerable husband, though he occasionally indulges in bits of gay philandering. With success comes an offer of a job in New York, and though "Maggie" and "Murphy," aware of "Skid's" weaknesses, argue against acceptance, the boy finally starts north.

In New York "Skid" is catapulted to neon light fame and, with "Anita" having a finger in the pie, he forgets all about "Maggie." Fame, however, is something that "Skid" cannot digest, and he lands in the gutter. "Maggie" returns from Paris with a divorce, just when "Harry's" band has an opportunity of a radio audition that will restore "Skid" to his former glory. The liquor soaked boy is in no condition to play. His first attempts are pathetic. It's not until "Maggie" arrives that he is again "Skid Johnson," world's greatest cornet player. A saddened but wiser "Skid" picks up the threads of romance that started to unravel on the docks of Panama.

Both the Panama and New York sequences are modern and likeable and there are the star names of Carole Lombard and Fred MacMurray, besides well known support.

*Previewed in the Village Theatre, Westwood. Reaction was favorable. The folk in the balcony seemed to be of a mind that "Swing High, Swing Low" was right down their alley as entertainment. They liked MacMurray's cornet playing and they greeted Carole Lombard's singing efforts with applause.—G. M.*

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by Mitchell Leisen. Assistant director, Edgar Anderson. Screen play by Virginia Van Upp and Oscar Hammerstein II. Based on a play by George Manker Watters and Arthur Hopkins. Sound, Earl Hayman and Don Johnson. Costumes by Travis Banton. Film editor, Eda Warren. Interior decorations by A. E. Freudenman. Art direction, Hans Dreier and Ernst Fegte. Special photographic effects by Farciot Edouart. Musical direction, Boris Morros. Compositions and arrangements, Victor Young and Phil Boutele. Vocal supervision, Al Siegel. Original songs, Ralph Rainger, Leo Robin, Sam Coslow, Al Siegel. Photographed by Ted Tetzlaff. Songs: "Swing High, Swing Low" by Burton Lane and Ralph Freed; "I Hear A Call to Arms" and "Panamania" by Al Siegel and Sam Coslow; "If It Isn't Pain, Then It Isn't Love" by Ralph Rainger and Leo Robin; "Lonely Little Senorita" by Leo Robin and Julian Oliver. P.C.A. Certificate No. 2995. Running time, when seen in Hollywood, 95 minutes. Release date, March 12, 1937. General audience classification.

### CAST

Maggie King.....Carole Lombard  
Skid Johnson.....Fred MacMurray  
Harry.....Charles Butterworth  
Ella.....Jean Dixon  
Anita Alvarez.....Dorothy Lamour  
Harvey Dexter.....Harvey Stephens  
Murphy.....Cecil Cunningham  
George.....Charlie Arnt  
Henri.....Franklin Pangborn  
The Don.....Anthony Quinn  
The Purser.....Bud Flanagan  
Tony.....Charles Judels

## Personal Property

(MGM)  
Romantic Comedy

Robert Taylor and Jean Harlow are the primary name values offered. Among the better known of the supporting cast are Reginald Owen, Una O'Connor, Henrietta Grosman, E. E. Clive, Cora Witherspoon and Forrester Harvey. Marla Shelton, Lionel Braham and Barnett Parker also are in the picture.

For entertainment, it is a re-creation of "The Man in Possession." To establish a difference, the story has been given a farce treatment. To bring the subject within approval of the Production Code Administration, the romantic intimacies of the boudoir sequences are given a hilarious atmosphere. Liberties have been taken with the original, even though Forrester Harvey again appears as the bailiff, but nevertheless "Personal Property" still is "The Man in Possession."

Romantically aimed toward the sophisticates, the show's contrasting comedy is expected to engage the attentions of the common herd. The experiment gives exhibitors an opportunity to place the name Robert Taylor on their marquees and it brings a brand of comic amusement likely to please even if it fails to impress.

The story is familiar. An impoverished but glamorous American widow aspires to attach herself to a substantial Britisher, who believes all Americans are fabulously wealthy. Fresh from jail, the Briton's younger brother looks upon the widow as one who would make an ideal life mate. He gets himself a job as bailiff's clerk, which permits him to move into the widow's home, where he can have the edge on his brother. The widow does not succumb without a struggle. The clerk must prove his romantic mettle first.

Taylor and Miss Harlow are given the assistance of ridiculous farce lines and situations, not ignoring those intimacies, as they would be expected to portray them. The supporting cast has much to do in the amusement that culminates in the clerk winning the widow to the confounding of his brother.

Showmanship to sell the attraction is simple. It can be largely Robert Taylor. It may be difficult to get around the fact that the feature is a re-creation; therefore, names should be counted upon chiefly in the exploitation.

*Previewed in California theatre, Huntington Park.—G. M.*


Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Directed by W. S. Van Dyke. Screen play by Hugh Mills and Ernest Vajda. From a play by H. M. Harwood. Musical score by Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Harry McAfee, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by William Daniels. Film editor, Ben Lewis. Assistant director, Dolph Zimmer. P. C. A. Certificate No. 3083. Running time, when seen in Hollywood, 85 minutes. Release date, March 19, 1937. General audience classification.

### CAST

Crystal Wetherby.....Jean Harlow  
Raymond Dabney.....Robert Taylor  
Claude Dabney.....Reginald Owen  
Clara.....Una O'Connor  
Mrs. Dabney.....Henrietta Crossman  
Mr. Dabney.....E. E. Clive  
Mrs. Burns.....Cora Witherspoon  
Catherine Burns.....Marla Shelton  
Bailiff.....Forrester Harvey  
Lord Carstairs.....Lionel Braham

(Continued on Page 49)





# *TWO GREAT STARS*

## *IN*

**"one of the most delightful pieces of entertainment of the season . . . a box-office sensation wherever it plays"**

HOLLYWOOD REPORTER

**"charming cameo of delightful entertainment . . certain box-office"**

DAILY VARIETY

**"quality production from title to fadeout . . graceful entertainment delight"**

BOX-OFFICE

**"quaint and charming picture . . . ladies will love it . . . and men"**

FILM DAILY



**KATHARINE**

**HEPBURN**

["HER FINEST SINCE 'LITTLE WOMEN

—M. P. DAILY

# Quality Street

FROM THE  
FAMOUS  
STAGE  
COMEDY BY  
**J. M.  
BARRIE**

WITH THIS STELLAR CAST—

**ERIC BLORE**

... "as the flirtatious  
sergeant, proves a comedy treat"—Variety Daily

**CORA WITHERSPOON**

... "stands out in a well-defined characterization"—Variety Daily

**FAY Bainter**

... "is magnificent . .  
no more intelligent acting has ever been seen"—Hollywood Reporter

**ESTELLE WINWOOD**

... "proves a scene-stealer in each appearance"—Hollywood Reporter



DIRECTED BY  
**GEORGE STEVENS**

**PANDRO S. BERMAN**  
PRODUCTION



# FRANCHOT TONE

["FLAWLESS AND PRAISEWORTHY"]

— HOLLYWOOD REPORTER





# Quality Street

## DAILY VARIETY . .

"a first class production . . . Appealing in its quality, amusing in its comedy treatment and dialog, excellently acted and intelligently directed, it is a credit to all who had a hand in its making . . . The picture is produced with infinite care and admirable taste and is destined to do a flattering cash register business."

# Quality Street

## HOLLYWOOD REPORTER . .

"It is inconceivable that 'Quality Street' will be anything other than a box-office sensation wherever it plays . . . Only in a trade journal could it be reported that the picture has honest belly laughs . . . Laughter mounts and continues to mount until the audience is in gales of laughter."

# Quality Street

## FILM DAILY . .

"Charming picture from the Barrie play gives Hepburn a delightful comedy role . . . Packed with delicious humor that rolls along with never a dull moment . . . 'Quality Street' should do well everywhere—the ladies will love it, but it will also amuse the men."

# Quality Street

## M. P. DAILY . .

"completely captures the delicacy of Barrie's work . . . The situations build as the action progresses, finally culminating in a degree of hilarity that will surprise . . . Credit for the mirth is largely due to the direction of George Stevens, who maintains the atmosphere while driving home the comedy."



(Continued from page 44)

## Old Louisiana

(Crescent-E. B. Derr)

### Dramatic Romance

Both entertainment and educational values have been incorporated in a dramatic romance told against a historical background, and with abundant action. The picture is capably produced, acted and directed and is a desirable successor to earlier features in which history and fiction were combined with Tom Keene as the hero.

Timed to the early years of the 19th century, with the lower Mississippi borderland country as the locale, circumstances and events that led up to the Louisiana Purchase form the story's background. The theme concerns the parts that human greed, national patriotism and menaced love played in making the territory a part of the United States.

The Spanish governor, played by Carlos DeValdez, decrees tax embargoes that work hardships on pioneer American settlers and traders. An unscrupulous merchant, played by Robert Fiske, with the aid of his gunman ally, played by Raphael Bennett, attempts to foment rebellion against Spanish rule that will enable him to seize the land for himself. An American, played by Tom Keene, counsels the pioneers to remain calm. His activities earn him enmities, but when he seeks to deal diplomatically with the governor, he finds a friend there and romance with the governor's daughter, played by Rosita Cansino. Commissioned to go to Washington to lay the case before President Jefferson (Allan Cavan), his journey with her brings him into exciting adventures. Back in Louisiana, authorized by the President to handle the situation as he deems best, he wins the support of the settlers, frustrates the merchant's conspiracy and wins the hand of the governor's daughter.

The picture has production class and in the acting a story telling character that should command attention. In its educational phases it has elements of some sound exploitation.

Previewed in the studio projection room in Hollywood.—G. M.

Produced by E. B. Derr. Distributed by Crescent Pictures. Directed by I. V. Willat. Original story by John T. Neville. Screen play by Mary Ireland. Production supervisor, Frank Melford. Associate producer, Bernard A. Moriarty. Photographed by Arthur Martinelli. Recorded by Karl Zint. Art director, Edward C. Jewell. Film editor, Donald Barratt. Assistant director, Raoul Pagel. Musical director, Abe Meyer. P. C. A. Certificate No. 3142. Running time, when seen in Hollywood, 60 minutes. Release date, March 1, 1937. General audience classification.

#### CAST

Tom Keene	Bud Buster
Rita Cansino	Carlos DeValdez
Will Morgan	Ramsey Hill
Robert Fiske	Allan Cavan
Raphael Bennett	Wally Albright

## A Family Affair

(MGM)

### Comedy-Drama

Here's one of those Class B pictures that many exhibitors and theatre-goers are apt to consider an A attraction. Thematically it is domestic comedy drama, made worthy by production detail, characterizations, situations, action and dialogue.

"A Family Affair" is the story of a man bedeviled by a strange quirk in small-town political events and by the manner in which his own family and onetime friends combine to make a hectic chapter in his life. In Carvel, "Judge Hardy," who never has had a decision reversed, grants an injunction restraining a group of promoters from proceeding with a water project. Despite the pleas of "Stubbins," campaign manager, "Wells," engineer, and "Redmond," editor, which turn into fiery opposition, the judge stands fast. His own household is turned against him, and the happiness the "Judge" visions in welcoming home his youngest daughter, "Marion," from college

turns to despair when "Joan," elder daughter, becomes involved in a scandal. In contrast to this drama is a wholesome romance between "Joan" and "Trent," young engineer, and there's comedy which features juvenile "Andy" and adolescent "Polly." The "Judge" prepares to meet the crisis in a manner possible only to a wily old master who knows all the tricks. As the delegates in convention assembled plan to write finis to "Hardy's" political career, he calls upon "Marion's" husband to blast the scandal mongers and a great aqueduct engineer to prove that the contemplated dam would cause Carvel to lose its water supply.

The production does not offer any electrifying names. It does, however, reunite Lionel Barrymore, Cecilia Parker and Eric Linden, who scored effectively in "Ah Wilderness." Further for name purposes it offers Mickey Rooney, Charlie Grapewin, Spring Byington, Julie Haydon, Sara Haden and Allen Vincent. It also offers a well staged story.

Previewed in the California theatre, Huntington Park. The house has the kind of patronage of the suburban, neighborhood or smaller town house. They enjoyed the picture and when it was previewed again in the Alexander theatre, Glendale, the reaction was the same.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard and Samuel Marx. Directed by George B. Seitz. Screen play by Kay Van Riper. From a play by Aurania Rouverol. Musical score by David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, John Detlie, Edwin B. Willis. Photographed by Lester White. Film editor, George Boemler. Assistant director, James Dugan. P. C. A. Certificate No. 3136. Running time, when seen in Hollywood, 68 minutes. Release date, March 12, 1937. General audience classification.

#### CAST

Judge Hardy	Lionel Barrymore
Marion Hardy	Cecilia Parker
Wayne Trent	Eric Linden
Andy Hardy	Mickey Rooney
Frank Redmond	Charlie Grapewin
Mrs. Hardy	Spring Byington
Joan Hardy	Julie Haydon
Aunt Milly	Sara Haden
Bill Martin	Allen Vincent
Polly	Margaret Marquis
Hoyt Wells	Selmer Jackson
Oscar Stubbins	Harlan Briggs

## The Outcasts of Poker Flat

(RKO Radio - Sisk)

### Melodrama

Dealing in elements that generally appeal to patrons of big city neighborhood houses and particularly to clientele of small towns, there is better than a likelihood that the production fits into the plans of larger theatres, because of the presence of several wellknown names in the cast, as well as the fact that the photoplay is an amalgamation of two Bret Harte stories.

With its locale in the California gold rush country, its time immediately following the first invasion, the story moves to the key of dramatic romance and action melodrama, with human interest in both phases. The dialogue is as Bret Harte had it in his originals, although in several instances John Twist and Harry Segall, who did the screen play, have given it a modern twist. The characters and situations have been retained.

With "Luck," an orphan child, as their mascot, "Oakhurst" and "The Duchess," gamblers, enjoy considerable success in Poker Flat. It is evident that "The Duchess" has as much romantic interest in "Oakhurst" as material interest in their business. Operating ruthlessly, their activities come under the brooding eyes of the more conservative citizens. Comes to town a teacher, "Helen," in whom "Oakhurst" becomes romantically interested, as does the "Reverend Woods," whom the gambler aids in starting a church. The romantic conflict is contrasted with drama, in which little "Luck" is the central figure, and melodrama, which leads to several killings. Though "Helen" sees some hope for "Oakhurst's" reformation, the townsfolk organize as vigilantes and drive him and his outcasts from the town. "Helen" joins the little group of refugees. They are trapped in a blizzard by

"Uncle Billy's" treachery. "The Duchess" dies and "Oakhurst," realizing that "Helen" is not for him, takes his own life. The rescue party, headed by "Woods," arrives to save "Helen's" life. With "Oakhurst's" outcasts eliminated, Poker Flat envisions a law abiding and progressive future.

Previewed in the RKO Hillstreet Theatre, Hollywood. Although the audience was "downtown" in character, it evidenced an interest in and appreciation of the picture.—G. M.

Produced and distributed by RKO Radio. Produced by Robert Sisk. Directed by Christy Cabanne. Screen play by John Twist and Harry Segall. Photographed by Robert de Grasse. Art director, Van Nest Polglase. Associate, Feild Gray. Musical supervision, Roy Webb. Recorded by Earl A. Wollcott. Edited by Ted Cheesman. Assistant director, Doran Cox. P. C. A. Certificate No. 3036. Running time, when seen in Hollywood, 72 minutes. Release date, to be determined. General audience classification.

#### CAST

Oakhurst	Preston Foster
Helen	Jean Muir
Rev. Samuel Woods	Van Heffin
Luck	Virginia Weidler
The Duchess	Margaret Irving
Bedford	Frank M. Thomas
Kentucky	Si Jenks
Stumpy	Dick Elliott
Uncle Billy	Al St. John
Sonoma	Bradley Page
High-Grade	Richard Lane
Indian Jim	Monte Blue
Charley	Billy Gilbert
Wilkes	Dudley Clements

## Quality Street

(RKO-Radio)

### Romantic Drama

"Quality Street," as Pandro S. Berman has produced and George Stevens directed the Sir James M. Barrie romantic whimsy, and as Katharine Hepburn, Franchot Tone and a well chosen support play it, is anything but a dated story.

Although the film tells the love story of persons who lived in a more sedate and formal day when a lady's conduct was hemmed in by rigid restrictions, its atmosphere is just as modern as today. Under the intelligent writing treatment of Allan Scott and Mortimer Offner, Barrie's dialogue has been brought up to date, while its original spirit and quality has been retained. Mr. Stevens has contrived his situations and so handled his players that the picture has a quality of charm seldom attained in current production.

Living in a quaint English village, on Quality Street, where everybody knew what everybody else was doing, "Phoebe Throssel" wanted romance more than anything else in the world. It came to her in the person of "Valentine Brown," soldier-doctor. It was gay and thrilling love. But "Brown" had to go off to the Napoleonic wars.


A decade passes. "Brown" forgets the romance, but flirtatious "Phebe" remembers vividly. The soldier comes back and "Phoebe" resorts to the device of passing herself off as her own mysterious niece, a glamorous, intriguing creature. The deception is gay, though it is manaced by fear that some of the prying neighbors will discover the secret. But it works. "Phoebe" recaptures the heart of her "Doctor Brown."

Mr. Berman and director Stevens devoted more than the usual amount of care to production, fearing that exhibitors and theatre-goers would consider the story dated. Additionally, and it is hardly to be questioned, the company was anxious to remove Katharine Hepburn completely from the type of dramatic characterizations of recent pictures that had brought an ebb of popularity. Artistically she is again the "Alice Adams" of her first featured parts.

The film was started last September. While it was in work, changes and additions were made in the supporting cast and the first screen play was subjected to many revisions. More money than originally assigned was spent and the shooting schedule was extended. Judging from what came up on the screen in Pantage's


(Continued on page 52)





"History is Ma





de at Night



(Continued from page 49)

theatre, Hollywood, and the manner in which the audience received it, neither Mr. Berman nor Mr. Stevens need have cause to regret the time and effort spent. They have done something worthwhile for Miss Hepburn, Franchot Tone, Fay Bainter, Eric Blore, Cora Witherspoon, Estelle Winwood and the lesser players. Also, they have done something worthy for Sir James M. Barrie.—G. M.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by George Stevens. Screen play by Allan Scott and Mortimer Offner. Musical score by Roy Webb. Photographed by Robert de Grasse. Orchestral arrangements by Maurice de Packh. Art direction and set dressing by Hobe Erwin. Costumes by Walter Plunkett. Recorded by George D. Ellis. Edited by Henry Berman, Assistant director, Argyle Nolson. P. C. A. Certificate No. 2722. Running time, when seen in Hollywood, 80 minutes. Release date, April 9, 1937. General audience classification.

## CAST

Phoebe Throssel .....	Katharine Hepburn
Dr. Valentine Brown .....	Franchot Tone
Sergeant .....	Eric Blore
Susan Throssel .....	Fay Bainter
Patty .....	Cora Witherspoon
Mary Willoughby .....	Estelle Winwood
Charlotte Parratt .....	Joan Fontaine
Henrietta Turnbull .....	Florence Lake
Fanny Willoughby .....	Helena Grant
Ensign Blades .....	Roland Varnie
Lt. Spicer .....	William Bakewell

## Pepe Le Moko

(Paris Film Production)  
Drama

This production may be considered the most brilliant achievement of the French studios in 1936. It is a gangster film, but different in story and treatment from those made in Hollywood. Although it is played by French stars and the dialogue will have to be made understandable by means of English sub-titles, one may foresee that many Americans will be interested, particularly in the "specializing" houses of the large cities.

The story deals with a French gangster, whose nickname is "Pepe le Moko" (which, in French slang means "Pepe from Marseilles"). "Pepe," pursued by the international police force, for bank robberies and other crimes, takes refuge in the Arabian district of Algiers.

"Pepe" is caught when he is denounced by his jealous Arabian mistress, while "Gaby," the French girl, leaves for France on a steamer. "Pepe" kills himself.

Direction is superb, action is fast and the "Casbah" district has been built up so well at the studios that one would believe the camera had been taken to the locale. There is good music, good technical work, and excellent dialogue.

The cast is the best united in a long time in a French picture. Jean Gabin, one of the most popular French stars, is "Pepe." Mireille Balin is "Gaby," and Line Noro is the Arabian girl. Lucas Gridoux is the Arabian detective.

While one may regret that such good production and performance values have been given to a story of the underworld, there is not one "risqué" scene.

Viewed at an ordinary evening performance at the Marivaux, Paris, where audiences are enthusiastic and critics wrote high praise.—PIERRE AUTRE.

Produced and distributed by Paris-Film-Production (MMrrss Hakim). Directed by Julien Duvivier. Production executive: Gargour. Based upon the novel by Detective Ashelbe. Adaptation by Julien Duvivier and Ashelbe. Dialogues by Henri Jeansen. Photographed by Krugher and Fossard. Art director (sets) by Jacques Krauss. Music by Vincent Scotto. Produced at the Pathé Cinéma studios, Joinville. Sound recorded on RCA Photophone High Fidelity. Running time: 100 minutes. Adult audience classification.

## CAST

Pépé le Moko .....	Jean Gabin
Gaby .....	Mireille Balin
Inès .....	Line Noro
Régis .....	Charpin
"Grand Père" .....	Saturnin Fabre
Carlos .....	Gabriel Gabrio
Slimane .....	Lucas Gridoux
L'Arbi .....	Dalio
Tania .....	Prehel
Pierrot .....	Gilbert Gil
Max .....	Roger Legris

## The Wedding of Palo

(Hoffberg)  
Eskimo Romance

Life as lived and love as experienced by the Eskimo of eastern Greenland are here presented with evident authenticity and adequate dramatization. The film was made by Dr. Knud Rasmussen on his 1931-33 voyage to the area represented and the scenario, also his, tells in simple fashion the story of Palo and Naravana, a purposefully routine romance which serves to knit together without distortion intrinsically interesting shots of Eskimo family and community customs.

These include the harpooning of polar bears, the spearing of fish, the curing of seal and other skins, the breaking and making of camps, the celebration of feast days, navigation of streams, care of young, treatment of sick by a kind of voodoo, tribal supervision of individual combat and, finally, the primitive mode and manner of courtship and marriage.

Brief scenes preceding the presentation of the story show Dr. Rasmussen on arrival in Greenland. Here and throughout English titles afford essential information, but they are sparingly used and do not needlessly interrupt a narrative readily understood without them. Dialogue and gestures of the players, all native, convey necessary information plainly.

The boy Palo and the girl Naravana are opposed in their mating plans by the boy Samo, who also wants Naravana for his woman, and by her father and brothers whose home life she makes pleasant. Samo wounds Palo in combat, but he recovers, learning that Naravana's family have taken her to a winter home-site. He follows by canoe in a storm and brings her back, Samo's attempt to follow and intervene ending in his death by drowning. (These events, as portrayed by the stoic principals, are less bloodthirsty than they seem in synopsis.)

Reviewed at the 55th Street Playhouse, New York, an intimate theatre dedicated to exhibition of specialized product, of which this appeared to be regarded as an especially worthy specimen.—WILLIAM R. WEAVER.

Produced by Dr. Knud Rasmussen. Distributed by the J. H. Hoffberg company. Directed by Friedrich Dalsheim and Dr. Knud Rasmussen. Scenario by Dr. Knud Rasmussen. Photographed by Hans Scheib and Walter Traut. Original music by Emil Reesen, played by the Symphony Orchestra of the Royal Opera House, Copenhagen. American premiere under the patronage of the Royal Danish Consulate-General. No. P. C. A. certificate. Release date, March 1. Running time, 85 minutes. General audience classification.

## Women of Glamour

(Columbia)  
Metropolitan Romance

This is in large measure what is known as a conversation piece. The two principal women of glamor are a socialite and a night club entertainer. The man of their mutual interest is an artist. The conversation is concerned principally with the fitness of the women for marriage with the man and, although all parties seem to agree that the socialite is the better qualified candidate on social and economic grounds, the artist loves the entertainer and so they are married. Incidental to this principal discourse considerable talk is devoted to such subjects as the value of art as art, the modes and manners of professional ladies who toil not nor spin and yet remain virtuous, the generosity of would-be predatory dinner hosts and things like that.

Another formal designation for pictures of this kind is the term, comedy of manners. It is called a comedy, technically, because it is without tragic outcome, and this one depicts with evident care the manners of a stipulated social segment. The segment treated of is the so-called pent house crowd composed of socially elect, professionally preferred and artistically favored, and the presentation of these and the inter-related interests by which they are held together is thoughtfully and painstakingly man-

aged. Settings are uniformly rich, dialogue is neither dull nor artificially brilliant, movement is held within the ordered tempo commonly attributed to the doings of persons who live leisurely, and not even the emotional climax to which the story builds is permitted to disturb the even tenor of life as pictured among the sophisticates represented.

The story concerns a successful artist engaged to a socialite who releases him when she learns he has fallen in love with a night club entertainer and then tells her rival that she must give him up for the sake of his career. This she agrees to do, but the artist talks her out of it and they are married. Incidental to the telling of this the film portrays a bit of excessive drinking, in a nice way, a dash of grand opera, several studio sequences wherein painting is carried on with a fully clothed model, and nothing violent, sensational or unseemly.

Reviewed at the Criterion theatre, New York, where a late afternoon audience echoed—if that's the word—the cultured equanimity portrayed upon the screen.—W. R. W.

Produced and directed by Columbia. Directed by Gordon Wiles. Screen play by Lynn Starling and Mary C. McCall, Jr. Story by Milton Herbert Gropper. Film editor, Otto Mayer. Art director, Stephen Gooson. Musical director, Morris Staloff. Photographed by Peverell Marley. P. C. A. Certificate No. 2819. Release date, January 28. Running time, 72 minutes. General audience classification.

## CAST

Gloria Hudson .....	Virginia Bruce
Richard Stark .....	Melvyn Douglas
Frederick Eagan .....	Reginald Denny
Fan LaRogue .....	Pert Kelton
Carol Coulter .....	Leona Maricle
Mr. Stark .....	Thurston Hall
Mrs. Stark .....	Mary Forbes
Winkler .....	John Graham Spacey
Caldwell .....	Maurice Cass
Kito .....	Miki Morita

## Wings of the Morning

(20th Century - Fox)  
Comedy-Drama

There are about as many ways to exploit this picture as there are types of audiences. For instance:

Much may be said about Annabella as a new star and unusual personality; she plays two roles separated by two generations.

Music-conscious audiences may be told that John McCormack, appearing as himself, sings three of the songs with which his fame is closely associated.

Audiences interested in horse racing may be informed that the English Derby is shown in detail as an integral part of the story.

Where color is of box office significance the film may be proclaimed a spectacular example of color photography.

Communities responsive to Irish subjects will want to know that the story is Irish in setting and was produced in the country it represents. There is also a Gypsy interest and the hero is a Canadian.

All of these varied sales factors are compounded in such fashion as to produce a somewhat leisurely and unquestionably unusual narrative. Many of the settings are pictorially arresting and the camera does not hurry over them. Much of the action is based upon old Irish and Gypsy customs which are explained fully and carefully in dialogue. A prologue dated fifty years before the modern incidents establishes motivation for much of the action.

Annabella plays the part of "Marie" in the prologue, a Gypsy who marries an Irish nobleman and, rebuffed by his family, returns to her people on his death. Annabella also plays the part of her granddaughter and namesake, "Marie," whose tutor, "Kerry," is played by Henry Fonda. The two meet accidentally and she trades her grandmother's Derby entry, "Wings," to him for six horses of little or no value, their romance progressing throughout her efforts to regain possession of the horse.

Ultimately, "Kerry" agrees to train "Wings" as well as his own entry for the Derby, know-

(Continued on page 55)



# It's **BIG** from Every Angle!

Unusual entertainment values... A picture with considerable woman appeal on top of reaching the male's liking for the outdoor and the primitive... The picture bristles with selling angles... Essentially, it is a family picture which all the family can enjoy.

— Motion Picture Herald

Two years in the making... Authentic Indian backgrounds... The beautifully formed and engaging Sabu should make it a picture for women, and its merits as a study of wild nature will recommend it to men.

— Motion Picture Daily

All children between the ages of nine and 90 will long to see the picture... Should be classified as a picture that will draw anywhere in the world.

— Variety

Delightful... superb background... spectacular and vivid... The material collected by Robert Flaherty for the last two years on the Indian plains is spectacularly lovely.

— Hollywood Reporter

Has freshness and an arresting beauty of telling... We recommend this saga of the Indian Jungles... It has singular appeal for all ages.

— Liberty Magazine

**Now come around to the back and see what they're talking about...**



*It's* **BIG** *from Every Angle!*

*Alexander Korda*  
presents

# ELEPHANT BOY

Based on "Toomai of the Elephants" by

**RUDYARD KIPLING**

Directed by **ROBERT FLAHERTY** and **ZOLTAN KORDA**  
A London Film

Released thru United Artists





(Continued from page 52)

ing that "Marie's" grandmother has wagered all she possesses on the horse in order to provide a dowry for her granddaughter, whose marriage to a Spanish nobleman she has planned. "Wings" wins the race, but the nobleman, believing the horse disqualified because its owner has died during the race, breaks his engagement. This leaves "Marie" and "Kerry" free to marry.

*Reviewed at the Radio City Music Hall, New York, where a capacity audience responded audibly to John McCormack's singing and the running of the Derby.—W. R. W.*

Produced by Robert T. Kane. Distributed by Twentieth Century-Fox. Directed by Harold Schuster. Adaptation and scenario by Tom Geraghty from stories by Donn Byrne. Color director, Natalie Kalmus. Director of Technicolor photography, Ray Renahan. Music arranged by Arthur Benjamin. Art director, W. Ralph Brinton. Costumes, Irene Hubert. Film editor, James Clark. Photographed by Henry Imus and Jack Cardiff. P. C. A. Certificate No. 2171. Release date, February 19. Running time, 87 minutes. General audience classification.

## CAST

Marie .....	Annabella
Kerry .....	Henry Fonda
Sir Valentine .....	Stewart Rome
Marie .....	Irene Vanbrugh
Paddy .....	Harry Tate
Jenepher .....	Helen Haye
Don Diego .....	Teddy Underdown
Jimmy .....	Mark Daly
Angelo .....	Sam Livesey
Lord Clontarf .....	Leslie Banks
Mairik .....	D. J. Williams
Valentine .....	Philip Sydney Frost
John McCormack .....	Himself
Steve Donoghue .....	Himself
Race commentator .....	E. V. H. Emmett
Race commentator .....	Capt. R. C. Lyle

## Her Husband Lies

(Paramount-Schulberg)

Drama

Seven years ago Paramount first produced this Oliver H. P. Garrett story under the title "Street of Chance." On that occasion William Powell and Regis Toomey were the central figures in the melodrama of gamblers and gambling. The women were Kay Francis and Jean Arthur.

The maker of the new version, now producing independently for Paramount, was directly associated with the company in 1930. At that time considerable topical value was associated with the theme. Arnold Rothstein and his kin in the take-a-chance guild were prominent in newspaper headlines.

"Her Husband Lies" teaches a lesson on the evils of gambling. Basically it is drama, but there is romance for contrast.

All the gamblers like to lose to "Spade Martin." He makes the losing quite pleasant. But to keep the love of his wife, "Natalie," he promises to quit. Comes to town his younger brother, "Chick," in whose veins the blood of gambling throbs lustily, accompanied by his bride, "Betty." It's not long before there is a showdown between the young fellow, who learned his trade in a Seattle pool room, and his brother, though "Chick" does not know he's a brother. To teach the boy a lesson, "Spade" sends him to "Big Ed's" game. "Spade" plans to go away from it all with "Natalie," but "Chick's" luck and skill are so phenomenal that "Ed's" mob becomes convinced "Spade" has double crossed it. Gunmen bring in "Spade," and for the first time, in a tensely dramatic sequence, "Chick" learns who his brother is. In a stud poker game "Chick" takes all the big shots to the cleaners. Endeavoring to check him, "Spade" resorts to cheating, only to be caught. "Chick," relieved of his winnings, is sent back to "Betty" and Seattle. For violating the ethics of the underworld code, "Spade" is condemned to death.

The theme has been treated with a freshness that gives it an up-to-date tone and color, but retains the strength of the original. Ricardo Cortez, Tom Brown and Akim Tamiroff, who has been given many choice lines, dominate the show. There is evidence in the picture that producer, writers, director and players strove to hit a note of human interest. That character

of entertainment is noticed in the parts of Tom Brown, who practically steals the show, Cortez, Gail Patrick and June Martel.

*Previewed in the Village theatre, Westwood. Apparently a large number remembered "Street of Chance," even the players. Despite this familiarity, it was plain that the patrons were interested in the film.—G. M.*

Produced and distributed by Paramount. A B. P. Schulberg production. Directed by Edward Ludwig. Screen play by Wallace Smith and Eve Greene. Story by Oliver H. P. Garrett. Photographed by Leon Shamroy. Art director, Albert D'Agostino. Musical direction, Boris Morros. Original songs by Burton Lane and Ralph Freed. Set decorations, George T. Nicoll. Film editor, Robert Bischoff. Costumes by Edith Head. Sound recording, Jack Goodrich. Assistant director, Ray Lissner. P. C. A. Certificate No. 3115. Running time, when seen in Hollywood, 75 minutes. Release date, March 12, 1937. Adult audience classification.

## CAST

Natalie .....	Gail Patrick
Spade Martin .....	Ricardo Cortez
"Big Ed" Bullock .....	Akim Tamiroff
"Chick" .....	Tom Brown
Joe Sorrell .....	Louis Calhern
Betty .....	June Martel
Dorothy .....	Dorothy Peterson
"Trigger" .....	Jack LaRue
Steve Burdick .....	Ralf Harolde
"Pug" .....	Bradley Page
Maxie .....	Ray Walker

## Nancy Steele Is Missing

(20th Century-Fox)

Melodrama

Charles Francis Coe, familiarly known as "Socker," wrote "Nancy Steele Is Missing" some time ago and saw his work published in the *Saturday Evening Post*. The story was duly purchased by Hollywood and transported to the screen, but the film version differs from the printed. A period of 20 years is covered in the unfolding of the plot.

The leading roles were entrusted to several of the more widely known Hollywood players. Victor McLaglen, Peter Lorre, June Lang and Walter Connolly head the cast.

In 1917, "Dannie O'Neill" kidnaps the infant daughter of his friend "Michael Steele," in jealousy of the munitions magnate's profitable war business. "O'Neill" leaves the child with friends, pretending it is his own, and plans to collect the reward. Before he can do this, however, he becomes implicated in a brawl, and because of his pacifistic feelings in a war-crazed nation, he is given a heavy prison sentence.

By the time "O'Neill" is released the kidnapped baby has grown to young womanhood. "Steele," still unaware that his former friend was the kidnaper, gives "O'Neill" a job on his country estate. Meanwhile, "Professor Sturm," cellmate of "O'Neill," has discovered the secret. He shoots "O'Neill" and steals evidence purporting to prove that a girl he supplies is the

*Reviewed at the Broadway Rivoli theatre in New York, where an evening audience sat passively through the showing, audibly moved only at times by Lorre's characterization.—FRED BAEHLER.*

Produced and distributed by Twentieth Century-Fox. Directed by George Marshall. Associate producer, Nunnally Johnson. Screen play by Gene Fowler and Hal Long. Based on a story by Charles Francis Coe. Photographed by Edward Cronjager. Art direction, Hans Peters. Assistant directors, Ed O'Fearn and Earl Haley. Film editor, Jack Murray. Costumes, Gwen Wakeling. Sound, E. Clayton Ward and Roger Heman. Musical direction, David Buttolph. P. C. A. Certificate No. 3,612. Running time, 85 minutes. General audience classification.

## CAST

Dannie O'Neill .....	Victor McLaglen
Michael Steele .....	Walter Connolly
Professor Sturm .....	Peter Lorre
Sheila O'Neill .....	June Lang
Jimmie Wilson .....	Robert Kent
Nancy .....	Shirley Deane
Harry Wilkins .....	John Carradine
Mrs. Flaherty .....	Jane Darwell
Dan Mallon .....	Frank Conroy
Joseph F. X. Flaherty .....	Granville Bates
Gus Crowder .....	George Taylor
Tom .....	Kane Richmond
Miss Hunt .....	Margaret Fielding
Doctor on farm .....	De Witt Jennings
Counter clerk .....	George Chandler
Giuseppe Spano .....	George Humbert
Detectives .....	Robert Murphy, Ed Derrington
Superior court judge .....	Frederic Burton
Warden in 1936 .....	Stanley Andrews
Municipal court judge .....	Guy Usher

## The Hot Air Salesman

(Paramount)

Betty Boop

A gadget salesman is having as much success as a bill collector in peddling his wares until he comes to the home of Betty Boop. Once inside, the salesman begins to demonstrate, and woe is Betty. A small bag yields such items as a spot-removing machine, a mouse trap and a washing machine. Each contraption does much more than advertised, much to Betty's distress. A vacuum cleaner just about wrecks the house. Running time, 7 minutes.

## Bargain Matinee

(Universal)

Novelty Acts

A Mentone production, this subject introduces a group of vaudeville acts by means of byplay on an elevator in a department store. The elevator operator, played by Val Irving, after introducing the other acts leads an imaginary orchestra in some effective pantomime. Others who participate are the Maple Leaf Trio, singers; The Whirling Walkers, expert roller skaters; the Five Flats, harmonica players, and Mary Kelly. Running time, 10 minutes.

## Servant of the People

(MGM)

Historical

Seldom does a two-reel motion picture have such timeliness as does "Servant of the People," which literally stands as a "headline" subject because of the nationwide, even international, interest in the Government's aims to liberalize the Constitution. "Servant of the People" to all appearances was staged and produced with diligence and patient effort telling in effective dramatic style how the Constitution came into existence, and why, and what its authors meant it to be. Running time, 21 minutes.

## Lumber Camp

(Universal)

Monkey Cartoon

The fine points of operating a lumber camp, as practised by the three monkeys, Meany, Miny and Moe, are illustrated in the animated short subject. Moe, as cook, has more than his share of trouble when a playful little bear happens on the scene and makes off with the flap-jacks. Moe chases the miscreant who runs crying to papa bear. The big bear chases Moe, who turns the tables when papa bear gets caught in the stove. Running time, 7 minutes.

## When the West Was Young

(Columbia)

Colored Travelogue

On a sightseeing trip through the once famous town of Tombstone, Ariz., its history is recounted to Bud Jamison and Charles Sargent, two prospectors, who happen upon what was originally the country of fierce Apache Indians and later taken over by wild west outlaws. Though now all but deserted, Tombstone still preserves its picturesqueness, which is brought out by color photography and supplemented with song. Running time, nine minutes.

## Trees

(Paramount)

Nature's Glory

A triumph of photography in capturing on the screen the beauty of Joyce Kilmer's poem, "Trees," is a tribute to nature's handiwork and to the genius of the poet. To the accompaniment both musically and vocally of Kilmer's words the camera has traveled far afield to record all manner of trees in all kinds of conditions to which the elements subject them. Handsomely done in color it is the sort of thing worth playing. Running time, 9 minutes.



# IN THE BRITISH STUDIOS

by BRUCE ALLAN  
in London

## Production Association

Meeting at the offices of the Federation of British Industries, over one hundred representatives of 150 companies concerned with various departments of British film production agreed, under the chairmanship of the Hon. Charles Tennyson, to form a new trade body, provisionally known as the Film Producers Association, to include the five sections: Film Producers, Studio Owners; Short Film Producers; News Film Producers; Laboratories.

A committee of thirteen (four producers, three studio owners, two representatives each of the other sections) has been appointed to draft a constitution for ratification at another general meeting.

The new Association is expected to absorb the Film Group of the Federation of British Industries, which probably will become the producers' panel of the FPA. M. Neville Kearney, secretary of the Film Group, will become secretary of the larger body.

Representatives of the whole of the interests concerned with British production, the new organization specifically will aim to speak for the industry in its relations with official departments, will handle relations with labor through agreements with trade unions and other means, and probably will also become the mouthpiece and representative of the British industry in its contact with the industry in the United States and other countries.

Membership of any section will be open to all companies actively engaged in that department of the business in England. A studio, production company, newsreel or laboratory will be eligible even if in foreign ownership or control, the aim being to obtain a membership one hundred per cent representative of activities in the British field.

## Kane Takes Another

Robert T. Kane of New World Productions, who recently added to his schedule "Four Dark Hours," planned as the first of the since abandoned series of "B" pictures by Alexander Korda for British Lion release, has now taken over from Mr. Korda a much more important subject in "Lawrence of Arabia," which has been on the London Films program for quite a time.

The film has been announced as a more or less official film life of Colonel Lawrence and Mr. Korda has the sole right to draw upon Mr. Lawrence's own account of his organization of the Arab Revolt, in "Seven Pillars of Wisdom" and "Revolt in the Desert." At various times it has been said to have been on the verge of production, and Leslie Howard and others have been mentioned in connection with the role of Lawrence.

Abandonment of the picture by London Films is regarded here as another instance of the economy campaign recently instituted by Prudential Assurance Company, backer of the Denham enterprise. To cover exterior scenes authentically calls for large scale production for "Lawrence of Arabia." This super treatment New World is in a position to provide, and the Twentieth Century-Fox program looks like getting a big title at the expense of United Artists.



Not exactly "kittens on the keys", but apparently interesting to Messrs. Rawicz and Landauer, piano team, who composed the music for "Interval for Romance", British National Films' musical comedy. The pianists also appear in the production.

## Metro-British Signing U.S. Players

Metro-Goldwyn-Mayer British Studios has signed Sidney Gilliat on a writing contract which calls for him to work in London in the first instance and later at Hollywood. Gilliat is an old associate of Michael Balcon at Shepherd's Bush, writing for G-B the screen versions of "Rome Express," "Chu Chin Chow," and "King of the Damned," and contributing many originals.

Also signed by Metro-British is Roland Pertwee, with the special assignment of writing dialogue for "Rage in Heaven," which has been scripted by Angus McPhail and S. C. Balcon as one of the first to go on the floor in England.

## First Cochran Film

C. B. Cochran, stage producer whose name repeatedly has been prematurely associated with film plans, notably with that to make a talking version of "Saint Joan," is definitely linked with Max Schach of Capitol Productions in the plan to screen a Cochran musical in the fall. Probably the vehicle will be "Home and Beauty," a current hit at the Lyric theatre, and there is a likelihood the British Chemicolour process, seen in "Pagliacci," will be used.

## "Messalina" Starts

Merle Oberon's first scenes as Messalina in "I Claudius" at Denham showed her as a dancing girl, outstanding figure in a troupe performing before the Emperor Caligula (Emlyn Williams) and Claudius (Charles Laughton). Agnes de Mille, from the Ballet Rambert, gave the star special coaching and John Armstrong designed her dress and Guy Pearce her wig, after considerable research in the British Museum.

Jacques Feyder's "Knight Without Armour," with Marlene Dietrich and Robert Donat, is in the London Films' cutting room and Feyder, whose "Kermesse Heroique" brought him three national awards, is scheduled to direct Merle Oberon's next picture.

The Jessie Matthews film for G-B, "Gang Way," one of three for which she is contracted, will now be made at the Pinewood studios, as a result of the deal whereby G-B and General Film Distributors are fifty-fifty partners in an eight picture production plan, with distribution in the hands of GFD—always understanding that that deal has not yet been finally endorsed.

The Matthews features probably are the most valuable assets which G-B will have to offer its American branch in the next six months, and special steps are being taken to add an American flavor to "Gang Way." An offer has been made to Ray Milland to play opposite her, and Nat Pendleton and Ned Madison are sought for comedy parts.

Concurrently, Gainsborough Pictures, G-B subsidiary slated to make four of the eight G-B-GFD pictures, has published a report and balance sheet showing a loss of £97,930 in the year to June 30th last against an issued capital of £156,250. It has a reserve of £20,743 and an obligation to spend £80,000 as its half contribution to the total cost of £160,000 of the four pictures for GFD. Control rests with G-B and it is understood that G-B will finance future Gainsborough activities.

## Itemized

Henri Garat returned to Paris with one scene unshot in British Unity's bi-lingual "The Girl in the Taxi," at Ealing. They used a taxi-driver to double for him.

Norma Varden added to the cast of the Harry Roy-Joe Rock "Rhythm Racketeers" at Elstree.

The Duke of Kent, brother of King George, will attend premiere of the Wilcox "Our Fighting Navy" at the Plaza on April 21st. The proceeds are to endow a special ward at St. George's Hospital for members of the film industry.

Victor Hanbury began shooting "Return of a Stranger" for Premier-Stafford at Sound City.



# Prague Likes American Films But There's Class Problem

## *Barring of Czechoslovakian Children Is One Restriction Faced*

by ALFRED HARDING  
in Prague

An American family stood before the entrance passage of a motion picture theatre in Praha. It was bright with lights and pictures proclaiming the showing of Shirley Temple in "The Little Rebel," but the theatre itself was at the far end of a courtyard. The children's faces were shining with anticipation of again seeing familiar American faces and hearing familiar American dialogue. But when they approached the cashiers' little wicket she only shook her head: the picture had not been licensed for children.

Czechoslovakia's leaders regard motion pictures, radio and the theatre as media for instruction, for diffusion of culture or the aims and ideals of the nation. Pictures to which children are admitted, and still more strictly the times at which they may see them, are rigidly limited. Elsewhere that night, doubtless, there were houses to which children were being admitted to less suitable pictures than those in which America's child star appears, but this cashier was conscientious. And this restriction is not the only difficulty faced by distributors in Czechoslovakia.

The country, for all its ancient history and the glory of its past culture, has enjoyed only eighteen years of life as a member of the modern family of nations. The World War and the dissolution of the Empire of Austria-Hungary which permitted the re-emergence of Czechoslovakia as a nation, left behind a heritage of racial and economic problems which the young republic has been trying to untangle ever since. Its efforts to build up its own industries and to force a more favorable balance of trade from other lands have created on occasion considerable difficulties for American film companies.

In 1932, for instance, Czechoslovakia found itself faced with an unfavorable trade balance and a depreciated currency. The Ministry of Commerce, as representative of the National Bank, undertook certain policies. At its instance the government issued a decree that goods from foreign nations would be admitted only on a permit.

About that time also the Ministry of Commerce, certainly in consideration of the wishes of the A B Film Atelier (Czechoslovakia's only motion picture studio), whether at its direct request or not, put forward the suggestion that domestic production ought to be assisted by the importers. The suggestion eventually took the form of a regulation requiring the making of one film in Czechoslovakia for every seven films imported.

Some of the foreign companies, especially the Germans, accepted the conditions; but others, and particularly the Americans, declared that they had neither the organization nor the knowledge of local taste for such an enterprise and

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*This is the second of a series of articles by Alfred T. Harding, editor of Equity, the publication of the Actors' Equity Association, from a tour of European countries observing the status of both stage and screen in the light of recent economic and political changes. His articles for MOTION PICTURE HERALD are directed particularly towards problems of the motion picture overseas. The first, published on February 6th, concerned Hungary.*

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that the probable business which might result from it was insufficient to warrant it. In spite of their announced opposition to the act, the government stood firm. The regulation was enacted and for nearly three years no American films were imported.

### American Films Needed

But the regulation did not work as well for Czechoslovakia business as had been anticipated. The exhibitors found not only a dearth of good films and a definite decline in their receipts, but also discovered that other foreign exhibitors, relieved of the pressure of American competition, were beginning to make much more onerous conditions for the showing of their pictures. The growing tendency of German producers to include national propaganda in their films was also disturbing to Czechoslovakia, which has considerable German minorities in certain sections.

And so, after two and a half years of operation under this regulation, the Union of Motion Picture Exhibitors of Czechoslovakia induced the Foreign Ministry and the Ministry of Education to join it in persuading the Ministry of Commerce to rescind the ruling. On February 8, 1935, the importation of American motion pictures was resumed on the payment of a license fee of twenty thousand crowns\* for each picture, but with no obligation to produce in Czechoslovakia.

Even with the relaxation of this measure the American film companies found themselves under material handicaps in Czechoslovakia. They had to face the competition of the foreign exhibitors who had had the field to themselves for nearly three years. They had to appeal to a new generation of the motion picture public who did not know the current American stars, directors and producers. In some instances they had to face the distrust and dislike of certain of the German exhibitors who did not understand or care for American dialogue.

In spite of these difficulties American pictures have made a splendid record in Czechoslovakia and in the first full year following their return have totaled 53 per cent of all pictures shown in the country. They have established a virtual monopoly of screen comedies, since 148 of the

\*At the time the material for this article was assembled the crown was valued at between 24 and 25 to the dollar. Since then there has been a further devaluation and at the moment the K.C. stands at about 28 to the dollar.

162 passed by the Pre-screening Commission were of American manufacture.

For 1935, importation of foreign films, according to official figures, was: United States 154, Germany 75, Austria 20, France 15, Great Britain 10, Hungary 7, Russia 6, Italy 2 and Switzerland 1, a total of 290.

In that time there were made in the Czechoslovakian studios at Barrandov, near Praha, 21 films in Czech, 3 in French and 6 additional versions of Czech films in some foreign language.

### Domestic Films Required

To insure the showing of the domestic pictures, motion picture exhibitors in Praha are required to play Czechoslovakian pictures for a total of eight weeks during the year. Those in other cities must play eight such pictures in that time. And additional requirements are that for every five sound films shown there must be one Czechoslovakian cultural short subject produced in accordance with suggestions of the Film Advisory Committee; and that all newsreels must have a minimum of 20 per cent of Czechoslovakian subjects.

There were in Czechoslovakia on November 1, 1935, 290 film theatres which gave daily exhibitions; 715 which played from two to six times weekly; and 828 which played once a week, usually on Sunday, a total of 1833, greater by 525 houses than the figures for the same date in 1933.

As in Hungary, there is a wide gulf between the audiences in Praha, and perhaps one or two of the larger cities, and the remainder of the country. Praha has a discriminating audience, one which has been educated by advertising and an acquaintance with the best productions of all countries. I am told that the city had taken René Clair to its heart even before that producer was discovered by his native Paris. It has developed a fondness for motion picture premieres, on the order of New York and Hollywood. At some of these functions, attendance is by invitation only and evening dress is obligatory.

As prices go in Czechoslovakia admissions are not appreciably lower in Praha than in America. In first run theatres they range between eight and 16 crowns (32 to 64 cents); and in the second run theatres from two to eight crowns (eight to 32 cents).

First run or subsequent, all the theatres follow the custom of zoning their seats. The first rows, nearest the screen, are the cheapest. With each few rows the prices rise until the most expensive seats, except for the loges, are from half to two-thirds of the way back.

### American Actors Favored

The Praha audiences know all the players of the world, but some of the American players, or those whose work is now identified with American pictures, are still among their favorites. A prominent distributor, cognizant not only of Czechoslovakia but of half the film capitals of Europe in which he has served his company, mentioned a few stars whose names on a program would induce audiences to go to the theatre any time.

"First, and without qualification, I would put Greta Garbo," he said. "Of course, Charlie Chaplin, and then without any particular attempt at ranking, Clark Gable, Joan Crawford, Wal-

(Continued on following page)



# PRAGUE LIKES AMERICAN FILMS, BUT—

(Continued from preceding page)

lace Beery, Marlene Dietrich, Johnny Weissmuller (especially in the provinces), Gary Cooper, Laurel and Hardy, William Powell, Myrna Loy, Shirley Temple, Jeannette MacDonald, Charles Laughton, Jean Harlow, Ronald Colman, Norma Shearer and John and Lionel Barrymore.

"Some of the players who do not rank as stars also have a following in Praha which is attracted to films in which they appear. In that class are such players as Lewis Stone, Warner Oland, Leslie Howard, Robert Montgomery, Elisabeth Allan, Stuart Erwin, Frederic March and Madge Evans.

"As to the pictures which done well here (I cannot quote figures for I am not conversant with the receipts), there were: "Mata Hari" and "Queen Christina," with Miss Garbo; Chaplin in "Modern Times"; "The Merry Widow" with Maurice Chevalier and Jeannette MacDonald; another picture in which Miss McDonald appears with Nelson Eddy, "Rose Marie"; "The Lives of a Bengal Lancer," with Gary Cooper and Franchot Tone, and "Viva Villa" with Wallace Beery.

"In general, the Czechs like pictures with a definite story that they can understand, preferably an adventure story. They do not like society pictures, or pictures with a great deal of dialogue; and while they like operetta, that has been rather overdone here lately. Revue pictures, particularly where there is not much story involved, they simply do not understand and won't bother to try to understand."

Audiences in the provinces are entirely different. There the majority of motion picture patronage is definitely more humble—peasants, manual laborers, the *petit bourgeoisie*. It is a sentimental, emotional audience, not at all interested in intellectual problems, or in film technique, but avid for realistic comedies of daily life and for melodrama with a strong vein of sentiment.

## Exhibitors Not Theatre Men

The exhibitors who buy pictures for this audience are unlike those who serve similar American communities. For the most part they are not professional theatre people. About two-thirds of all the motion picture theatres in Czechoslovakia, or rather those halls in which pictures are shown, are owned by two societies primarily for social, athletic and political life. The larger of these, the Sokol, controls 800 places of exhibition for motion pictures; while the R. T. J., or Association of Social Democrats, has another four hundred.

Usually the man who books the pictures into these theatres is the secretary or some other officer of the club. The hall itself is apt to be the gymnasium, with a screen hung at one end. The halls are small, seating from two to three hundred. There are usually only one or two programs a week and the admission is very low, from 80 heller to two crowns. A crown is currently about four cents, and a heller is one-hundredth of a crown, so that the prices run from slightly under three cents to eight cents.

Under these conditions the rental fee for films is low, ranging in the smaller places between 50 and 150 crowns.

The outlook in this field is better, however. The government is exempting new theatres from taxation for a period of 30 years, and a number of picture houses have been built recently, or are being built.

The audience in the villages and small towns is young, the people who have come to maturity since the war. The older people still prefer the theatre and nearly every town has its own amateur group which is both active and influential.

Provincial patronage is the audience for which

## GERMAN INDUSTRY HAS "CINEMA DAY"

*The Reich Film Chamber concluded its annual meeting in Berlin this month with a "Popular Cinema Day" when approximately 2,000 motion picture theatres throughout Germany gave free performances in addition to the regular showings. Those attending the showings, however, were required to purchase a paper entitled "Cinema and the Nation".*

the Czechoslovakian producers make their pictures. They cannot afford to produce for the Praha audience alone, because it is not large enough; and the Praha audience is spoiled for anything but the best by its access to all the pictures of the world market. Except in rare instances, it pays little attention to the native product. The producers, shut out from their own most lucrative market, have not the money to make more pretentious pictures and they follow the round of familiar stories and treatment.

I am told, however, that these simple films find considerable favor in Holland, that America took 10 of them during the past year, and that they are also exported to the Baltic states, Jugo-Slavia, Austria, Switzerland, Belgium and France, where they are shown, as foreign films are in Czechoslovakia, with sub-titles in the language of the country.

## Receipts Large

Even allowing for the current value of the Czech crown, the motion picture business in Czechoslovakia is not a negligible factor. According to figures furnished by Dr. Jaroslav Leiser, Secretary of the Union of Motion Picture Exhibitors of Czechoslovakia, the money paid at the box offices of the country in 1935 amounted to 350,000,000 crowns, or approximately \$14,000,000. This represented about 100,000,000 admissions. There are about 15 million people in the country, so the average motion picture attendance of every man, woman and child in the country was nearly seven times a year.

Czechoslovakia stands at the crossroads of Europe. It lies squarely in the path of any program of expansion and cannot be disregarded by any nation seeking a regrouping of Central Europe. It is, moreover, the one democratic country in that area and the one in which public opinion has most latitude for expression and exercises most authority.

General opinion in Central Europe is that war is inevitable. They do not know when or where it will flare, or what the exact alignment will be, but most people think that when it comes, every nation will be forced to swing into one camp or the other.

But up to the last minute some of these countries will not know which way they will jump.

No medium is better adapted to propaganda than motion pictures and the men who control the destinies of Europe are keenly aware of it. There is not a nation which would not capture Czechoslovakia's motion picture screens, at any price. The fact that in spite of such an incentive and the effort that has been exerted because of it, American motion pictures comprised more than half of all films imported into Czechoslovakia last year and were more than twice as numerous as the next highest competitor, indicates that here is a field to which American producers and distributors may well give further consideration.

## Film Producers In Brazil Given Tax Exemptions

Exemption from taxes and a series of cash prizes for domestic pictures of outstanding merit are offered to motion picture production companies in the Federal District of Brazil, which includes Rio de Janeiro, according to a report from J. Winsor Ives, United States trade commissioner.

Companies now engaged in production will be exempted from municipal taxes for a period of ten years and the same advantages will be offered any company which may be organized within the next three years. Natives must comprise three-quarters of the personnel of the companies.

In addition the decree provides that 200 centos (\$12,000) shall be appropriated each year by the Government for the awarding of cash prizes to producers, actors, directors and authors of domestic pictures.

According to the report of the federal department of propaganda 2,235 pictures were submitted for censorship during 1936. Of this total 1,445 were of American make. During 1936 there were 96 more American pictures submitted than during 1935.

## Central States Plans To Increase Stations

Central States Broadcasting Company at Omaha, Neb., plans to increase its circuit to four stations brightened this week with Examiner Melvin H. Dalberg's recommendation to the Federal Communications Commission that the company's application to construct a 100-watt, 500-kilocycle unlimited time station be granted. The company was forced to seek this permit because of an unusual station arrangement. It operates KOIL, which is licensed in Council Bluffs, and KFAB and KFOR, both licensed in Lincoln. All of KOIL's programs originate in Omaha, however, and the company has long wanted to move KOIL's transmitter to Omaha, but this would leave Council Bluffs with no radio outlet. Hence the necessity of the small station.

## Circuit Changes Title

Fox Utah Theatre Corporation has filed a change of title with state officials at Dover, Del. In the future the circuit will be known as Salmount Theatres, Inc., New York.

## Woit Leaves RKO Post

Charles Woit, comptroller at RKO's studios in Hollywood, has resigned to take a long vacation. No successor has been named as yet.

## Davidson Handling Picture

Nat Saland has turned over the physical distribution of "The Pace That Kills" in New England to Sam Davidson of the Cameo Exchange in Boston.



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# CHAMPION

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EASTMAN Super X was used in the great majority of all 1936 feature productions ...in three out of every four "box-office champions"...in nine of the "best ten" pictures chosen by the country's critics. It continues as the unchallenged champion among motion picture negative films. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



# LETTERS FROM EXHIBITOR READERS

## THEATRE ATMOSPHERE FOUND LARGE FACTOR

TO THE EDITOR OF THE HERALD:

Much can be said about the atmosphere of theatres in small towns and the interest taken in customers. They like attention, and don't fool yourself, either. Let me put forth a few personal experiences to back up my arguments.

We have a family who drive 30 miles regularly every week to our theatre, instead of going to two other theatres only 15 miles away. The writer (who is always on the floor during the rush hour) found out that by slipping a penny to their daughter and admiring her (don't misunderstand me, she is only three years old) she insists going where the nice mans give her pennies.

Another lady came to me just recently, while waiting for her husband to call for her, and we started talking. I immediately asked where she lived. The reply was, "About 20 miles away," only 10 miles from a first-run chain house. I said, "I suppose you attend shows quite regularly?" To which she replied, "No, I don't; you go to other shows and they don't take any interest in you like they do here. Both dad and the kiddies all like your show. I guess you're spoiling us."

People like the boss or manager to speak and take interest in them. We have many rural folks from the farm that still believe in community spirit and who get a real pleasure out of saying goodnight, and they look for it.

Successful business today in every line is successful by their service and the interest taken in customers. Just look around and see if that isn't correct. Is it the boy who sits behind the counter of his store and chats to a few old acquaintances who makes a success of business? No, it's the fellow who quits you and checks up his staff, while serving you. This is not hearsay. If it were not true, chain theatres would not go to the trouble of hiring a training school for their staff.

Let me quote an instance I recently ran into that will bear repeating. I drove the theatre inspector to another town, and while he was doing his checking up, I had a chat with some of the help, not revealing who I was. Different theatres were discussed, actors, actresses and their merits, and so on, 'til my theatre came up for discussion. This chap said, "I guess this fellow at the Plaza is certainly going to town." I asked what made him think so. "Well," he said, "I was just talking to some of the travelers and they say he's on the floor all of the time, helping his customers with their coats, and each of his ushers lights cigarets for them, checks parcels, and so forth. He really puts it on. I guess he deserves to get business when he does all that. We don't do anything like that. We have a couple of school kids who are ushers and as soon as the show is started they beat it. These are the things that convince me from day to day that the more interest taken in customers the better they like you."

Another good policy that we keep in practice is keeping in touch with the local physicians, finding out who are sick and sending them convalescent cards. In cases of

death we send flowers and cards of sympathy. Where there is a new-born baby, we usually buy something for it. Don't kid yourself; it pays for itself many times over.

Often articles have appeared in local newspapers about theatre men being in local politics, or school boards, town councils. This I do believe is suicide to show business. First of all, you neglect your show, and too much is expected of you. The time you spend in these organizations can be much better spent in cooking up a campaign for the coming attractions, instead of getting yourself in bad with the public on certain issues. The satisfaction of one political faction means enemies from your opposition in arousing bitter hatred, in vows to never patronize your shows. This show business is a business that requires application.—HARLAND RANKIN, Plaza Theatre, Tilbury, Ont.

## ANOTHER EXHIBITOR ASKS FOR ACTION

TO THE EDITOR OF THE HERALD:

In your February 6th issue I read under "From Readers" about the swindler selling frames to merchants.

This same man took us in for \$72.00. I was suspicious at the time he was here and got a good description of him and his car. Also a photo of him. I am enclosing his description:

5 feet 9 inches high, 160 pounds, slightly grey hair, light brown eyes, wears horn rimmed glasses, wears combination top coat and rain coat, drives Ford V8 coupe, grey. California license number.—RAY BARTLETT, Ocotillo Theatre, Artesia, New Mexico.

## WANTS WESTERNS BUT WELL MADE

TO THE EDITOR OF THE HERALD:

There is a tendency on the part of nearly all producers to make more western pictures, because of an increasing demand. There is a good market for westerns, but it will soon be spoiled if they persist in turning out many more "run of the mill," poorly directed, poorly acted westerns.

The intelligence and appreciation of the average theatre-goer has been raised considerably the past few years and they are no longer satisfied with that kind of pictures. There is no excuse for making them unless they show them exclusively in the grind joints on South State street, or West Madison in Chicago, or Washington Avenue in Minneapolis. We saw a picture of this type tonight and the action and direction was so very poor that the audience laughed throughout the show, although it was intended to be anything but funny. A few pictures of that type and it will become impossible to get them out for any outdoor picture.

Pictures like "Texas Rangers," "The Plainsmen," "Robin Hood of El Dorado" and "The Gay Desperado" are great. They are real pictures, made on an ample budget, and while based on outdoor action they are equal in every way to any other type of production. We would like to see as many

outdoor pictures like these made as possible, for if they are made on a similar scale they will always be big box office. Make them, make a lot of them, but make them in the "A" classification. Most any exhibitor will find his records show that outdoor dramas have been right up near the top in gross receipts. Remember "Call of the Wild," "Trail of the Lonesome Pine," "White Fang," and more recently "God's Country and the Woman." The public want that kind of pictures and have shown it at the box office.

There is room for "B" westerns, of course, but let them be like Gene Autry, who never takes it seriously, and enlivens his pictures with fine singing and good comedy. And there's the Hopalong Cassidy series, which are different from the general run in story and are ably directed and produced. There are other good "B" westerns, but there are many more which should be somewhere in the "Z" class which are flooding the market, and even if they are put on a double bill they are daily driving away patrons from any picture in the western class.

So we for one urge the producers to make more Class "A" westerns, and if they must make others, won't they please not ruin one of our best markets by feeding us cheaply made, 18-shots-out-of-a-six-shooter, horse-chase-horse, horse-operas which are even below the intelligence of the kids in our audiences.—TED STUMP, Elted Theatre, Absarokee, Mont.

## Gets Darieux Pictures

John S. Tapernoux, head of French Motion Picture Corporation in New York, this week announced he had secured the American rights to three French features, "Club des Femmes," "Mlle. Mozart" and "L'Or Dans la Rue," starring Danielle Darieux, recently signed by Universal. The first picture will be handled by Arthur Mayer and Jack Burstyn.

## Plans Lapland Picture

George Schneevoigt, Danish director, will head a location unit of Nordisk Tonefilm and Svensk Filmindustri, which are co-operating in production, into Lapland for exterior scenes on "Laila," which was made originally about eight years ago as a silent picture.

## Develop Fixing Process

Hauff A. G. of Feuerbach, Germany, has brought out a solution under the trade name of "Unigen" which is said to develop and fix photographic film in one process, according to the German press and the Department of Commerce in Washington.

## 20th-Fox Plans New Branches

New branches will be opened soon by Twentieth Century-Fox in Buffalo, New Haven, Albany, New Orleans and Minneapolis. Ground has been broken in Soho Square, London, for a new building to house the company's home office in England.



# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 13, 1937, from 99 theatres in 17 major cities of the country was \$1,191,399, an increase of \$111,370 over the total for the preceding week ended March 6, 1937, when 100 theatres in 17 large cities aggregated \$1,080,029.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Boston</b>							High 12-5 "Smartest Girl in Town"..... 43,500 (on stage: Eddie Cantor) (6 days)
Boston .....	3,246	35c-75c	"Mysterious Crossing" (Univ.)..... (plus stage show)	21,000	"Don't Tell the Wife" (Radio)..... (on stage: Ritz Brothers)	31,000	Low 6-13 "The Harvester" and "Abdul the Damned" } 4,000
Fenway .....	1,382	30c-50c	"Green Light" (F.N.) and..... "Smart Blonde" (W.B.)	7,500	"The Great O'Malley" (W.B.) and "Career Woman" (20th Cent.-Fox)	5,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" } 8,000
Keith's Memorial	2,907	25c-65c	"Sea Devils" (Radio) and.....	18,000	"On the Avenue" (20th Cent.-Fox) (2nd week)	14,000	Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" } 2,500
Loew's Orpheum.	2,970	35c-65c	"We're on the Jury" (Radio) "When You're in Love" (Col.) and "Counterfeit Lady" (Col.)	16,800	"Camille" (MGM) ..... (2nd week)	16,000	High 2-29 "Follow the Fleet"..... 37,000
Loew's State....	3,557	35c-65c	"When You're in Love" (Col.) and "Counterfeit Lady" (Col.)	14,500	"Camille" (MGM) ..... (2nd week)	14,000	Low 8-17-35 "Jalna"..... 5,500
Metropolitan ....	4,332	35c-75c	"John Meade's Woman" (Para.).. (plus stage show)	22,000	"Ready, Willing and Able" (W.B.) (on stage: Louis Armstrong and Orch.)	22,000	High 11-16-35 "Mutiny on the Bounty" and "Ladies Crave Excitement" } 25,000
Paramount .....	1,793	25c-50c	"Green Light" (F.N.) and..... "Smart Blonde" (W.B.)	11,000	"The Great O'Malley" (W.B.) and "Career Woman" (20th Cent.-Fox)	8,800	Low 6-27 "Sins of Man" and "Half Angel" } 9,000
<b>Buffalo</b>							High 11-16-35 "Mutiny on the Bounty" and "Ladies Crave Excitement" } 24,500
Buffalo .....	3,489	30c-50c	"Green Light" (F.N.).....	15,000	"Maid of Salem" (Para.).....	15,000	Low 7-6-35 "Sanders of the River" and "Unknown Woman" } 7,500
Century .....	3,000	25c	"Bulldog Drummond Escapes"..... (Para.) and "Fugitive in the Sky" (W.B.)	7,800	"We Who Are About to Die"..... (Radio) and "Smart Blonde" (W.B.)	7,900	High 4-6-35 "Private Worlds"..... (plus stage show)
Great Lakes ....	3,000	25c-40c	"You Only Live Once" (U.A.)....	8,500	"On the Avenue" (20th Cent.-Fox) (2nd week)	7,400	Low 7-20-35 "Men Without Names"..... 14,000
Hippodrome ....	2,500	25c-40c	"John Meade's Woman" (Para.).. and "The Man Who Could Work Miracles" (U.A.)	5,300	"Sea Devils" (Radio) and..... "Career Woman" (20th Cent.-Fox)	7,700	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" } 15,000
Lafayette .....	3,300	25c	"Head Over Heels in Love" (GB) and "Conflict" (Univ.)	8,000	"When You're in Love" (Col.)....	10,225	Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" } 4,000
<b>Chicago</b>							High 1-9-37 "After the Thin Man"..... 27,200
Apollo .....	1,400	50c-\$1.50	"The Good Earth" (MGM)..... (3rd week)	9,600	"The Good Earth" (MGM)..... (2nd week)	11,600	Low 7-27-35 "Broadway Gondolier"..... 6,600
Chicago .....	4,000	35c-75c	"Love Is News" (20th Cent.-Fox).. (on stage: Fred Waring and Band)	45,000	"Maid of Salem" (Para.)..... (plus stage show)	29,000	High 1-20-37 "The Holy Terror" and "Charlie Chan at the Opera" } 12,000
Garrick .....	900	35c-75c	"Green Light" (F.N.)..... (2nd week)	6,500	"Green Light" (F.N.)..... (1st week)	7,000	Low 8-3-35 "Mad Love" and "Dog of Flanders" } 3,800
Oriental .....	3,490	35c-55c	"I Promise to Pay" (Col.).. (on stage: Major Bowes' Amateurs)	20,500	"The Great O'Malley" (W.B.)..... (plus stage show)	15,500	High 9-5 "The Gorgeous Hussy"..... 23,500
Palace .....	2,509	35c-75c	"We're on the Jury" (Radio)..... (on stage: Ethel Shutta and revue)	18,000	"Head Over Heels in Love" (GB) (plus stage show)	13,500	Low 4-11 "Three Godfathers" and "Her Master's Voice" } 4,900
Roosevelt .....	1,591	35c-75c	"The Last of Mrs. Cheyney".....	19,600	"On the Avenue" (20th Cent.-Fox) (2nd week)	12,600	High 2-9-35 "David Copperfield"..... 17,200
State-Lake .....	2,776	20c-40c	"Breezing Home" (Univ.)..... (plus stage show)	14,000	"The Woman Alone" (GB)..... (plus stage show)	13,900	Low 4-11 "Timothy's Quest" and "My Marriage" } 3,800
United Artists ..	1,700	35c-75c	"Men Are Not Goods" (U.A.)....	13,000	"Beloved Enemy" (U.A.)..... (2nd week)	9,800	High 1-12-35 "Broadway Bill"..... 17,100
<b>Cleveland</b>							Low 10-31 "The President's Mystery" and "Sitting on the Moon" } 3,800
Allen .....	3,330	30c-42c	"The Plough and the Stars"..... (Radio)	4,500	"Green Light" (F.N.).....	7,500	High 2-27-37 "Good Earth" (50c-\$1.50).. 13,000
Hippodrome ....	3,800	30c-42c	"Love Is News" (20th Cent.-Fox)..	16,500	"When You're in Love" (Col.)....	10,000	Low 5-25-35 "The Devil Is a Woman"... 1,000
RKO Palace ...	3,100	30c-60c	"You Only Live Once" (U.A.).... (plus stage show)	19,250	"Smart Blonde" (W.B.)..... (on stage: Fred Waring and Band)	28,500	High 1-9-37 "The Plainsman"..... 57,500
State .....	3,400	30c-42c	"Espionage" (MGM) .....	10,000	"Maid of Salem" (Para.).....	11,000	Low 11-28 "Go West, Young Man"..... 23,000
Stillman .....	1,900	30c-42c	"Maid of Salem" (Para.).....	5,000	"The Last of Mrs. Cheyney"..... (MGM)	5,000	High 11-3 "Sing, Baby, Sing"..... 10,300
<b>Denver</b>							Low 5-4-35 "One New York Night"..... 3,000
Aladdin .....	1,500	25c-50c	"On the Avenue" (20th Cent.-Fox)	3,500	"God's Country and the Woman".. (W.B.)	3,500	High 1-9-47 "Sinner Take All"..... 25,800
Broadway .....	1,500	25c-40c	"God's Country and the Woman" (W.B.)	3,000	"One in a Million" (20th Cent.-Fox) (2nd week)	3,000	(on stage: Mills Brothers)
Denham .....	1,500	25c-40c	"John Meade's Woman" (Para.)..	6,750	"Maid of Salem" (Para.).....	5,500	Low 9-21-35 "Man on the Flying Trapeze" 13,400
Denver .....	2,500	25c-50c	"When You're in Love" (Col.).... (plus stage band)	10,500	"On the Avenue" (20th Cent.-Fox) (plus stage band)	11,000	High 9-12 "Swing Time" (plus stage show) 35,600
Orpheum .....	2,600	25c-40c	"Sea Devils" (Radio) and.....	7,200	"The Last of Mrs. Cheyney" ....	9,000	Low 4-11 "Love Before Breakfast"..... 6,000
Paramount .....	2,000	25c-40c	"Don't Tell the Wife" (Radio) "Stolen Holiday" (F.N.) and..... "Once a Doctor" (F.N.)	3,500	"Black Legion" (W.B.) and..... "Woman in Distress" (Col.)	3,000	High 1- 5-35 "Forsaking All Others"..... 27,000
							Low 11-23-35 "O'Shaughnessy's Boy".... 7,000
							High 9-12 "The Iron Man"..... 20,100
							Low 7-20-35 "Alias Mary Dow"..... 8,000
							High 1-9-37 "After the Thin Man"..... 35,700
							Low 4-13-35 "Vanessa: Her Love Story".... 10,000
							High 2-27-37 "On the Avenue"..... 9,500
							Low 6-22-35 "The Daring Young Man".... 1,300
							High 9-21-35 "Top Hat"..... 27,500
							Low 8-24-35 "Dante's Inferno"..... 5,250
							High 4- 6-35 "Transient Lady"..... 39,000
							Low 6- 8-35 "Break of Hearts"..... 5,500
							High 4-18 "Petticoat Fever"..... 40,500
							(on stage: Jack Benny and Mary Livingston)
							Low 3-16-35 "Folies Bergere"..... 6,000
							High 1-16-37 "After the Thin Man"..... 12,000
							Low 5-9-36 "Too Many Parents"..... 2,000
							High 11-14 "The Gay Desperado"..... 6,000
							Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" } 600
							High 5-16 "The Great Ziegfeld"..... (50c-\$1.36) } 8,000
							Low 12-28-35 "Unfinished Symphony".... 300
							High 2-29 "Klondike Annie"..... 13,000
							Low 8-24-35 "Without Regret"..... 1,750
							High 11-16-35 "Mutiny on the Bounty".... 15,000
							Low 12-28-35 "Here Comes the Band".... 1,500
							High 1- 9-37 "After the Thin Man"..... 17,000
							Low 12-28-35 "The Perfect Gentleman".... 2,000
							High 5-11-35 "Bride of Frankenstein".... 7,000
							Low 11-30-35 "Bad Boy"..... 800



## [THEATRE RECEIPTS--CONT'D]

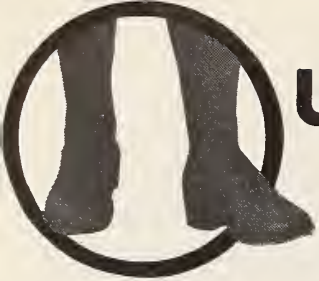
Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Hollywood</b>						
Chinese .....	2,500	30c-55c	"Nancy Steele Is Missing" (20th.. 10,129 Cent.-Fox) and "Head Over Heels in Love" (GB)	"Love Is News" (20th Cent.-Fox).. 11,942 and "The Holy Terror" (20th Cent.-Fox)		High 2-22 "Modern Times"..... 26,000 Low 5-4-35 "West Point of the Air"..... 4,900
Pantages .....	3,000	30c-65c	"John Meade's Woman" (Para.) .. 6,700 and "Murder Goes to College" (Para.)	"When's Your Birthday?" (Radio) 6,200 and "Breezing Home" (Univ.)		High 9-12 "My Man Godfrey" and "Yellowstone" } 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" } 2,500
W.B. Hollywood. 3,000		30c-65c	"Green Light" (F.N.)..... 14,500	"Stolen Holiday" (F.N.) and..... 11,090 "A Man Betrayed" (Republic)		High 11-14 "Cain and Mabel" and "The Case of the Black Cat" } 19,500 Low 6-27 "The Big Noise"..... 4,000
<b>Indianapolis</b>						
Apollo .....	1,100	25c-40c	"Green Light" (F.N.)..... 5,800	"On the Avenue" (20th Cent.-Fox) 4,500 (2nd week)		High 9-12 "My Man Godfrey"..... 8,000 Low 6-27 "Sins of Man"..... 1,600
Circle .....	2,800	25c-40c	"Sea Devils" (Radio) and..... 4,000 "Don't Tell the Wife" (Radio)	"John Meade's Woman" (Para.).. 4,500 and "Men Are Not Gods" (U.A.)		High 10-10 "Anthony Adverse"..... 10,000 Low 3-16-35 "Transient Lady"..... 2,000
Loew's .....	2,800	25c-40c	"Man Who Could Work Miracles" 4,000 (U.A.) and "Espionage" (MGM)	"When You're in Love" (Col.) and 6,500 "Sinner Take All" (MGM)		High 1-2-37 "After the Thin Man"..... 16,000 Low 4-6-35 "Casino Murder Case"..... 2,750
Lyric .....	2,000	25c-40c	"Ready, Willing and Able" (W.B.) 11,000 (on stage: Leon Errol and revue)	"Love Is News" (20th Cent.-Fox).. 13,200 (plus stage show)		High 9-12 "Pepper"..... 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan".... 5,700
<b>Kansas City</b>						
Mainstreet .....	3,100	25c-40c	"Maid of Salem" (Para.) and..... 6,900 "Clarence" (Para.) (6 days)	"Green Light" (F.N.) and..... 8,700 "Penrod and Sam" (F.N.)		High 11-23-35 "Case of the Lucky Legs". 22,000 Low 1-12-35 "I Sell Anything"..... 2,000
Midland .....	4,000	25c-40c	"Espionage" (MGM) and..... 8,000 "The Man Who Could Work Miracles" (U.A.)	"When You're in Love" (Col.).... 9,000		High 1- 2-37 "After the Thin Man"..... 26,300 Low 9-14-35 "Bonnie Scotland"..... 6,000
Newman .....	1,900	25c-40c	"Ready, Willing and Able" (W.B.) 9,000 and "Condemned Row" (Radio) (8 days)	"John Meade's Woman" (Para.).. 5,800 and "King of Hockey" (W.B.) (6 days)		High 5-25-35 "Goin' to Town"..... 14,000 Low 5-18-35 "Dinky"..... 3,000
Tower .....	2,000	25c-35c	"Nancy Steele Is Missing" (20th- 9,200 Cent.-Fox) (plus stage show)	"Love Is News" (20th Cent.-Fox).. 11,600 (plus stage show)		High 2-27-37 "On the Avenue"..... 14,500 Low 3-14 "Lady of Secrets"..... 5,000
Uptown .....	2,000	25c-40c	"Wings of the Morning" (20th .... 3,300 Cent.-Fox) (6 days)	"On the Avenue" (20th Cent.-Fox) 4,300		High 9- 7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep"..... 2,100
<b>Los Angeles</b>						
Carthay .....	1,158	50c-\$1.50	"The Good Earth" (MGM)..... 14,000 (6th week)	"The Good Earth" (MGM)..... 14,400 (5th week)		.....
Hillstreet .....	2,700	30c-65c	"John Meade's Woman" (Para.).. 6,500 and "Murder Goes to College" (Para.)	"When's Your Birthday" (Radio) 7,000 and "Breezing Home" (Univ.)		High 9-12 "My Man Godfrey" and "Yellowstone" } 24,000 Low 11- 2-35 "Three Kids and a Queen" 2,800
Loew's State ....	2,500	30c-55c	"Nancy Steele Is Missing" (20th .. 11,670 Cent.-Fox) and "Head Over Heels in Love" (GB)	"Love Is News" (20th Cent.-Fox) 15,692 and "The Holy Terror" (20th Cent.-Fox)		High 1- 9-37 "After the Thin Man" and "Woman Wise" } 25,900 Low 10-26-35 "Way Down East"..... 6,200
Paramount .....	3,595	30c-55c	"When You're in Love" (Col.) and 18,500 "Borderland" (Para.)	"Maid of Salem" (Para.)..... 12,400 (plus stage show) (2nd week)		High 1- 9-37 "College Holiday"..... 35,000 Low 6-27 "Case Against Mrs. Ames".... 9,126
W. B. Downtown 3,400		30c-65c	"Green Light" (F.N.)..... 14,500	"Stolen Holiday" (W.B.) and..... 10,500 "A Man Betrayed" (Republic)		High 11-14 "Cain and Mabel" and "The Case of the Black Cat" } 20,000 Low 6-27 "The Big Noise"..... 3,800
<b>Montreal</b>						
Capitol .....	2,547	25c-60c	"When You're in Love" (Col.) and 10,000 "Woman in Distress" (Col.)	"Maid of Salem" (Para.) and..... 9,500 "Clarence" (Para.)		High 2- 9-35 "Lives of a Bengal Lancer" 15,500 Low 2-27-37 "Plough and the Stars" and "We're on the Jury" } 6,500
His Majesty's ..	1,700	25c-50c	"Wings of the Morning" (20th.... 5,500 Cent.-Fox) (6th week)	"Wings of the Morning"..... 4,500 (20th Cent.-Fox) (5th week)		High 10-17 "Nine Days a Queen" and "Two's Company" } 9,000 Low 6-2-34 "All Quiet on the Western Front" } 3,000
Loew's .....	3,115	25c-60c	"Dangerous Number" (MGM) and 10,000 "Career Woman" (20th Cent.-Fox) (plus stage show)	"Breezing Home" (Univ.) and..... 12,000 "The Holy Terror" (20th Cent.-Fox) (on stage: Francis Lederer and revue)		High 9-26 "Public Enemy's Wife" (John Boles on stage) } 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" } 5,500
Palace .....	2,600	25c-65c	"Camille" (MGM) ..... 7,500 (3rd week)	"Camille" (MGM) ..... 8,500 (2nd week)		High 12-7-35 "Mutiny on the Bounty".... 15,000 Low 12-26 "Old Hutch" and "Mister Cinderella" } 7,500
Princess .....	2,272	25c-65c	"John Meade's Woman" (Para.).. 6,500 and "Outcast" (Para.)	"Women of Glamour" (Col.) and.. 6,500 "Devil's Playground" (Col.)		High 2-22 "Modern Times" and "Guard That Girl" } 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" } 3,000
<b>New York</b>						
Astor .....	1,142	55c-\$2.20	"The Good Earth" (MGM)..... 17,100 (5th week)	"The Good Earth" (MGM)..... 17,900 (4th week)		.....
Capitol .....	4,700	25c-85c	"Romeo and Juliet" (MGM)..... 30,000	"The Last of Mrs. Cheyney"..... 28,920 (MGM) (2nd week)		High 1-5-35 "Forsaking All Others"..... 87,000 Low 5-30 "Three Wise Guys"..... 7,000
Criterion .....	1,700	25c-75c	"Women of Glamour" (Col.)..... 10,000	"Man of Affairs" (GB)..... 5,000 (2nd week)		.....
Globe .....	1,274	55c-\$2.20	"Lost Horizon" (Col.)..... 18,000 (2nd week)	"Lost Horizon" (Col.)..... 20,000 (1st week)		.....
Paramount .....	3,700	25c-85c	"Maid of Salem" (Para.)..... 60,000 (on stage: Benny Goodman and Orch.)	"John Meade's Woman" (Para.).. 28,000 (on stage: Guy Lombardo and Orch.) (2nd week)		High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air"..... 10,000
Rialto .....	594	25c-55c	"Espionage" (MGM) ..... 7,500	"Outcast" (Para.) ..... 7,000		.....
Rivoli .....	2,200	25c-99c	"Nancy Steele Is Missing"..... 20,000 (20th Cent.-Fox)	"The Man Who Could Work..... 15,000 Miracles" (U.A.) (2nd week)		High 2-15 "Modern Times"..... 65,000 Low 6-29-35 "Nell Gwyn"..... 8,100
RKO Music Hall 5,954		40c-\$1.65	"Fire Over England" (U.A.)..... 63,000 (plus stage show)	"When You're in Love" (Col.).... 72,000 (plus stage show) (2nd week)		High 9- 7-35 "Top Hat"..... 131,200 Low 12-19 "More Than a Secretary".... 45,000
Roxy .....	6,200	25c-75c	"Love Is News" (20th Cent.-Fox) 45,000 (plus stage show)	"The Woman Alone" (GB)..... 36,000 (plus stage show)		High 1- 9-37 "One in a Million"..... 80,000 (8 days) Low 4-20-35 "My Heart Is Calling"..... 17,500 High 5-11 "The G Men"..... 60,138 Low 4- 4-36 "Snowed Under"..... 6,100
Strand .....	3,000	40c-99c	"The Great O'Malley" (W.B.)..... 15,000	"Green Light" (F.N.)..... 15,000 (3rd week)		.....
<b>Oklahoma City</b>						
Criterion .....	1,700	10c-55c	"The Last of Mrs. Cheyney"..... 5,000 (MGM)	"Green Light" (F.N.)..... 4,500		High 9-14-35 "Steamboat Round the Bend" 10,000 Low 11-12-35 "The Case of the Lucky Legs" 2,500
Liberty .....	1,500	10c-35c	"The Black Legion" (W.B.) and.. 2,200 "Happy Go Lucky" (Republic)	"We Who Are About to Die".... 2,500 (Radio) and "Dr. Bull" (20th Cent.-Fox)		High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" } 4,200 Low 10-26-35 "Little Big Shot" and "I Live for Love" } 1,500
Midwest .....	1,500	10c-55c	"The Plainsman" (Para.)..... 5,400	"Champagne Waltz" (Para.)..... 3,900		High 1- 2-37 "After the Thin Man"..... 8,800 Low 8-24-35 "The Farmer Takes a Wife" 1,800



## [THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Omaha</b>						
Brandeis .....	1,200	25c-40c "Green Light" (F.N.) and..... "Racing Lady" (Radio)	7,300	"When You're in Love" (Col.) and "Woman in Distress" (Col.)	5,600	High 9-14-35 "Top Hat"..... 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridge Path" } 2,600
Omaha .....	2,200	25c-40c "Love Is News" (20th Cent.-Fox) 7,800 and "Fugitive in the Sky" (W.B.)		"Maid of Salem" (Para.) and..... "Woman Wise" (20th Cent.-Fox)	7,200	High 7-11 "San Francisco" and "The First Baby" } 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" } 3,600
Orpheum .....	3,000	25c-40c "You Only Live Once" (U.A.) and 7,200 "Clarence" (Para.)		"The Great O'Malley" (W.B.) and 9,100 "Mama Steps Out" (MGM)		High 2-29 "Exclusive Story" ..... 21,150 Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" } 5,800
<b>Philadelphia</b>						
Aldine .....	1,400	40c-65c "Maid of Salem" (Para.)..... 10,500 (10 days-2nd week)		"Maid of Salem" (Para.)..... 12,500 (1st week)		High 1-9-37 "Beloved Enemy"..... 21,000 Low 1-26-35 "The Runaway Queen"..... 2,200
Boyd .....	2,400	40c-55c "When You're in Love" (Col.).... 16,000 (8 days)		"Green Light" (F.N.)..... 7,500 (5 days-2nd week)		High 1-4 "A Tale of Two Cities"..... 30,000 Low 8-17-35 "Jalna" ..... 6,000
Chestnut .....	1,350	55c-\$1.71 "Lost Horizon" (Col.)..... 15,500				
Earle .....	2,000	25c-55c "We're on the Jury" (Radio)..... 14,500 (on stage: Jesse Owens and revue)		"Dangerous Number" (MGM)..... 16,500 (on stage: Yacht Club Boys and revue)		High 1-4 "Miss Pacific Fleet"..... 22,000 Low 10-5-35 "I Live for Love"..... 9,500
Fox .....	3,000	40c-65c "Ready, Willing and Able" (W.B.) 14,000 (on stage: Everett Marshall)		"John Meade's Woman" (Para.).. 13,600 (on stage: Mary Lewis and revue)		High 5-9 "Under Two Flags"..... 31,000 Low 9-28-35 "Redheads on Parade"..... 7,500
Karlton .....	1,000	25c-40c "John Meade's Woman" (Para.).. 2,100		"Lloyds of London"..... 2,700 (20th Cent.-Fox) (2nd week)		High 10-5-35 "Top Hat"..... 6,300 Low 6-1-35 "Dinky" ..... 1,200
Keith's .....	2,000	30c-50c "Green Light" (F.N.)..... 3,500		"You Only Live Once" (U.A.)..... 1,800		High 4-13-35 "Roberta" ..... 5,800 Low 1-2-35 "The Right to Live"..... 900
Locust .....	1,300	55c-\$1.73 "Good Earth" (MGM) ..... 15,500 (3rd week)		"The Good Earth" (MGM)..... 14,500 (2nd week)		High 12-5 "Born to Dance"..... 33,500 Low 5-11-35 "Stolen Harmony"..... 4,000
Stanley .....	3,700	40c-55c "Love Is News" (20th Cent.-Fox) 22,000		"The Last of Mrs. Cheyney"..... 8,000 (MGM) (5 days-2nd week)		High 1-11 "Riffraff" ..... 10,000 Low 3-23-35 "Captain Hurricane" ..... 1,800
Stanton .....	1,700	30c-50c "Espionage" (MGM) ..... 5,900		"Devil's Playground" (Col.)..... 6,000		
<b>Portland, Ore.</b>						
Blue Mouse .....	1,700	30c-40c "Lloyds of London" (20th Cent.-Fox) 2,500 "They Wanted to Marry" (Radio)		"Theodora Goes Wild" (Col.)..... 2,500 (8th week) and "Lady from Nowhere" (Col.) (4th week)		High 6-17-35 "Life Begins at Forty"..... 2,700 Low 6-22-35 "My Heart Is Calling"..... 1,400
Orpheum .....	1,700	30c-40c "On the Avenue" (20th Cent.-Fox) 7,000 (2nd week) and "The King of Hockey" (W.B.)		"On the Avenue" (20th Cent.-Fox) 8,000 (1st week) and "The Great O'Malley" (W.B.)		High 9-28-35 "She Married Her Boss".... 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" } 4,000
Paramount .....	3,008	30c-40c "Maid of Salem" (Para.) and..... 8,200 "The Holy Terror" (20th Cent.-Fox)		"Lloyds of London" (20th Cent.-Fox) 9,200 (2nd week) and "They Wanted to Marry" (Radio)		High 4-20-35 "Private Worlds"..... 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" } 5,000
United Artists...	945	30c-40c "Penrod and Sam" (F.N.)..... 7,000		"Espionage" (MGM) ..... 6,000		High 10-17 "Dodsworth" ..... 9,500 Low 6-8-35 "Age of Indiscretion"..... 4,000
<b>San Francisco</b>						
Embassy .....	1,400	15c-35c "Racing Lady" (Radio) and..... 2,700 "Weekend Millionaire" (GB)		"Sea Devils" (Radio) and..... 4,000 "Captain Calamity" (Grand National)		High 11-14 "Gambling with Souls"..... 7,500 Low 12-7-35 "Two Sinners" and "\$1,000 a Minute" } 2,000
Fox .....	5,651	15c-75c "Love Is News" (20th Cent.-Fox) 16,300 and "Once a Doctor" (F.N.)		"The Last of Mrs. Cheyney"..... 15,400 (MGM) and "Man of the People" (MGM)		High 1-16-37 "After the Thin Man" ..... 29,000 Low 11-30-35 "To Beat the Band" and "Freckles" } 4,000
Geary .....	1,400	55c-\$1.65 "Lost Horizon" (Col.)..... 13,000				
Golden Gate ....	2,000	15c-55c "When's Your Birthday?" (Radio) 16,800 (plus vaudeville)		"Don't Tell the Wife" (Radio).... 15,800 (plus vaudeville)		High 8-15 "The Last Outlaw"..... 34,000 (on stage: Eddie Cantor)
Orpheum .....	2,440	15c-40c "When You're in Love" (Col.) and 11,200 "Breezing Home" (Univ.) (2nd week)		"When You're in Love" (Col.) and 12,900 "Breezing Home" (Univ.) (1st week)		Low 5-23 "Dancing Pirate"..... 9,000 High 1-2-37 "Pennies from Heaven"..... 17,200 Low 10-26-35 "King Solomon of Broad- way" and "Fighting Youth" } 4,800
Paramount .....	2,670	15c-75c "Ready, Willing and Able" (W.B.) 13,500 and "Murder Goes to College" (Para.)		"Green Light" (F.N.) and..... 13,400 "Woman Wise" (20th Cent.-Fox)		High 7-11 "San Francisco"..... 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" } 8,500
St. Francis ....	1,470	55c-\$1.65 "The Good Earth" (MGM)..... 10,300 (2nd week)		"The Good Earth" (MGM)..... 10,700 (1st week)		High 8-1 "San Francisco"..... 12,400 Low 12-12 "Polo Joe" and "Can This Be Dixie?" } 4,400
United Artists...	1,200	15c-65c "You Only Live Once" (U.A.).... 7,500		"Men Are Not Gods" (U.A.)..... 4,300 (6 days)		High 10-26-35 "Barbary Coast"..... 15,000 Low 12-28-35 "Mimi" ..... 2,500
Warfield .....	2,700	15c-75c "Nancy Steele Is Missing" (20th Cent.-Fox) 14,200 and "Wings of the Morning" (20th Cent.-Fox)		"John Meade's Woman" (Para.).. 11,600 and "Clarence" (Para.) (6 days)		High 10-5-35 "I Live My Life"..... 35,000 Low 12-5 "Polo Joe" and "Can This Be Dixie?" } 12,000
<b>Seattle</b>						
Blue Mouse .....	950	25c-55c "God's Country and the Woman" 3,300 (W.B.) and "Dangerous Number" (MGM) (2nd week)		"God's Country and the Woman".. 3,200 (W.B.) and "Dangerous Number" (MGM) (1st week)		High 12-12 "Charge of Light Brigade".... 7,200 Low 1-9-37 "College Holiday"..... 2,850
Fifth Avenue ...	2,500	25c-55c "The Last of Mrs. Cheyney" .... 7,600 (MGM) and "Racing Lady" (Radio)		"Green Light" (F.N.) and..... 7,100 "Clarence" (Para.)		High 9-19 "Anthony Adverse"..... 11,300 Low 4-26 "Trail of the Lonesome Pine" 2,600
Liberty .....	1,800	15c-55c "When You're in Love" (Col.).... 4,350 (3rd week)		"When You're in Love" (Col.).... 5,900 (2nd week)		High 2-27-37 "When You're in Love".... 11,000 Low 4-13-35 "White Lies" and "Happy Landing" } 2,700
Music Box .....	950	25c-55c "Green Light" (F.N.) and..... 3,400 "Clarence" (Para.)		"One in a Million" (20th Cent.-Fox) 3,450 (6th week)		High 2-16-35 "Roberta" ..... 6,100 Low 1-26-35 "The Man Who Reclaimed His Head" ..... 2,850
Orpheum .....	2,450	25c-55c "When's Your Birthday?" (Radio) 5,100 (plus vaudeville) (5 days-2nd week)		"When's Your Birthday" (Radio).. 6,400 (plus vaudeville) (1st week)		High 9-21-35 "Top Hat"..... 10,400 Low 12-5 "A Woman Rebels" and "Mister Cinderella" } 4,200
Palomar .....	1,500	15c-35c "Join the Marines" (Republic).... 5,100 (plus vaudeville)		"Beware of Ladies" (Republic).... 4,300 (plus vaudeville)		
Paramount .....	3,000	25c-40c "Sea Devils" (Radio) and..... 5,850 "Espionage" (MGM)		"Maid of Salem" (Para.) and..... 6,850 "Off to the Races" (20th Cent.-Fox)		High 12-14-35 "Annie Oakley"..... 9,200 Low 6-6 "Till We Meet Again" and "Times Square Playboy" } 3,250





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# WHAT THE PICTURE DID FOR ME

## Ambassador

**FIGHTING TROOPER:** Kermit Maynard, Barbara Worth—Only fair. No draw.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Columbia

**BELOVED VAGABOND, THE:** Maurice Chevalier—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CRAIG'S WIFE:** Rosalind Russell, John Boles, Billie Burke—Some liked this, but most did not. Columbia made a mistake when they cast Billie Burke and Rosalind Russell in the same picture. Neither one is well known here and people got confused over it. Some thought Billie Burke was Russell and so never could tell heads from tails about the picture. If you don't think I'm right, you watch it and imagine how it would be if you knew neither of the stars. Of course, they might not complain anywhere else in the world about this besides here, but several adults and children asked me about it after the show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MORE THAN A SECRETARY:** Jean Arthur, George Brent—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**PENNIES FROM HEAVEN:** Bing Crosby, Madge Evans, Edith Fellows—A very pleasing program. Fine acting by the whole cast. Edith Fellows great.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**PRIDE OF THE MARINES:** Charles Bickford, Florence Rice—Did very well for those that came. A good program picture with the usual Bickford acting that always goes over. Played December 29-30.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

**THEODORA GOES WILD:** Irene Dunne, Melvyn Douglas—Better than average comedy. Both stars very good and pleased the fans.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**THEODORA GOES WILD:** Irene Dunne, Melvyn Douglas—A fine show for any audience. Running time, 112 minutes. Played March 2.—Sam A. Kimball, Cornish Theatre, Cornish, Me. General patronage.

**THEY MET IN A TAXI:** Chester Morris, Fay Wray—An excellent program. Just the type of picture that ought to please 'em all, those who want action and those who want comedy. Business has been holding to practically the same amount each showing, during entire winter. Played February 27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**WOMEN OF GLAMOUR:** Melvyn Douglas, Virginia Bruce—This looked like "Ladies of Leisure" made over, to me. A sophisticated story that's been done again and again. Good for a double bill only. Running time, 64 minutes. Played February 21-22.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

## First National

**BULLETS OR BALLOTS:** Edward G. Robinson, Joan Blondell—One of the best pictures that we have played to a satisfied audience. Just what a small town wants. If you have not already played this one, my advice is to book it. Running time, 90 minutes. Played February 11-13.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

**CAPTAIN'S KID, THE:** Guy Kibbee, Sybil Jason—Just a fair program picture. Jason very cute, but she ought to be put in a picture with a noted cast and people would remember her.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CASE OF THE BLACK CAT:** Ricardo Cortez, June Travis—Lay off. Running time, 62 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**GREEN LIGHT:** Errol Flynn, Anita Louise—No stars here. Fairly good drama that did only average business. Running time, 85 minutes. Played March 3-4.—R. D. Ashmun, Centre Theatre, Marlette, Mich. Small town and country patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

**GREEN LIGHT:** Errol Flynn, Anita Louise—A faithful adaptation of Lloyd C. Douglas' novel. It holds the interest throughout and the suspense at times is terrific. Don't hesitate to give preferred playing time and advertise it. Every member of the cast is remarkable. I was especially impressed with Sir Cedric Hardwicke's portrayal of Dean Harcourt. He didn't portray it. He was Dean Harcourt. Running time, 85 minutes. Played February 28-March 1.—Ralph Cokan, Indiana Theatre, Marion, Ind. General patronage.

**GUNS OF THE PECOS:** Dick Foran, Anne Nagel—Very good western. The wife of the late Ross Alexander plays opposite Foran and makes a good leading lady. Foran's popularity is growing fast here. Eddie Acuff was in this and he was good. Warner, why not cast him in more Foran westerns? My people like him. Autry has his Burnette, and why not Foran an Acuff? The entire cast of this western was good and knew what it was all about. Keep up the good work, Warner, and we have a good western bet in Foran.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**GUNS OF THE PECOS:** Dick Foran—This chap Foran is quite popular with us here and does us extra business. It is a good marquee title, with a little more stars than some westerns. Well satisfied.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**HERE COMES CARTER:** Ross Alexander, Anne Nagel—I was afraid of this one, but think it pleased about 99 per cent. Too bad Ross Alexander is gone, for he was becoming popular. Running time, 60 minutes. Played February 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SING ME A LOVE SONG:** James Melton, Patricia Ellis—It is a fair program picture launching a new singing star, James Melton, and as usual, when the producers have a star like this one with a voice, they sing without rime or reason, the same as the Tibbett picture, "Under Your Spell"—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**SNOWED UNDER:** George Brent, Genevieve Tobin—Would make a good two-reel comedy. Played late and print poor. Would advise passing this one up. Running time, 62 minutes. Played February 18-20.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

**STAGE STRUCK:** Joan Blondell, Dick Powell—Although this is far from being Dick Powell's best musical, he still has a following with us and the way we bought it have no regrets with this picture, which we played on a double bill with a western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**STOLEN HOLIDAY:** Kay Francis, Ian Hunter—Very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**STORY OF LOUIS PASTEUR, THE:** Paul Muni—Excellent picture for any spot. Enjoyed by my audience who were interested in the fine acting of this star. My advice, to play it. Running time, 9 reels. Played February 25-27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

**THREE MEN ON A HORSE:** Frank McHugh, Joan Blondell—We sometimes wonder why a poor pic-

ture is so highly praised by the critics. "Three Men on a Horse" is very poor entertainment and we were not the only ones who thought so.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**THREE MEN ON A HORSE:** Frank McHugh, Joan Blondell—Good comedy that pleased. Carol Hughes is especially good. Running time, 85 minutes. Played February 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Grand National

**DEVIL ON HORSEBACK, THE:** Lili Damita, Fred Keating—This picture without color would be terrible. Although the color helps it is not a picture for small towns. Had lots of walkouts. Running time, 65 minutes. Played March 1-2.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**GREAT GUY:** James Cagney, Mae Clarke—Who says an independent company can't make pictures? This Cagney is as good as any he has ever made. He is still the peppy Irishman to all here. Did very good business. Running time, 75 minutes. Played March 3-4.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**HEADIN' FOR THE RIO GRANDE:** Tex Ritter, Eleanor Stewart—This is the second Ritter, and boy, is he coming! This is better than the first and will draw extra business. Give these westerns a top billing and they will please all who like westerns. Running time, 64 minutes. Played March 5-6.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**IN HIS STEPS:** Eric Linden, Cecilia Parker—By all means play this picture. It is great and will please 100 per cent. It has a good religious angle and plenty of comedy. Did good business on second night. Running time, 70 minutes. Played February 10-11.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**SONG OF THE GRINGO:** Tex Ritter, Joan Woodhury—Tops in western. He sings, rides, fights and shoots. What more can you ask of a western star. Although his first picture, it is much better than some others who have been in it for years. By all means play these westerns if they like westerns. Running time, 60 minutes. Played February 19-20.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

## Metro-Goldwyn-Mayer

**AFTER THE THIN MAN:** William Powell, Myrna Loy—Might have done better if this had not played every small town in my territory first. It did not make any "box office" history here. Business way below average. Running time, 112 minutes. Played February 23-24.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

**GENERAL SPANKY:** Spanky McFarland—Here is a small town natural. Made the best midweek attendance for many weeks. Seemed like old times. And did it please? Down-to-earth stories and popular players always bring out the crowds. Running time, 72 minutes. Played March 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**GENERAL SPANKY:** Spanky McFarland—A full length feature which did nice business, with first class entertainment value. Would recommend that it should be played on a weekend for the kids with a western for maximum results. Go after it, it should be a natural in any small town, especially if they like Our Gang comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**GREAT ZIEGFELD, THE:** William Powell, Myrna Loy, Luise Rainer, Frank Morgan—Personally, I thought this the best picture I ever saw, but 95 per cent of my patrons thought it much too long. Good story, perfect cast and some spectacular dance numbers. Frank Morgan about steals the show. Struck three days of snow, sleet and ice that put the box office on the skids. If this could be cut down about an hour, I think it would go over better. Running time, 180 minutes. Played January 29-31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**LIBELED LADY:** Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—For some unexplained reason this failed to draw. I cannot understand why,



for these stars are all popular, good story, comedy, just everything that ought to bring them in, but didn't. Pleased those who came. Running time, 98 minutes. Played February 12-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Mich. Small town patronage.

**MAN OF THE PEOPLE:** Joseph Calleia, Florence Rice—A different role for Calleia and a good program picture that deals with the rackets in the big cities and the control of the higher-ups.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**OLD HUTCH:** Wallace Beery, Eric Linden, Cecilia Parker—Good, but not in the class of "Ah, Wilderness." Beery always pleases and this type of picture is popular. Running time, 80 minutes. Played February 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**OUR RELATIONS:** Laurel and Hardy—Here was a pain in the neck. Of all the pictures which have inspired adverse comment, this was it. Two-reel comedies with these players were bad enough, but when you have to look at 74 minutes of them and nearly them only, it's terrible. Running time, 74 minutes. Played February 26-27.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**OUR RELATIONS:** Laurel and Hardy—This comedy team turned out to be box office favorites, making the first of the week look as good as weekend business. They never let us down.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PICCADILLY JIM:** Robert Montgomery, Madge Evans—We thought this extra good. Montgomery good. Best role Eric Blore ever had; he's fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PICCADILLY JIM:** Robert Montgomery, Madge Evans—Good feature that pleased. Bad weather and bad roads kept the attendance down, however. Played February 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SAN FRANCISCO:** Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—Extra good. Played too old to do business. Thanks, MGM.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SPEED:** James Stewart, Wendy Barrie, Una Merkel—Good action picture. We didn't think Stewart was good in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**THREE WISE GUYS:** Robert Young, Betty Furness—Very good program picture which gave us gratifying results. Nothing startling, but a nice program.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Paramount

**BIG BROADCAST OF 1937, THE:** Jack Benny, George Burns and Gracie Allen—Just about everything you could wish for in entertainment. Pulled and pleased. Running time, 99 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**CHAMPAGNE WALTZ:** Fred MacMurray, Gladys Swarthout, Jack Oakie—Parts of this feature are very good indeed, especially the musical scenes. Comedy very poor, although Oakie gets a few laughs.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**COLLEGE HOLIDAY:** Jack Benny, George Burns and Gracie Allen—All nonsense. Pleased some. Others very disappointed.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**DOCTOR'S DIARY, A:** George Bancroft, Helen Burgess, John Trent—Paramount has a genuine personality in the person of John Trent. Another "Hospital" story that pleased. Played to good crowd, one night only. Running time, 75 minutes. Played March 2.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town and country patronage.

**GO WEST, YOUNG MAN:** Mae West, Randolph Scott—Curiosity brought a few in to see Mae West, but they all went home disappointed. I'm afraid this is the last visit her pictures will make to Conway.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GO WEST, YOUNG MAN:** Mae West, Randolph Scott—The gal they used to come and see has lost her appeal and this one certainly won't help much to recover her lost popularity. No business and no favorable comments from the patrons. Running time, 80 minutes. Played February 26-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**JUNGLE PRINCESS, THE:** Ray Milland, Dorothy Lamour—Here is the one that surprised us; the title did not indicate much and we didn't expect much, but the story and acting is excellent and the people liked it. Running time, 84 minutes. Played February 5-6.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**LET'S MAKE A MILLION:** Edward Everett Horton—Very weak program.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MAID OF SALEM:** Claudette Colbert, Fred Mac-

## MORE REPORTERS ON PICTURES

*Two new contributors to "What the Picture Did for Me" are J. S. Boschert of the Andalus theatre at St. Bernard, Ohio, and Cecil Ward of the Bassett theatre in Bassett, Georgia.*

*Cecil Ward was a contributor to the Department, four years ago, at that time from the Roxy theatre in Martinsville, Virginia.*

*Read the reports from these showmen in the columns this issue.*

Murray—Very good drama. Quite heavy and depressing adult entertainment.—Leo C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**MURDER WITH PICTURES:** Lew Ayres, Gail Patrick—Good murder mystery story, but a little complicated. These directors seem to get everybody so badly involved and make the action so fast, that an ordinary person cannot follow the story. Some of our patrons were a bit dazed today after last night's show and did not know who murdered who or why. Running time, 71 minutes. Played March 5-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**NOW AND FOREVER:** Shirley Temple, Gary Cooper, Carole Lombard—Played to two of the biggest days in the history of this house. Good story, good print, good sound. Pleased everyone. Running time, 82 minutes. Played February 21-22.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

**OUTCAST:** Warren William, Karen Morley—A well made picture that held the interest and pleased 100 per cent. Paramount is certainly turning out some fine "B" product this year. Running time, 75 minutes. Played February 19-20.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—Good picture of its kind. Holds your interest throughout.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—Here is the best western picture we have seen. Everyone here likes Gary and this is his best. Advertise it big, it's worth the money. Running time, 110 minutes. Played February 28-March 2.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**RETURN OF SOPHIE LANG, THE:** Gertrude Michael, Ray Milland—Many of our patrons stopped to comment favorably on this production. Business normal. Played February 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**RHYTHM ON THE RANGE:** Bing Crosby, Frances Farmer—This is a typical small town picture and was liked by everyone who saw it, but there were not many who could come out on account of soft roads and very muddy. Well, if we satisfy them that is all we can do. Played March 7-8.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**ROSE BOWL:** Eleanore Whitney, Tom Brown—Very good. Will please the younger set.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**THREE MARRIED MEN:** Lynne Overman, William Frawley, Mary Brian—A mediocre programmer; at best the weak half of a double bill. Paramount has had a flock of these this year. No wonder exhibitors have to resort to two feature programs. With this sort of picture having to be booked or shelved, the small town theatre is just out of luck and so are its patrons. Running time, 61 minutes. Played February 24-25.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**TRAIL DUST:** William Boyd, Jimmy Ellison—Good western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**VALIANT IS THE WORD FOR CARRIE:** Gladys George, Arline Judge, John Howard—Very good picture. Fine acting by whole cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**VALIANT IS THE WORD FOR CARRIE:** Gladys George, Arline Judge, John Howard—The reports on this have not been too favorable and this was booked with little hope of it being a business getter. But it proved good box office and comments indicated the patrons thought it splendid entertainment. Gladys George is a refreshing new personality to the screen, whose future should prove top attractions. Running time, 105 minutes. Played March 3-4.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**WIVES NEVER KNOW:** Charles Ruggles, Mary Boland—About 50-50 was the comment. Believe this

team is wearing out a little of its popularity. Ruggles is very good, but the stories which they have been having are so much the same. Let's split them up for a while. Running time, 73 minutes. Played February 24.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

## Reliable

**ROAMIN' WILD:** Tom Tyler, Carol Wyndham—Had four of these Tylers from Reliable. Played three. All were good. "Roamin' Wild" is one of the best. Running time, 60 minutes. Played February 24-25.—Cecil Wards, Bassett Theatre, Bassett, Va. Small town patronage.

## Republic

**BIG SHOW, THE:** Gene Autry, Kay Hughes—This is an Autry special. It's good. Will do business. But it lacks the action and rough and tumble of other westerns. But still let's have more Autrys. Running time, 65 minutes. Played February 19-20.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**BULLDOG EDITION:** Ray Walker, Evalyn Knapp—Good program picture with plenty of thrills and action. Should do good on most any program. Running time, 58 minutes. Played February 26-27.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**COUNTRY GENTLEMEN:** Olsen and Johnson—Seemed to get by on a double feature. It pulled good, especially from our Swedish patrons. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**GHOST TOWN GOLD:** Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune)—We have a western town and this series is one of the best we have played. In fact you can't go wrong on any of Republic's westerns, and the Three Mesquiteers are coming fast. Running time, 60 minutes. Played February 12-13.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**HEARTS IN BONDAGE:** James Dunn, Mae Clarke—A mighty good picture which drew a good crowd. The patrons were well satisfied. Running time, 72 minutes. Played February 19-20.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**PRESIDENT'S MYSTERY, THE:** Henry Wilcoxon, Betty Furness—Good story, well acted, but did not draw very heavy at the box office. Republic needs some real star names to put their product over. Their westerns are the best on the market, with Gene Autry the best in the business. Running time, 78 minutes. Played February 24-25.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**PRESIDENT'S MYSTERY, THE:** Henry Wilcoxon, Betty Furness—One of the best down-to-earth stories ever on my screen. It has a punch to it for any community of working people. It was the first picture that has held me to watching the screen for weeks. It's good enough for anybody. Running time, 78 minutes. Played March 6-7.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**RIDERS OF THE WHISTLING SKULL:** Bob Livingston, Ray Corrigan, Max Terhune—Another of the "three mesquiteers" and they have an excellent following. Play them all, you won't be sorry. They keep building up with every date. Played January 22-23.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**ROUND-UP TIME IN TEXAS:** Gene Autry, Smiley Burnette—Gene Autry is by far the best western star we have for consistent drawing power. Autry pictures draw almost as many patrons as the so-called "A" pictures from the other producers. This picture is full of action; you'll like it. Played January 29-30.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

## RKO Radio

**MUMMY'S BOYS:** Wheeler and Woolsey—Opinion divided. The boys got hearty laughs, but some folks told us afterward "they were too silly for words." Business about normal. Played February 13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**MURDER ON THE BRIDLE PATH:** Helen Broderick, James Gleason—Just a fair program picture, more mystery than laughs. Very interesting to follow. James Gleason and Helen Broderick play their parts very well. Running time, seven reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**PLOT THICKENS, THE:** James Gleason, Zasu Pitts—This is a mystery comedy from RKO. It is very good for small towns. Usual Friday and Saturday business. Running time, 60 minutes. Played February 19-20.—Cecil Ward Bassett Theatre, Bassett, Va. Small town patronage.

**PLOUGH AND THE STARS, THE:** Barbara Stanwyck, Preston Foster—Nothing to it. A waste of talent, time and money. Running time, 66 minutes. Played February 25.—M. W. Mattheck, Lark Theatre, McMinnville, Ore. Local patronage.



**RACING LADY:** Ann Dvorak, Harry Carey, Smith Ballew—A very good picture. It has horse racing, thrills and comedy a plenty. Running time, 60 minutes. Played February 22-23.—Cecil Ward Bassett Theatre, Bassett, Va. Small town patronage.

**SEA DEVILS:** Victor McLaglen, Preston Foster—A picture of the U. S. Coast Guard showing its works. The picture should please all classes. Vic McLaglen, the hard fighting guardsman, is swell. If you want action, "Sea Devils" has it. Running time, 92 minutes. Played March 1-2.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**THAT GIRL FROM PARIS:** Lily Pons, Gene Raymond, Jack Oakie—I didn't know what I had in this one and failed to get behind it properly as it pulled fairly well at that and most certainly satisfied. Unusually extra pull the second night. A little too long. Running time, 12 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**THAT GIRL FROM PARIS:** Lily Pons, Gene Raymond—Good in any spot. Running time, 104 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**WE'RE ON THE JURY:** Helen Broderick, Victor Moore—Helen Broderick and Victor Moore can "make" any picture. This is a top-notch comedy, well made. Business average. Running time, 70 minutes. Played February 27-March 1.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town and country patronage.

**WE WHO ARE ABOUT TO DIE:** Preston Foster, Ann Dvorak, John Beal—This is a dandy of its type, but we have had so many gangster and murder pictures that patrons shy clear of them. Running time, 10 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**WINTERSET:** Burgess Meredith, Margo—Literary Digest gave this four A rating, and it deserves that classification, based on acting, direction, and so on, but it's another that's more apt to draw only readers and students, although it will please any who do get in the theatre. We used on a prize night, so had fair business that got by, although RKO had this in a higher allocation. Played March 3-4.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

## Supreme

**COURAGEOUS AVENGER:** Johnny Mack Brown—Good western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Twentieth Century-Fox

**BANJO ON MY KNEE:** Barbara Stanwyck, Joel McCrea, Walter Brennan—Grand entertainment with Walter Brennan walking off with honors.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**BANJO ON MY KNEE:** Barbara Stanwyck, Joel McCrea—The best drawing and the best acting picture we have played this year. Don't pass this up. Everyone liked it. Running time, 95 minutes. Played February 21-22.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**CAN THIS BE DIXIE?:** Jane Withers, Slim Summerville—Not as good as "Pepper" but pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CAREER WOMAN:** Claire Trevor, Michael Whalen—Fair programmer. Running time, 76 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**CHARLIE CHAN AT THE OPERA:** Warner Oland, Boris Karloff—Good Chan mystery. Oland well liked. (Thank you so much, Mr. Oland.)—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CHARLIE CHAN AT THE OPERA:** Warner Oland, Boris Karloff—A little below standard in my estimation. However, entertaining. Running time, 68 minutes. Played February 26-27.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

**CHARLIE CHAN AT THE RACE TRACK:** Warner Oland, Helen Wood—Good Chan story. Keye Luke very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

**CRACK-UP:** Brian Donlevy, Peter Lorre—This seemed to lack the punch or a better climax. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**CRACK-UP:** Peter Lorre, Brian Donlevy—No dice in this one, no names that mean a thing and the foreign meance. Peter Lorre, posing as a nit-wit most of the picture. It is just one of those pictures that will sink an exhibitor at the box office, as this one did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**DIMPLES:** Shirley Temple, Frank Morgan—This is not the kind of story Shirley should be put in. Consequently, attendance was very poor.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**DIMPLES:** Shirley Temple—Shirley still does things for our B. O. Running time, 78 minutes. Played March 5-6.—Sam A. Kimball, Cornish Theatre, Cornish, Me. General patronage.

**15 MAIDEN LANE:** Claire Trevor, Cesar Romero—Good mystery story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**GIRLS' DORMITORY:** Herbert Marshall, Simone Simon—See Moan See Moan is not going over very well with my patrons. We prefer American stars that can talk United States. Fair story and Ruth Chatterton is very good. Pleased about 60 per cent. Played January 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**KING OF THE ROYAL MOUNTED:** Robert Kent, Rosalind Keith—Good show. Somewhat different western. Not the kind that one posse chases the other, back and forth, but a good Zane Grey story with Royal Mounted Police tracking down their men and getting them. Recording and film in a very bad condition. Played March 5-6.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**LADIES IN LOVE:** Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon—Why use so many good stars in such a poor picture. Did not please any one.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**LAUGHING AT TROUBLE:** Jane Darwell, Lois Wilson—Clean, wholesome entertainment for the family. Jane Darwell very well liked.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**LAUGHING AT TROUBLE:** Jane Darwell, Lois Wilson—Fair programmer. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**OFF TO THE RACES:** Jed Prouty, Shirley Deane—Just fair, nothing big. Running time, 60 minutes. Played March 4.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou—Absolutely different. Entertaining all way through. Sonja a hit with her remarkable skating. Cast good and a grand show. Let's have more like this.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou, Don Ameche, Ritz Brothers, Borrah Minnevit—A star arrives, Sonja of the flying skates, the girl that hung them on the rafters at Madison Square (Continued on following page)

# Coming!

## REPUBLIC'S

### parade of Hit Stars in a Hit Story. Hit Tunes. Hits town shortly.

# Langford

# Regan

AND THIS STAR-STUDED CAST

CARL HOFF  
and 1100 HIT PARADE stars  
DUKE ELLINGTON  
and 1500 HIT PARADE stars  
EDDY DUCHIN  
and his orchestra  
AL PEARCE  
and his orchestra  
PICK AND PAT  
LOUISE HENRY  
GEORGE GIVOT  
"The Greek Ambassador"  
MOLASSES 'N' JANUARY  
VOICE OF EXPERIENCE  
ED THORGERSEN  
PERT KELTON  
THE GENTLE MANIACS  
ROY SMECK  
"Wizard of the Waves"  
THE TIC TOC GIRLS  
EDWARD BROPHY  
MAX TERHUNE  
INEZ COURTNEY  
OSCAR AND ELMER

# THE HIT PARADE

Directed by GUS WEINS  
Screen Play by BRADDOCK BLOPP and GUY CRITCH  
Original Story by FRANKFORD ROSE  
Produced by NAT LAYNE

REPUBLIC PICTURES

This is the twenty-four sheet Poster available at all Republic exchanges



Garden, and rightly so. A sunny smile, winning personality and the tops on the ice. Credit must go also to the cast, especially Arline Judge, who was great as the stop block for Menjou's scheming.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou, Don Ameche, Ritz Brothers, Borrah Minevitch—A honey. Honest entertainment, refreshing and a delight. Sonja should be a real box-office star. Running time, 95 minutes.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

**ON THE AVENUE:** Dick Powell, Madeleine Carroll—Excellent for any spot. Give it all you've got. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**PEPPER:** Jane Withers, Irvin S. Cobb—Another dandy picture from Jane Withers, who has very able support from Irvin Cobb and Slim Summerville. Good story with plenty of comedy. Running time, 84 minutes. Played February 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

**PIGSKIN PARADE:** Patsy Kelly, Jack Haley, Stuart Erwin—Football pictures not generally liked, but this has lots of comedy, action and music. Cast excellent and well played throughout.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**RAMONA:** Loretta Young, Don Ameche—Very fine picture. Color good. Pleased.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**RAMONA:** Loretta Young, Don Ameche—Excellent feature in beautiful color. Disappointing at the box office, but had been shown all around here and bad weather and "flu" kept a good many away. Think it pleased all who came. Running time, 84 minutes. Played February 5-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**REUNION:** Dionne Quintuplets, Jean Hersholt—Good picture but somehow does not draw the people out to see it. Quintuplet novelty dying out.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**REUNION:** Dionne Quintuplets, Jean Hersholt—Our patrons seemed to enjoy this as much as they did "The Country Doctor." Jean Hersholt, as the doctor, splendid. In fact, whole cast O. K. and the Quints, being older, scored nicely. Played March 7-8.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**ROAD TO GLORY, THE:** Frederic March, Warner Baxter, Lionel Barrymore, June Lang—A good war story. Too heavy for mass entertainment. War stories not wanted. People want to forget their troubles when they go to the theatre.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**SING, BABY, SING:** Alice Faye, Adolphe Menjou—Fair musical.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**STAR FOR A NIGHT:** Claire Trevor, Jane Darwell—Consider Miss Trevor a very fine, capable actress. Star her in a big special and fans will remember her. "Star for a Night" very good.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**WHITE HUNTER, THE:** Warner Baxter, June Lang—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**WILD BRIAN KENT:** Ralph Bellamy, Mae Clarke—Just a fair western picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**WINGS OF THE MORNING:** Henry Fonda, Annabella—Here is a picture unusual, beautifully colored, rich in entertainment. Your patrons should thrill to it. Annabella, the French favorite, will be the favorite of both continents. She is lovely and can act. I can't understand why the powers that be at the Fox studios act all excited over Simone Simon, who isn't pretty, who can't act, who can't speak English clearly enough to be understood and who registers nothing on the screen, when there is such an exciting personality as Annabella to be had. Perhaps she is under contractual obligations on the Continent, but if she ever becomes available, Darryl Zanuck, Louis B. Mayer and a few others should see who could get her to America first. I'll wager Zanuck would win if he can see the possibilities in this girl that others see. She truly out-Simone's Simone Simon. As for the picture, you will have a treat in store when you see it. If the rest of you fellows like Annabella, write in and boost for her. Running time, 87 minutes. Played Mar 5-6.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

**WOMAN-WISE:** Rochelle Hudson, Michael Whalen—The men seemed to like it fairly well. Unusually poor draw. Running time, eight reels.—E. C. Archart, Princess Theatre, Odebolt, Iowa. General patronage.

## United Artists

**AMATEUR GENTLEMAN, THE:** Douglas Fairbanks, Jr., Elissa Landi—A good show but too draggy. Not the type for Fairbanks, Jr. Well, we are glad it's over. Business not so good. Roads bad. Running time, nine reels. Played February 28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**AMATEUR GENTLEMAN, THE:** Douglas Fairbanks, Jr., Elissa Landi—Story, acting O. K. for a

costume picture, going back to 1810, but the director had the leads, who have good voices, using a sort of English accent that made our patrons think they were in a yard of excited chickens. Played March 5-6.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**GARDEN OF ALLAH, THE:** Marlene Dietrich, Charles Boyer—Beautiful picture. And then you have said it all. The cast was good, however, and played their parts well. But such a story. This absolutely killed the picture for us. The only favorable comment was that the photography and technicolor were beautiful. Running time, 78 minutes. Played February 28-March 1.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**TRANSATLANTIC MERRY-GO-ROUND:** Gene Raymond, Nancy Carroll, Jack Benny—Did not show it under old contract, but bought it as a reissue. It did a satisfactory business. Running time, 91 minutes. Played March 3.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**YOU ONLY LIVE ONCE:** Sylvia Sidney, Henry Fonda—The grimmest picture that we have run for some time. Great acting, but no picture for children to see. It adds another to the long line of gangster pictures. This season has seen a serious overdose of them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

## Universal

**BOSS RIDER OF GUN CREEK:** Buck Jones, Muriel Evans—We got a few extra in on this picture. Buck is a favorite here, and his fans felt he had a better vehicle than is sometimes given him. Played February 20.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

**BOSS RIDER OF GUN CREEK:** Buck Jones, Muriel Evans—Jones is still on top in westerns but this picture just wasn't as good as others. Running time, 59 minutes. Played February 5-6.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**MY MAN GODFREY:** William Powell, Carole Lombard—Playing this was optional with us. We played it and made ourselves some money. Running time, 10 reels.—E. C. Archart, Princess Theatre, Odebolt, Iowa. General patronage.

**PAROLE:** Ann Preston, Henry Hunter—Extra good program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SANDFLOW:** Buck Jones, Lita Chevret—Buck Jones is losing his following in this territory, and will continue to do so as long as he produces such "crummy" westerns as this one. No action, no story, no nothing; just waste. Will please no one. Running time, 56 minutes. Played February 26-27.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

## Warner Bros.

**BENGAL TIGER, THE:** Barton MacLane, June Travis—If they had left out the two scenes where Satan kills the men, this would have been a wow. Dandy circus shots, good story, but just a little bit too rough for the ladies and kiddies. Running time, 60 minutes. Played February 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**CAIN AND ABEL:** Marion Davies, Clark Gable—Good musical.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**CHARGE OF THE LIGHT BRIGADE, THE:** Errol Flynn, Olivia de Havilland—Fine. Thanks, Warner.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**FUGITIVE IN THE SKY:** Jean Muir, Warren Hull—Good aviation story.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**FUGITIVE IN THE SKY:** Jean Muir, Warren Hull—Just a program. Passable. Running time, 66 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**GIVE ME YOUR HEART:** Kay Francis, George Brent—Very good drama.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**POLO JOE:** Joe E. Brown, Carol Hughes—Pleased the young element.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

**PUBLIC ENEMY'S WIFE:** Pat O'Brien, Margaret Lindsay—Drew well and pleased.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SONS O'GUNS:** Joe E. Brown, Joan Blondell—Fine Brown picture. Drew well and pleased.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SONS O'GUNS:** Joe E. Brown, Joan Blondell—Picked it up, but did as much for the B. O. as a new one. Running time, 70 minutes. Played March 2.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. General patronage.

## Short Features

### Columbia

**PAIN IN THE PULLMAN, A:** Three Stooges—Yea. Old slapstick comedy.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

### Educational

**CHESAPEAKE BAY RETRIEVER, THE:** Treasure Chest—Very interesting short, with excellent views of the ocean. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**KIKO THE KANGAROO IN A BATTLE ROYAL:** Paul Terry—Toons—We thought this very good. I noticed that one of my fellow Alabama exhibitors disagreed very strongly with me (see his report in a January issue). But I can't see why this wasn't a very good cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MODERN HOME:** Tim and Irene. An insult to the audience's intelligence.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**PARKED IN PAREE:** Two Reel Comedies—A real good comedy. Laughs, dancing, music and vaudeville, all in one. Swell entertainment. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**PINK LEMONADE:** Song and Comedy Hits—Very good short.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**STRIKE! YOU'RE OUT:** Song and Comedy Hits—Excellent comedy. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

### Metro-Goldwyn-Mayer

**ANNIE LAURIE:** Tabloid Musicals—I thought this one of the best shorts I ever ran. Good music. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**BORED OF EDUCATION:** Our Gang Comedies—Pleased as nearly all of the Our Gang shorts do.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**HILL TILLIES:** Patsy Kelly Comedies—This is not the usual peppy short we expect from Patsy. More silly than funny. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**KILLER DOG:** Pete Smith Specialty—Interesting short of the trial of "Major." Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**NEWS OF THE DAY:** This is a very good news but not in the class with Fox News, which we play first of the week, with News of the Day last of the week. We have found it profitable to play News twice a week, one for the local people we get during the week and one for our farmers who have only a weekly paper in their homes. We find News repeats, but is very much appreciated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**OLD HOUSE, THE:** Harman-Ising—Another fine cartoon from Metro. This is way above the regular run of colored cartoons; all of Metro's have been good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**OLD MILL POND, THE:** Harman-Ising—One of the best. Think I will bring it back later. "Fats" Waller, Cab Calloway, Bill Robinson, Stepin Fetchit and others are all in this in cartoon form. Don't fail to play this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**ORIENTAL PARADISE:** FitzPatrick Travel Talks—These FitzPatrick Travel Talks in color are the best on the market. They always please. Running time, 9 minutes.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town and country patronage.

**PUPS' CHRISTMAS, THE:** Harman-Ising—Very clever cartoon in beautiful color. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SECOND CHILDHOOD:** Our Gang—This one kept them in a roar of laughter, although I thought it not quite up to the "Our Gang" standard. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SWING BANDITRY:** Tabloid Musicals—Very good tabloid musical. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**TWO LITTLE PUPS:** Harman-Ising—The same thing I said for "The Old House" can be said here. It's fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.



## Paramount

**MUSICAL CHARMERS:** Phil Spitalny and His Girl Orchestra—Good musical short. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**MUSICAL CHARMERS:** Phil Spitalny and Girl Orchestra—Believe this was one of the most beautiful and musical of the band reels we have ever seen. That bunch of gals sure can sing. Running time, 11 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**PARAMOUNT NEWS:** We play this news less than a week old and the patrons like news while it is still news. Covers the world in an efficient manner.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**STRAIGHT AS AN ARROW:** Paraphysics—Interesting. Shows the processes used in the making of bows and arrows and some splendid skill shots in the art of archery. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**THREE CHEERS FOR LOVE:** Eleanore Whitney, Robert Cummings—If this is a musical, Paramount gets the prize for producing the poorest of the year. If the audience liked it, he failed to tell us.—J. S. Boschert, Andalus Theatre, St. Bernard, Ohio. Suburban patronage.

**WHAT, NO SPINACH?:** Popeye the Sailor—Good cartoon for the kiddies and the grownups also can get kick out of it. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

## RKO Radio

**GASOLOONS:** Edgar Kennedy Comedies—A good comedy full of laughs and excitement. Kennedy changed his part from the cruel side of the life to the laughing side. O.K. Edgar. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**HILLBILLY GOAT, THE:** Edgar Kennedy Comedies—Just two laughs in it. RKO can't make comedies and they should give up. Running time, 18 minutes.—M. W. Matthecheck, Lark Theatre, McMinnville, Ore. Local patronage.

**MAJOR BOWES' AMATEUR THEATRE OF THE AIR:** No. 6—I thought it was terrible but they seem to pull a little extra business. Running time, one reel.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

**MARCH OF TIME:** Good material, well put together, but not worth the price. We can't see where it draws us any extra customers.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

**MARCH OF TIME:** No. 4—This was a very interesting release. It always has at least one subject which is worth the money. What about a Supreme Court subject at this time? Running time, 22 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MARCH OF TIME, No. 7:** A regular two-reeler but not a business getter because of the bootlegging and temperance agitation, and the regulars are much against advising people in the show; they want entertainment. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**SPORTS WITH BILL CORUM SERIES:** Another good sports reel. Running time, one reel each.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**STRUGGLE TO LIVE SERIES:** Good single reel subjects. Very interesting. Running time, one reel each.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

**VOCALIZING:** Edgar Kennedy Comedies—Good comedy.—Cecil Ward, Bassett Theatre, Bassett, Va. Small town patronage.

## Twentieth Century - Fox

**MOVIETONE NEWS:** We have played this news for two years. After putting out a questionnaire to our patrons, still find it the most popular news.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## United Artists

**ALPINE CLIMBERS:** Mickey Mouse—One of the funniest cartoons we have ever screened. Many patrons remained to see it twice. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**ROBBER KITTENS:** Silly Symphonies—A dandy Silly Symphony colortone cartoon. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

## Vitaphone

**BED-TIME VAUDEVILLE:** Big Time Vaudeville Reel—Very good vaudeville number.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**CAB CALLOWAY AND ORCHESTRA:** Melody Masters Series—This is one of the best shorts Cab ever made. Most of the Vitaphone Melody Masters are 100 per cent. Running time, 10 minutes.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town and country patronage.

**CLYDE LUCAS AND ORCHESTRA:** Melody Masters—Very good Melody Master.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**JIMMIE LUNCEFORD AND ORCHESTRA:** Melody Master.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**JOE PALOOKA IN FOR THE LOVE OF PETE:** Shemp Howard, Robert Norton—Good entertainment. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

**POETS OF THE ORGAN:** Mr. and Mrs. Jesse Crawford—The tops in classy entertainment. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**RAMON RAMOS AND ORCHESTRA:** Melody Masters—Good number, but not for a small town. Too much rumba. What our folks like is popular tunes. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

**RHYTHMITIS:** Hal LeRoy—First class entertainment. This star always popular here. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

**SLUM FUN:** Big V. Comedies—Never can get any kick out of these comedies from my audience. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

**SUNDAY ROUND-UP, THE:** Dick Foran, Linda Perry—Very good musical. Beautiful color and some comedy. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**VINCENT LOPEZ AND ORCHESTRA:** Melody Masters—First class entertainment. Running time, 11 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

## Serials

### Republic

**DARKEST AFRICA:** Clyde Beatty—Have finished this serial and it went over pretty good. I gave chances to every child that saw a chapter of this serial, and on last chapter I gave away a bicycle. The kids were very interested.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

### Universal

**ACE DRUMMOND:** John King, Jean Rogers—This serial seems to be getting over better than average and so far has been very good. Running time, 18 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**FLASH GORDON:** Buster Crabbe, Jean Rogers—Very good serial. If you haven't played it, don't let the fact that it's a little old stand in your way. If you play serials, you should not miss this one. Thanks, Mr. Hickey (New Orleans salesman), it lived up to everything you said about it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

### Imperial Sets First

William M. Pizor, president of Imperial Pictures, has announced the first of his company's new series will be "My Wondering Daughter," production of which is to start in Hollywood in two weeks.

Imperial Pictures of Northern Ohio has signed for the entire season's list with Ray Wallace, head of the Tri-Theatres, Inc., Alliance circuit.

### Denies Barrymore Motion

Judge Robert T. Patterson in the federal court in New York had denied the motion for a further bill of particulars in John Barrymore's action against Maurice Hotchner and John F. Finn, Jr., for an accounting of \$100,000 which Mr. Barrymore alleges he turned over to the defendants, his New York attorneys.

## Three New Houses Planned By Butterfield Circuit

Three new 1,000-seat theatres will be built in Michigan by W. S. Butterfield Theatres, Inc. In Monroe a new house will be erected on Monroe Street, opposite the present Family and Dixie theatres, also Butterfield houses. In Manistee ground has been broken on the main street of the business district and in Big Rapids a new theatre will be constructed on the site of the present Colonial.

### A. J. Balaban Due April 1

A. J. Balaban is to arrive April 1st in New York from an extended vacation at Luzerne, Switzerland, and is expected to confer with associates in Chicago on purchase of a half interest in the holdings of Fanchon and Marco in St. Louis.

### Goldstein to Universal

Jack Goldstein, former exploitation manager for United Artists in Boston and more recently an independent publicity representative, has joined the publicity staff of Universal in the Massachusetts city.

### Trop to Radio City

J. D. Trop has moved his offices to suite 3001, RKO Building, Rockefeller Center, New York.



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# PRESS FINDS CLUBWOMEN NO LONGER OPPOSED TO BLOCK BOOKING SYSTEM

## "Frankenstein Reared by Theatre Managers to Evade Responsibility for Tawdry Pictures," Says Club's Executive

Block booking apparently no longer is opposed by some of the large national women's organizations, who now recognize in the practice a problem within an industry and not one to be made a public issue, as heretofore.

Intent on determining whether women's clubs generally still opposed the practice, the New York *Times* set out last weekend to establish their present attitude, and was told by women leaders who are directing film studies for their organizations that "block booking is merely a Frankenstein reared by theatre managers who hope to hide behind it in evading responsibility for presentation of tawdry pictures". This argument was used by the large producers defending the practice at the last session of Congress against the Neely-Pettengill anti-block booking bill, for which the Allied States Association of Motion Picture Exhibitors campaigned.

Now that the Neely-Pettengill bill is to be the subject of a new hearing on a reintroduced measure at Washington, *The Times* learns that sentiment of women's organizations will be found at the hearing to be by no means unanimous against the practice. The bill is substantially a repetition of the one considered at the last Congress. The hearing again will draw to Washington the representatives of public groups interested in pictures as a factor in the country's education and entertainment. No hearing date as yet has been set.

### Improved Product a Factor

Mrs. Loring D. Jones, chairman of motion pictures for the Long Island Federation of Women's Clubs and a pioneer in Better Films Council organization, told *The Times* that one reason for the new attitude is that with the steady and definite improvement in film programs, audiences no longer are asking for explanations of shortcomings, and managers are leaving the block booking bugaboo where it belongs, "in the realm of trade practice."

"It is not a consumer problem and certainly not a moral question," said Mrs. Jones. "It seems that we who are devoting our time and energies to getting improved pictures can leave the distribution question to the Federal Trade Commission. It is merely an example of the advantages of wholesale buying. The exhibitor can show his pictures more economically if he buys in lots. With the superior quality now on the market there is less danger that he will find among his purchases an objectionable film."

"The past year and a half, I think, has brought a 90 per cent improvement in the tone of pictures. Credit undoubtedly centers about the activity of the Legion of De-

cency. We were all disgusted with the filth that had crept into pictures. Some of us had recognized even in the infancy of the industry its enormous potentialities for good and we were heartsick. The producers had a code but it was honored more in the breach than in the observance.

### Audiences Improved, Too

"When a substantial part of our movie audiences moved solidly in the direction of a clean-up there was no sectarianism involved. We were all in the ranks and it did not take long for the producers to realize that they had become their own worst enemies. Now they are enforcing their code to such an extent—implemented with fines—that it is seldom the East Coast Preview Committee has anything to do but to classify as to audience suitability.

"Audiences have improved and with them pictures. Better pictures make for better audiences, so we have the reverse of a vicious circle. In the first years of the depression men and women who had assumed an attitude of intellectual superiority to the films, perhaps because they associated them with the old slap-stick days—went to the pictures for inexpensive relaxation—escape perhaps. Now those converts are among motion pictures' most discriminating admirers."

### Alumnae Not Backing Bill

Mrs. James F. Loomam, chairman of the motion picture bureau of the International Federation of Catholic Alumnae, which is the national pre-viewing group for the Legion of Decency, said that her organization will play no part in agitating for the Neely-Pettengill bill.

"The Legion feels," she said, "as our federation always has felt, that internal regulation supported by pressure of public opinion is the only solution for good pictures. We have accomplished much."

### University Women's Attitude

The American Association of University Women, however, still sees evils in the blockbooking system and has the study of legislation for its abolition in its program, according to *The Times*. Mrs. Ray T. Nourse of Washington last year represented the AAUW on the Women's Joint Congressional Committee to work for the Pettengill bill. Mrs. Nourse argued that the "Big Eight" among the producers were able to monopolize the entire moving picture output of the country through the block-booking system.

Block booking and blind selling were attacked at the annual winter conference in Boston of the Women's Christian Temperance Union. Mrs. Alice Ropes, president, said that "letters must be sent to Washington urging repeal of block selling."

### Critics Pick "Mrs. Cheyney"

"The Last of Mrs. Cheyney" was selected by the motion picture critics of the Scripps-Howard newspapers as the "Picture of the Month" for February. Second choice of the reviewers was "When You're in Love."

## *Calls Block Sale Protest an Alibi*

The statement that block booking is the chief obstacle to the presentation of pictures of uniformly high social value is an alibi coined by certain theatre managers to gain advantage in a business quarrel, wrote Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, in answer to an article in the *Journal of the American Association of University Women* which attacked block booking as an obstacle to the improvement of motion pictures. The letter has been printed in pamphlet form.

Answering the claims put forth in the article first in general and then by quoting facts and statistics Mr. Milliken said that the impression that block booking is an evil has been propagated chiefly by the reiteration by theatre managers of a stock alibi offered to the patron who expresses disapproval of a picture presented in a theatre. "This alibi," he said, "is always the statement, 'I know the picture is unsatisfactory, but it was in my block and I had to play it.'"

After pointing out that block booking is entirely a matter of trade practice and that it is an extension of wholesale buying, saving money and time for the exhibitor, the MPPDA secretary cited figures to disprove repeated references in the article to independently owned theatres which carried the inference that these theatres are in a small minority and are constantly oppressed by distributors and theatres affiliated with distributing companies.

From a list of theatre statistics published in January, 1937, Mr. Milliken pointed out that of a total of 18,818 theatres in the United States, 2,397 were shown to be affiliated with a producing company; 3,910 were listed as unaffiliated, that is, grouped in circuits of four theatres or more but independently owned and operated; and 12,511 were shown as unaffiliated and operated either individually or in circuits of less than four theatres.

## Court Refuses Plea To Drop ASCAP Suit

Federal Judge John C. Knox Tuesday in New York denied a motion to dismiss the complaint of John G. Paine, as agent and trustee for the American Society of Composers, Authors and Publishers against Electrical Research Products, Inc. The court ruled that the complaint sets forth a cause of action and ordered Erpi to file its answer. The suit is for \$169,043, which is the balance claimed to be due as royalty under a contract made on July 29, 1929.

A dividend of 60 cents a share on the common stock of the Western Electric Company, payable March 31st to stockholders of record on March 25th, was declared at a meeting of the board of directors this week.



## NORTH DAKOTA BILL CALLED UNLAWFUL

*An opinion that the theatre divorce bill signed this week by Governor William Langer of North Dakota is unconstitutional was received before the measure became law by Charles C. Pettijohn, general counsel for the Film Boards of Trade, from C. E. Brace, assistant attorney general for North Dakota. The opinion, released by Mr. Pettijohn in Columbus where he was testifying at hearings on the Ohio bill, follows in part:*

*"It is my opinion that there are grave doubts as to the constitutionality of this bill [House Bill No. 112]. It seems to me that, among others, it violates the constitutionality guaranteed in the right of equal protection under the law, of being deprived of property without due process of law, of taking property for public use without just compensation, as well as the right to acquire and use property for a lawful use. The only justification for the proposed law must be found in what is commonly termed the police power of the state. If the proposed law does not bear a real and substantial relation to the public health, safety, morals, or some other phase of the general welfare, then it is an unconstitutional invasion of the rights enumerated above. The question therefore is debatable, with, it seems to me, the preponderance of the arguments against the constitutionality."*

## Data on Theatre Given to Museum

The Garrison P. Sherwood collection of 200,000 items, one of the largest private collections of theatre lore in the country, has been given by Mr. Sherwood to the Museum of the City of New York. A part of the collection on view this month traces the history of the New York theatre from 1825 and includes prints, photographs, programs and autographs.

The material includes data on such actors as the Kembles, Keans, Edwin Forrest, William Charles Macready, Lester Wallach, Edwin Booth and Mary Anderson. Foreign actors and actresses who visited New York are represented by material concerning Tommaso Salvini, Henry Irving, Helena Modjeska, Lillie Langtry, Sarah Bernhardt and Eleanora Duse.

## Manchukuo Film Company To Start Operations Soon

The newly organized Manchukuo National Policy Film Producing Company expects to begin production soon, according to a report to the United States Department of Commerce from C. H. Boehringer, assistant trade commissioner in Tokyo. The company has purchased a site in the outskirts of Hsinking, Manchuria.

# THEATRE 'DIVORCE' BILL TABLED IN TWO STATES

## Committees in Ohio, Wisconsin Defer Action After Hearings; Pettijohn Attacks Measure

Legislative committees in two states, Ohio and Wisconsin, tabled bills providing for the divorce of distribution and exhibition interests this week after hearings on the measures which are being sponsored in several states by Allied States Association of Motion Picture Exhibitors. The agitation to divorce producer-distributors from the exhibition field overshadowed film activity in other state governing bodies, most of which were nearing the end of their sessions. In North Dakota a similar bill, passed by both houses, was signed by William Langer, governor.

Tabling of the bill in Ohio after a hearing on Wednesday at which Charles C. Pettijohn presented arguments on the unconstitutionality of the proposed law on behalf of the organized industry, was taken as an indication that no action will be taken at this session of the legislature since members of the House judiciary committee showed little sentiment in favor of voting the bill out. The Wisconsin Senate committee on state and local government reserved decision on bringing a similar bill to the floor of the Legislature after hearings which lasted two weeks.

Mr. Pettijohn, at the hearing in Columbus, argued that the bill was unconstitutional on the basis of a violation of property rights and of being discriminatory by granting exhibitors the right to hold production rights while prohibiting a reverse situation. He cited the fact that affiliated circuits operate only eight per cent of the theatres in Ohio.

Peter J. Wood, representing the Independent Theatre Owners of Ohio, presented a brief on the constitutionality of the proposal, upholding it on the ground that it would increase the general welfare by creating better competition and consequent better entertainment. He quoted decisions limiting banks from certain investments, breweries from operating saloons and meat packers from owning markets.

Martin Blum, a Cleveland attorney representing the Motion Picture Operators' Union, opposed the bill because, he said, present labor relations are most amicable, since the affiliated circuits employ only union operators. Frank D. Drew, president of the Cleveland Film Board of Trade, also opposed passage of the bill, pointing out that the national advertising conducted under the present system of affiliated circuits is invaluable to the independent subsequent run exhibitor.

Stanley Jacques, president of the Cincinnati Film Board of Trade, and J. M. Ulmer, Cleveland attorney, gave opinions that the bill was unconstitutional.

Sidney A. Hesse, chairman of the judiciary committee, said at the conclusion of the hearing that the bill had the support of not more than four of the 18 members.

Allied's efforts on behalf of the bills were

exemplified in a bulletin mailed to its members by the Independent Theatre Owners Protective Association of Wisconsin and upper Michigan. The message urged every independent exhibitor to have "supreme confidence in this office" and to cooperate by communicating with their representatives.

"We have come to the realization that we cannot ask special favors from law-makers without at least expressing ardent appreciation," the bulletin said. "In a few instances we have had to cut some funny corners and some queer capers."

After a plea for contributions the bulletin concluded, "Only hard work, pressure, heat, threats, influence will guarantee success."

The House of Representatives in Oregon passed an amusement tax bill, the proceeds of which are to be used for old age pensions. The measure provides a five per cent tax on every 41 cents or more paid as admission.

The Kansas Senate committee on assessment and taxation submitted a bill providing for a two per cent occupation tax, regarded as an alternative to a two per cent sales tax. The new tax to be levied on gross receipts, would be more difficult for theatres to pass on to the public than for the merchants.

Under a bill introduced in the Minnesota legislature theatres would be classified into three divisions, according to admission prices, location and other factors and houses in each class would be allowed to play pictures simultaneously with their opposition.

George Palda, attorney and chairman of the Cleveland branch of the Civil Liberties Union, indicated this week that he is planning to sponsor a bill to abolish the Ohio board of censors.

Producers in Hollywood are reported not greatly concerned with an amendment to the California civil code proposed by a San Francisco assemblyman which would give persons employed under seven-year optional contracts by studios the right to terminate their employment at any time. The bill has been referred to the committee on judiciary codes.

The producers pointed out that less than 60 per cent of the players signed to seven-year agreements survive the first option period, and the number that survive the first two years is less than 20 per cent. The survivors are either so firmly established by that time that new agreements are made voluntarily, or the periodic raises under the contracts are large enough to keep the employee satisfied.

The committee on criminal justice of the Missouri House recommended withdrawal of a bill, introduced by two Kansas City representatives, which would prevent theatres from selling tickets for standing room.

Sunday motion picture shows were approved in Wolfeboro, N. H., but a movement to legalize them in Tarrant City, Ala., was defeated by a vote of 283 to 358.

## WPA Personnel Staying

Art, music, writers and historical projects of the Works Progress Administration, in a joint statement with William P. Farnsworth, administrative officer of the Federal Theatre Project, said the recent exemptions granted from Washington will allow the present non-relief and supervisory personnel to remain unchanged.

Neumade Products Corporation in New York this week placed two new film mutilators on the market, each offering for separate types of film destroying perforations.



# LONG RANGE TELEVISION FORECAST IN ENGLAND

## London Signals Heard in Africa; Los Angeles Station Broadcasts Film Premiere

by BRUCE ALLAN  
in London

Although they were regarded as freak results, reception of television signals broadcast from London in at least two points in South Africa is being studied by British engineers. Nominally limited to a range of 25 miles, the television signals sent out from the British Broadcasting Station in Alexandra Palace were received clearly in Cape Town and Johannesburg.

In both these places the sound was reproduced with perfect clarity and the vision signals were received equally well on the ordinary radio receiver used. Experts said that if television receivers had been in operation at the time the picture as well as the sound would have been clearly received with quality very little inferior to that obtained within the ordinary range.

The theory that the transmission waves were reflected under certain atmospheric conditions is generally accepted by engineers, who are studying the results with a view to using such reflection to expand the present range of the short waves employed.

Decision of British Broadcasting Corporation to use the Marconi-EMI system of television transmission, to the exclusion of the Baird method, was credited unofficially to the Emitron camera which was called equally efficient in the studio and outdoors.

Statements from the Baird company that the establishment of a single standard by the BBC does not imply the permanent adoption of any single system were followed by a similar statement from Scophony, Ltd. Both companies said that they will market receivers capable of reproducing the BBC transmissions on large screens. The Baird company has announced a reduction in the price of its standard receiver to 57 pounds, 15 shillings.

The first television company to be formed in Australia was being organized by J. and N. Tait, stage producers, who are seeking rights to television equipment being used in England and Germany.

### Commercial Film Shown

"The first film premiere via television," so labeled by the publicity director of the Don Lee Broadcasting System, was viewed by an invited press audience in Hollywood last Saturday. With Radio Corporation of America, Philco Radio and Television Corporation and Farnsworth Television Corporation pushing their experiments in the east, the broadcast of a commercial picture, "Empire of the West," by the west coast network, which has been conducting regular television programs, was the latest demonstration of sight and sound.

The film, which portrayed the Boulder and Parker Dam projects and their relation

to the industrial development of the west, was broadcast from Station KHJ, Los Angeles, and reproduced on a screen six by seven inches in the home of Harry R. Lubcke, television director of the station, four miles away.

Members of the trade press and newspaper critics who attended the showing commented that the diminutiveness of the reproduced picture cramped the scenes intended to show the magnitude of the water system but it was reported that brief acting sequences in which Leo Carrillo and Sam Flint had roles as pioneering Californians were received sharply and clearly.

The projection time was 23 minutes, a greater period than ever before attempted, according to officials of the radio station. Earlier projections of films from KHJ have been newsreels of 14 minutes' duration.

Rodney Gilliam Company produced the film used in the transmission. Burnet Lamont directed the prologue and the acting sequences.

### Experiments Continue

Intensive experiments with high definition television were being continued by the three large American companies concerned with its development and by the Baird and Marconi-EMI companies in England.

A total of \$595,898 was expended by RCA in 1936 on its television experiments, according to the company's report to stockholders. Reviewing progress in the field the report pointed out that network program distribution was now the major problem facing engineers. A satisfactory method of connecting and spacing broadcasting stations must be worked out before television is commercially practical, it was said.

"Successful field tests on the new 441 line standard have been in progress since January 19, 1937," the reports said: "The need for additional experimentation indicates that this work will continue for some months. In the field tests now in progress, images of motion pictures as well as living talent are being successfully transmitted to approximately 100 receivers located in the homes of RCA technicians in the greater metropolitan area of New York City. The distance over which these television programs have been received has exceeded our immediate expectations. In one favorable location programs have been consistently received as far as 45 miles from the television transmitter."

The report concluded: "We are moving toward ultimate realization of satisfactory high-definition television for public service."

### Training School Attached

In a campaign against television correspondence schools which mislead prospective pupils the Federal Trade Commission issued a complaint against the American Television Institute of Chicago.

The school was charged with having advertised that several young men were to be selected and trained for television positions

## TELEVISION BRINGS "MEWLING MIDGET"

A British actor, after appearing in a television program, wrote in the London Era:

"My wife has just seen me on the television screen . . . a small, rather ridiculous, figure, biliously pale ('as you look on your bad mornings, dear'), flickering in uncertain focus and sudden displacements. . . .

"She said she had married a man who used to be a proud and dignified actor, witness his record on the West End stage, and that in looking at me hopping about in that silly thing she had felt like Gulliver. . . .

"I came to the conclusion that she very probably is right. Television is the ultimate indignity in the mechanization that has overtaken the player's art. Machines have made least common denominators of us all. Television adds a straitjacket to the process.

"You must stand within certain marks. You must keep one eye on the televising apparatus and the other on the sound. You must not speak too loud, too soft, too soon or too late. You are never quite sure where sight and sound begin or blend. You must forget the forest of artifices and the row of artisans and the blank, open spaces. Keep your mind on the dialogue and be quick off the mark or the machines will beat you. Rather like a sprinter waiting for the pistol. . . .

"What tyranny! What servitude!

"And the result—a midget mewling in a mirror."

at its expense until actually employed; that a 70-lesson course was to be given, collection of a tuition fee being deferred until a job was obtained for the student at \$125 a month or more; that there was a shortage of television operators; that the institute owned an extensive laboratory, and that it operated a television broadcasting station in which pupils would be given an opportunity for graduate study.

The commission claimed that these representations were exaggerated, misleading and untrue and had a tendency to mislead the public.

### Guatemala Lifts Duty

The Government of Guatemala has exempted from customs duties films of an educational nature or those concerning important international news events, it was reported in Panama this week. The new regulations will permit the free entry of propaganda films from Germany and Italy.

### Mrs. Rabwin to Selznick

David O. Selznick, head of Selznick-International, this week named Mrs. Marcella Bannett Rabwin his executive assistant. She had been with Mr. Selznick for several years, resigning six months ago for a vacation in Europe, from which she has just returned.



# FILM INDUSTRY LAUNCHES NEW FIGHT IN THE OPEN AGAINST ALIEN BILL

## MPPDA, in Brief Filed with Congress, Says Dickstein's Proposed Changes Fail to Remove the Existing Dangers

The organized motion picture industry has come out into the open in strong and unyielding opposition to any Congressional proposal to control the employment of foreign artists in the United States.

The Motion Picture Producers and Distributors of America has filed its objections with Congress, in a brief presented by counsel, Gabriel L. Hess, to the Immigration Committee of the House at Washington. The action was prompted principally by the fact that Samuel Dickstein, Representative from New York, now hoped to effect passage by altering his bill (H. R. 30) to control the employment here of such foreign artists. These proposed changes, said the MPPDA, "fail to remove the dangers to the motion picture industry involved in the enactment of such legislation."

Representative Dickstein's new bill eliminated the so-called reciprocity clause of the original measure, but permitted the entry of an alien actor only if the country of his origin affords "substantially similar rights and privileges to American talent."

The producers claimed that the altered form "would not make foreign talent available to American producers any easier than under H. R. 30 as originally presented," and "there is good ground for belief that it would make it harder." The producers, in their brief, added that the new bill would have disastrous effects on American actors, artists, members of crafts and vocations employed in the production of American motion pictures.

### Text of the Brief

The MPPDA's brief, filed with the House committee, follows:

"The opposition of all branches of the motion picture industry to H. R. 30 has been presented to the committee. There is no need to set forth again the considerations which were then urged. H. R. 30 has now been altered, presumably to cure its defects, but nothing in the altered form overcomes the very real objections to its enactment.

"The enactment of H. R. 30 would have injured American motion pictures in preventing the making of the best pictures and by impairing the possibility of continuing to retain their world-wide markets. The bill in its altered form makes no concession to avoid such harm.

### Sees Handicaps to Production

"H. R. 30 would have inflicted injury upon American producers making in America the best motion pictures because of the considerable extent to which it would have deprived American producers of the opportunity to utilize when necessary foreign talent. It would have harmed foreign distribution for American pictures because it would have deprived American producers of the aids now afforded to the

## PAUL WHITEMAN IN FAVOR OF ALIEN BILL

Paul Whiteman, orchestra leader, was one of the chief witnesses before the House Immigration Committee in Washington Tuesday and expressed belief that the enactment of the Dickstein bill would break down the barriers other countries have enacted against American artists. He explained, "We import far more talent than we export, and when you hit their pocketbooks, they'll break down their restrictions."

In explaining his statement, Mr. Whiteman said that he had been forced by the Ministry of Labor in England, when he appeared there, to hire an English band the same size as his own and to devote one day a week to training English musicians. He grimaced:

"In France I had to hire four bands to my one.

"And how much income tax do we charge foreign stars? It seems to me it is a flat 10 per cent, which is very unfair.

"I've just signed my income tax return and unless both my auditor and I are crazy, I'll pay the federal and state governments more than 50 cents of every dollar I earn. It's got me groggy."

foreign distribution of their pictures by the occasional use in American pictures of some foreign personalities and because measures to curb the showing of American motion pictures in foreign countries could readily have been expected to follow the enactment of H. R. 30.

"H. R. 30 in its altered form would not make foreign talent available to American producers any easier than under H. R. 30 as originally presented. There is good ground for belief that it would make it harder. Thus under the new scheme as a practical matter, in order for any foreign artist to enter the United States for motion picture production, such artist would have to be a subject of a country which has an immigration system substantially similar to that of the United States, if not the artist would have to prove to the satisfaction of the Secretary of Labor that no person in the United States has qualifications similar to the artist seeking admission.

"It is doubtful whether any country has an immigration system similar to that of the United States. Our laws permit the entry for permanent residence in the United States of aliens of all lawful callings if they can comply with the general provisions of our Immigration laws and come within the quota assigned to their respective countries. This means that no country could be found to afford similar rights as the United States does unless it permits free immigration with restrictions only as to quotas.

"American artists are not likely to forsake the United States to permanently live in coun-

## Availability of Foreign Talent Would Be Even More Restricted Under Proposed Revisions, Committee Is Told

tries abroad, and yet under the terms of the new proposed bill, if they are not permitted to enter any country abroad to live there permanently, all foreign artists of such country of the named classes are excluded from entering the United States either permanently or for temporary visits.

### Other Countries Different

"Foreign countries by orders or decrees, not by statute law, entrust full discretion to administrative officers to permit or refuse the entry of aliens. The law of our country is different. A country like England may and in fact does let in numerous American artists who desire admission for gainful employment, but the Secretary of Labor of the United States would not be able to make a finding that the law of England is similar to the law of the United States and consequently no artist from England could come into the United States unless he could prove under Section 3 of the new Act that nobody in America had qualifications similar to his. The bar against English artists for American motion picture production would be almost complete, yet at present American motion pictures admittedly are aided by English artists employed therein and reciprocally American motion pictures are popular in England and receive wide distribution in all the dominions of the British Empire.

"A foreign country in fact may permit the entry of a great many American artists and still all of its artists would be excluded from entry into the United States because it does not afford similar privileges within the meaning of such words.

### The New Bill

"Under the scheme of the new bill the Secretary of Labor is not empowered to impose restrictions upon artists from any country similar to those which he finds such country imposes upon American artists. *The Secretary may only find the fact of non-similarity which automatically brings with it the statutory penalty of total exclusion.*

"Under such provisions the availability of foreign talent to American motion pictures would be even more restricted than under H. R. 30.

"Now let it be observed that the excellence of American motion pictures and their superiority over motion pictures of all other countries has given to them a *serious claim of right to be regarded as the significant American contribution to the arts of the world.* In the production of American motion pictures the talents of actors, singers, dancers, solo instrumentalists, and even orchestral conductors (all of the talents encompassed within the title of the new bill) are utilized. *It has been shown only a very small percentage of artists employed*

(Continued on following page)

## BUY and LEASE

Buy or lease films of adventure like the following: something like Tarzan, King Kong, etc., by a firm of established standing and representatives of all the big film companies for many years. Address Societe des Cine-Theatres d'Indochine, 34 Bd. Rollandes, Hanoi, Tonkin, French Indo-China.



# NEW FIGHT ON ALIEN BILL

(Continued from preceding page)

in American motion pictures are foreign artists, and that a very great number of Americans are employed in the production of American motion pictures. . . .

"May it not be expected, just as with H. R. 30, that foreign countries would pass legislation to keep out American motion pictures of such American artists if the new bill is passed?"

## Calls Language Inept

"Because of the very inept language of Section 1 of the new bill it is believed that Section 3 of the new bill would in fact govern the entry of foreign artists into America. Section 3 of the new bill is like Section 3 of H. R. 30. It need only be observed, however, that in some respects the provision becomes worse than that of H. R. 30 because in the new bill there is not recognized any distinction between artists who wish to come here as *quota immigrants* and those who wish to come here as *temporary visitors*. The new bill gives to the Secretary of Labor the discretion to decide whether the artist may come in permanently or temporarily and applies the same test in each case, namely, the test of 'similar qualifications.'

"How altogether unworkable the test of similar qualifications is in the case of motion picture artists has been, it is believed, sufficiently dealt with in the remarks before this committee in regard to that clause as it appeared in H. R. 30.

"What was said there of the scarcity of outstanding screen personalities and the anomaly of the Secretary of Labor reviewing the judgment of producers of course applies here.

## Sees Opportunities Destroyed

"Finally, it is significant that it has not been shown that American motion pictures discriminate against American actors. American screen actors do not seek supposed protection to insure their appearance in foreign motion pictures, nor do they seek supposed protection against foreign motion picture actors. Such supposed protection would in effect destroy their opportunities in motion pictures produced in America.

"Mr. Jean Hersholt's stand before the committee speaking in behalf of actors in opposition to H. R. 30, met with the commendation of the Board of Directors of Screen Actors Guild.

"There has been unanimity of opinion everywhere that under existing laws opportunities are available to American actors and artists in motion picture production and that the world markets for American motion pictures must be maintained to insure such continued opportunities.

"The new bill like H. R. 30 would have disastrous effects on American actors, artists, members of crafts and vocations employed in the production of American motion pictures."

## Legion of Decency Reviews 13 Pictures

Of 13 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage four were listed as unobjectionable for adults and two importations were called objectionable in part. The new pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Blende Passagier" (German), "China Passage," "The Crime Nobody Saw," "A Family Affair," "El Octavo Man-

damiento" (Spanish), "Sohn der Weissen Berg" (German), "Quality Street." Class A-2, Unobjectionable for Adults: "Dead Yesterday," "Her Husband Lies," "That I May Live," "You're in the Army Now." Class B, Objectionable in Part: "Monte Criollo" (Spanish), "Liebesgeschichten von Boccaccio" (German).

## Fox Bankruptcy Case Postponed to March 30

Proceedings before Referee-in-Bankruptcy Robert E. Steedle in Atlantic City, N. J., in the \$9,535,000 William Fox bankruptcy have been adjourned until March 30, by which time it is expected that Federal Judge John Boyd Avis, in Camden, will have decided the contempt citations filed by Mr. Steedle against Mrs. Eva Fox, wife of the bankrupt, and Herbert Leitsteen, family bookkeeper, for refusing to answer questions.

## Advance Picture Company Formed in Hollywood

Advance Pictures, headed by Mitch Leichter and John W. Waymont has been organized with offices in Hollywood. Financing has been secured and plans have been laid for production of a series of pictures for the independent market. Writers and players are being signed.

## Judge Overrules Censors

Judge Eli Frank in Baltimore, after seeing "Gambling With Souls," overruled the Maryland Censor Board this week and lifted the ban on the picture when certain deletions he suggested were made. In commenting on the picture, the judge said, in part, "With the fundamental position taken by at least some members of the board that a subject such as white slavery should be entirely taboo I cannot agree."

## "Barrier" Title Changed

Gaumont British has changed "The Great Barrier" to "Silent Barriers" to avoid any conflict with Paramount's "The Barrier," a Rex Beach story. The GB picture will open at the New Criterion, New York, on March 18th. It opened February 26th in Montreal and will be released in 10 Canadian cities on March 25th.

## Selznick Appoints Klune

R. A. Klune has been appointed assistant general manager under Harry Ginsberg by David O. Selznick, head of Selznick-International. Meanwhile, the company has completed plans for the rearrangement of the recently acquired Pathe studios in Hollywood.

## Harmon in MPPDA Post

Francis Harmon, former executive of the Young Men's Christian Association, has assumed his duties in the New York offices of the Motion Picture Producers and Distributors of America, Inc., where he will be associated with public relations work.

## Government Film Bureau Sought by FHA Official

Arthur T. L. Fox, assistant chief in charge of western territory of the Federal Housing Administration's motion picture section, whose resignation becomes effective March 31st as the Los Angeles branch office is closed, will go to Washington to seek the establishment of a picture section to produce and distribute all Government films.

## Columbia Broadcasting Declares Dividend

The board of directors of the Columbia Broadcasting Company has declared a quarterly cash dividend of 50 cents a share payable March 26th to holders of record March 17th. The board will apply to the New York Stock Exchange for the listing of its stock.

## Court Testimony Ordered

The New York Supreme Court has signed an order directing that testimony of Charles B. Bantz, George Stalling, Earl Hurd, Ted Fears, Bill Nolan, and Jack King, who are now in Los Angeles, be taken before trial of the suit of Pedro Llanuza, cartoonist, against Columbia Pictures, Winkler Film Corporation, Charles B. Mintz, Walt Disney and United Artists. The action is over the conception of the idea of characterizing screen personalities in animated cartoons. The purpose of the testimony is to prove that the idea of Mr. Llanuza was not original.

## Rome Bans Spanish War Reel

"The Liberation of Malaga," a newsreel made by the Luce Institute, Italy's semi-official newsreel company, was withdrawn from circulation by the Italian Government after a two-day showing in a Roman theatre. Newspaper reports said that the film was banned because it showed too many Italian soldiers, officers and army trucks in Malaga, Spanish city which was recently taken by insurgent forces.

## Grants Columbia Examination

The New York supreme court has granted Ferdinand Votaw, writer, permission to examine before trial officers of Columbia Pictures in his \$1,000,000 action over his play "Resurrection Morning," which it is alleged forms the basis of the plot of Columbia's Picture, "The Man Who Lived Twice."

## Hife Leaves Grand National

Homer Hife, Grand National branch manager in New Orleans, has resigned to rejoin the Warner Brothers sales force in Buffalo. W. M. Richardson, former United Artists branch manager in Atlanta and now special representative for Grand National, succeeds Mr. Hife.

## Schulberg Judgment

Judgment was entered in the supreme court in California this week against B. P. Schulberg for \$14,443 in back income taxes and \$1,520 for interest.

## Has Monogram Pictures

Consolidated Film Distributors of Kansas City will distribute Monogram pictures in western Missouri and Kansas, beginning with the new season.





# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*



## MR. HANKS WINS A SEASON PASS

*Member from Missouri writes in to say he has over 2,000 birthdays on file of patrons to whom he has advertised free admission on their natal days. It seems the folks are taking his goodwill gesture very seriously and the theatreman is afraid he has bitten off more than his boxoffice can easily digest. All of which gives your Chairman an idea for a yarn about passes which may or may not be regarded as pure fiction. Anyhow, here it is.*

\* \* \*

Manager Jones, of the Jones Theatre, in Jonesville, decided to put on what he felt would be an extraordinary goodwill builder. He offered not only free admissions on patrons' birthdays but to the one writing the best essay on "Why I Appreciate Free Admission to the Jones Theatre on My Birthday", a season pass good for two. That, he decided, would show up the opposition and make everyone in town Jones Theatre-conscious. Of course the locals went for it and soon the theatre was deluged with essays from patrons.

The winner proved to be a Mr. Hanks who with his wife had been a steady patron at each change of program. After the winner received his prize on the stage and told Manager Jones how much he appreciated the goodwill, the Hankses went into session and made a decision.

Since they went to theatre thrice a week and up to now had paid their way in, the season pass meant there now were over two extra dollars a week to spend for something else. And as they had long wanted an auto which the family budget did not permit, the Hankses agreed that the unexpected windfall would allow them to take the money previously earmarked for theatre admissions and become motorists.

So they borrowed enough to make a down payment on a used car and began making weekend and vacation trips. Of course, they had to watch expenditures but managed somehow and usually were so occupied planning where to go that they never did get around much to using the season pass.

One of their favorite weekend trips was to Bingville, to visit Mrs. Hanks' mother. Mother looked forward to these visits and could not do enough for them. The old lady just loved the movies. So to show their appreciation of her hospitality, and also to catch up with their own neglected movie-going, the Hankses regularly took Mother to Bingville's finest picture house.

Of course they paid to get in.

## ADDING "A BIT OF HONEY"

Children being just children do not react immediately if at all to citywide safety campaigns. Posters, newspaper campaigns, school lectures are not always successful. Wise theatre-men in many spots however have aided civic heads in solving the vexing problem through the medium of enticing kid clubs.

One of the most recent reported here is the "Secret Service" organization sponsored by Jack Purves, of the Famous Players-Canadian Tivoli Theatre, in Hamilton, Ontario, an account of which is carried on a following page. Fascinating "secret service" badges are given as awards for law observance and members listen attentively to safety talks made at the theatre by heads of the police department.

Running across an article on baby feeding, this fond father noted a suggestion that a bit of honey added to the conventional cereal would make this routine dish more attractive to disinterested progeny. The same idea, it seems, is being successfully adapted by managers who through the glamorous mumbo and jumbo of kid club meetings are providing the "bit of honey" to make more palatable the safety-in-traffic idea to otherwise careless children.

▽ ▽ ▽

## THE QUOTES TELL THE STORY

In the picture pages of this week's news section, readers will find a photo of the presentation in Washington of the Quigley January Bronze Plaque to Ray Bell by none other than Attorney General of the United States, Homer S. Cummings. That in itself is no small compliment. But more significant is that this high government official interrupted his plea for the President's program before the Senate Judiciary Committee in order to honor the Loew Theatres publicist. We quote from story on the ceremony:

"All who have followed the headlines know full well the world-wide importance of the current hearings on the Supreme Court proposals. That Mr. Cummings would halt what is probably the most famous appearance in history of any attorney general before a Senate group, attests to the high regard in which the Quigley Awards are held."

*A. Mike Page*



## Tie Power Company to "Maid of Salem" With Ad Campaign and Theatre Display



For date on "Maid of Salem" at the Main Street, Kansas City, tie in with K. C. Power & Light Co., was arranged by Lou Mayer and Larry Lehman for newspaper ad campaign and lobby displays. Of the latter, above shows kitchen of the picture's period with figure of Miss 1692 pointing to modern kitchen alongside presided over by figure of Miss 1937. The usages of electricity in the household are evidently regarded as a form of witchery by the Puritan lass who is seen expressing herself on the subject. Power company called attention to the display in newspaper ads.

## Maxwell Weinberg Protests (And It's Good Publicity)

New York newspapers recently carried stories on the decision of a Long Island high school principal to withdraw Sinclair Lewis' "Arrowsmith" and Victor Hugo's "Les Misérables" from the school library. Papers quoted the educator as being agin' the novels for student circulation.

The repercussions reached all the way to Baltimore, where at the Little Theatre, Maxwell Weinberg wired a protest to the principal with the information that the pictures made from the books were to be shown at the Little "because we believe the lessons they teach to be vital ones."

P. S.—Baltimore papers copied.

"Tell Us What You Did"

## Mayor Proclaims Week

On local celebration of the circuit's "Movie Appreciation Week," Arthur Esberg, formerly at the Aztec, San Antonio, and now promoted to Interstate City Manager in Albuquerque, N. Mex., topped his campaign by having the mayor proclaim the week urging residents to attend the circuit theatres during that time. Esberg ran the proclamation in a smash ad.

## Dannenberg's Contest Sells "One in a Million"

Contest that rated "One in a Million" no little publicity was engineered by Sid Dannenberg, Warner's Cleveland zone publicist in tieup with Cleveland Press. Cash prize of \$25, dinner at hotel and then a drive to the theatre to see the picture was the prize Sid offered for best 25-word letter on why the writer thought his or her husband or wife was "one in a million." Runnersup received lesser cash prizes and tickets to show.

Paper ran stories each night together with little cartoons, winding up with photos of winning couple entering car as they "shoved off" to theatre to collect prize money.

"Tell Us What You Did"

## Offer Screen Test

To build advance on "King and Chorus Girl," Warner Bros. offered free trip to Hollywood and screen test to girl chosen as "Queen of Fashion" in Hearn's New York department store contest. Winner was chosen for beauty, personality, clothes appeal and judged in their own costumes. Store ran newspaper ads on the tie in.

## First Fashion Show Reported by Lamm

There will be quite a few of them coming in shortly but Manager Louis Lamm, of the Warner Palace, in Lorain, Ohio, takes down the honors for being in first with his report on the annual Spring Fashion Revue. The show was sponsored by the city's leading department store and Louie is pleased to say that everyone called it "tops."

Stage was set to represent a Miami beach scene and for background a platform six feet high was used with steps leading down to the stage which represented a boardwalk. Runway over the orchestra pit flush with the stage was also installed which allowed four models being on stage at all times. Beach umbrellas set on circular tables, life preservers, anchors and other atmospheric properties were spotted around.

In all, 18 models displayed the new styles and were selected from the store and local high schools. Large orchestra furnished the incidental music. Store paid for everything, including a widespread advertising campaign in which the feature "Sing Me a Love Song" was stressed. Lamm sums up the results by saying attendance was heavy and that the store was satisfied in selling numerous of the styles displayed.

"Tell Us What You Did"

## Civic Organizations, Merchants Aid Minnesota Theatre Opening

The community of Rochester, Minn., recently celebrated the opening of the Time Theatre, a new unit of the Minnesota Amusement circuit, with a citywide cooperation that left little uncovered. Outstanding was a special newspaper edition of the Rochester Post-Bulletin which was a grand job of work and made possible, Manager Harry Salisbury reports, through the assistance of Charlie Winchell, circuit ad chief, and Ray Niles, City Manager of the circuit's Rochester theatres. Edition ran 10 pages with front page given over to sketch of new house and civic salutations.

Chamber of Commerce sponsored a merchandise drive coincident with the opening by inaugurating special sales days. Stores tied in with the slogan "Time to Buy," the theatre name used in all co-op ads in a reverse slug. Salisbury was transferred to the new house from the Lawler, in the same spot.

"Tell Us What You Did"

## DEADLINE FOR MARCH: WEDNESDAY, APRIL 7TH

From date of this issue, there are over two weeks, 17 days to be exact, to deadline for the Quigley March Awards, which comes at midnight of Wednesday, April 7th. This as usual means that entries for the month must be at Committee Headquarters no later than that time in order to be eligible for consideration by the March Judges, who will be announced in next week's issue.



## Purves Ties Police To Juvenile Club

That's a very vigorous juvenile organization sponsored by Manager Jack Purves, Tivoli, Hamilton, Ontario, Canada, which started to build up attendance at the Saturday serial "Robinson Crusoe of Clipper Island" has the blessing of the police department, Mayor, school board secretary and other local notables. It's called the Tivoli Secret Service Club, with members eligible for badges, commissions and a host of other alluring slants to bring in the youngsters. Attendance touches the 2,000 mark weekly.

The wholesome interest displayed has enabled Purves to obtain the assistance of civic officials in teaching the children to observe the traffic laws and other safety measures. In joining up, the members promise to uphold the law, to assist in the enforcement of the law and in general to be good citizens. This is emphasized by weekly talks at the theatre by police officers and at the opening meeting applicants were administered the oath of office by leading department inspector. Trips to interesting points are included in the membership privilege and prizes given for attendance.

*"Tell Us What You Did"*

## Louisville Adopts Title

Civic angle was utilized as a tie in by George Hunt, at Loew's, Louisville, to inspire local citizenry in the flooded city's rehabilitation campaign. Hunt put out a lot of posters reading: "Why Worry. Build a Better and More Beautiful Louisville. You Only Live Once." Merchants went for the angle in ads and window cards, the angle bringing attention when Hunt tipped the city to the tie in at the theatre.

*"Tell Us What You Did"*



**PRIZES FOR LOBBYLAFES.** Lobby poster reproduced above shows how Walt Davis uses the Lobby Laugh cartoon at the Capitol Theatre, Regina, Sask. For ideas found acceptable for reproduction Walt offers guest tickets.

# WILLIAMS, McSWAIN WIN IN FEBRUARY

## Quigley Silver Plaque Awarded to Theatreman in Indiana; Bronze Plaque Voted Texan

It's been some months since the monthly Judging Committee in the Quigley Awards voted unanimously for a Plaque winner and February is thus distinguished by the selection of the entry by Manager Rex Williams, Hoosier, Whiting, Ind., for the February Silver Plaque. Williams came in on an entry for his "Pennies From Heaven" date, and a right smart job he did.

The three judges were not of the same mind on the campaign that took down the February Bronze which brought the next two entries across the finish line with little to choose between them. However, that on "The Plainsman" credited to Manager C. E. McSwain, Granada, Plainview, Tex., finally received the majority vote. It was a close decision.

The entry that made it close was that of Manager C. F. Benefiel, LaNora, Pampa, Tex., also on "The Plainsman," who turned in a highly commendable campaign and who receives top listing for First Mention. Also selected for this classification were Manager Allan D. Robertson, Palace, Athens, Ga., for his entry on "Three Smart Girls," and Manager H. Arthur Leatherman, Campus, Norman, Okla., on "Garden of Allah."

Of the 16 campaigns voted Honorable Mention in February, eight are from theatremen new to the Awards honors lists, with the remainder having scored before. And among the Honorables are included names from overseas represented by Manager A. H. Buehrig, of Calcutta, and Walter Hinks, of Scotland. Buehrig incidentally for some time was with the Loew Theatres on this side, his last assignment before going to India being in Boston.

New comers are found too in the two plaque winners and in the First Mentions, Benefiel and Leatherman are thus classified. But the circuits represented by the top finishers have been heard from before in the Quigley Awards and emphatically, too. Williams again spotlights the Indiana-Illinois Theatres; McSwain, the R. E. Griffiths circuit; Benefiel, the Griffiths Amuse Corp., and Robertson, the Lucas and Jenkins circuit. Leatherman is the sole independent among the top five. Of interest also, is that for the second consecutive month, "The Plainsman" landed in the Plaque column.

Associate theatremen who aided the winners in putting the campaigns together have been generously credited by the winners. Williams mentions Leon Batts and Norman Johnstone plus the house personnel, McSwain, his assistant, Bruce Royal. Benefiel also indicates a bow in the direction of assistant manager Kenneth Blackedge for a strong and helping hand.

Details and photos of the plaque-winning campaigns and photos of the theatremen will be run next week. Names, designations, situations and other information on the First and Honorables will be found on this page.

## First Mentions

**CARL BENEFIEL**, Manager, Lanora, Pampa, Tex. "Plainsman"

**H. ARTHUR LEATHERMAN**, Manager, Campus, Norman, Okla. "Garden of Allah"

**ALLAN ROBERTSON**, Manager, Palace, Athens, Ga. "3 Smart Girls"

## Honorable Mentions

**LEWIS S. BLACK**, Manager, Aldine, Wilmington, Del. "3 Smart Girls"

**AL BUEHRIG, JR.**, Manager, Metro Cinema, Calcutta, India. "Romeo and Juliet"

**LOUIE CHARNINSKY**, Manager, Capitol, Dallas, Tex. "Romeo and Juliet"

**HARRY FURST**, Manager, Palace, Lawrence, Mass. "Black Legion"

**ARNOLD GATES**, Manager, Loew's Park, Cleveland, Ohio. "After the Thin Man"

**WALTER HINKS**, Manager, Alex Cinema, Paisley, Scotland. "Mr. Deeds"

**ROSCOE HOPKINS**, Manager, Chief, Gallup, N. Mex. "Black Legion"

**MURRAY LAFAYETTE**, Manager, Avon, Utica, N. Y. "You Only Live Once"

**BERT LEIGHTON**, Manager, Grand, Lancaster, Pa. "3 Smart Girls"

**ED McBRIDE**, Manager, Loew's State, Syracuse, N. Y. "Romeo and Juliet"

**DUKE PRINCE**, Manager, Shea's Orpheum, McKees Rock, Pa. "Stowaway"

**F. G. NUTTING**, Manager, Grand Forks, N. D. "Black Legion."

**AL REYNOLDS**, Manager, State, Austin, Tex. "You Only Live Once."

**RALEIGH SHARROCK**, Manager, Rialto, Morrilton, Ark. "The Plainsman"

**C. T. SPENCER**, Manager, Capitol, Hamilton, Ont., Can. "3 Smart Girls"

**E. L. WEPPLER**, Manager, Shea's State, Conneaut, Ohio. "3 Smart Girls"

## Billposting Sells "Dance" for Shaffer

One week ahead of opening of "Born to Dance" at the Virginia Theatre, Harrisonburgh, Va., Frank Shaffer used eight six-sheet boards in good locations on roads leading to city, midget window cards planted in stores and doctors' offices and window streamers planted in music stores about town.

Theatre organ featured program of hits from the picture, electrical transcriptions were used by station WSVA and a special four-page program was distributed through the courtesy of the Washington Sunday Herald.



## Valentines Signed by Fans Sent to Deanna Durbin

Theatre managers throughout the country have almost unanimously adopted Universal's pressbook suggestion to elect Deanna Durbin America's new sweetheart of the screen. Manager Lew Black of the Aldine Theatre reports a love landslide among Wilmington, Del., fans, 5,000 of whom signed an enormous heart addressed to Deanna, which was stationed in a large local department store. (See Photo.)

The heart carried attraction title, theatre, playdate, list for signatures, photo of star, catch-lines, and musical decorations. Auto-graphed photos of the singing sensation of "Three Smart Girls" rewarded signers of the valentine.

*"Tell Us What You Did"*

## Jancke Helps Students Raise Funds for Piano

Walt Jancke, Gem Theatre, Golden, Colo., is putting over various stunts to publicize his house, one of which was a tieup with the students of the School of Mines to help them raise funds for a new piano. Benefit show was held with local music company lending organ as well as entertainers, school glee club members performed and the students sold tickets for the date.

Another stunt that Walt has put over is tieup with local dancing teacher who gives free tap lessons on the stage of the Gem every Saturday, a gag that is reported to be working out very successfully.

*"Tell Us What You Did"*

## Dillenbeck's 'Phone Gag

An old stunt that still does its job well is the telephone gag reported by D. M. Dillenbeck, Rialto Theatre, Bushnell, Ill. "Dill" runs a box in all heralds and programs inviting folks to keep the programs handy at their phones. Theatre cashier calls twenty people each evening and to those who can immediately tell what is playing at the house, guest tickets for that evening's performance are issued.

*"Tell Us What You Did"*

## Radio Reporter Queries

On opening day of "Men Are Not Gods" date, Sam Seigel, United Artists, San Francisco, arranged to have announcer from local Station KPO plant inquiring-reporter broadcast from front of theatre. Among the questions pertaining to the picture, passersby were asked: "Do you think it wrong to ask a man for a date?"

*"Tell Us What You Did"*

## Gilman Does It Again On "You Only Live Once"

Some two years ago when Sam Gilman first hit Harrisburg, Pa., he promoted a banner across the main street on a picture and though it was taken down after a few days, Gilman was able to accomplish something that previously had not been done on a theatre attraction. And to prove that it could be repeated, Sam tied in on a local safety campaign with "You Only Live Once" with another banner (see photo) that had the mayor's permission and remained up through the showing.

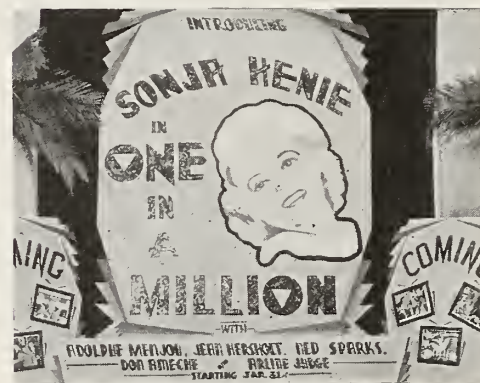
In addition, streets were plastered and



Dallas' "Plainsman" Holdenville Pioneers



Black's Deanna Durbin Valentine



Doty-Mahboub "Million" Setpiece



Gilman's "Live Once" Street Banner

cards planted on poles, these carrying copy similar to that used for the New York safety tiein. Cards were tacked on every corner at main traffic intersections. Autos carrying safety stickers with the title included were another feature of the campaign, and a bakery tied in to place inserts in bread packages.

## Holdenville's Pioneers Help Plug "Plainsman"

In connection with David Dallas' opening of "The Plainsman" at the Grand Theatre, Holdenville, Okla., the gay ninety days were relived by Holdenville's pioneer organization of first settlers, the Tree Blazers as they cooperated with David by portraying scenes of 1895, the year that city was founded.

These pioneers staged their first annual plainsman ball, featured by old-fashioned square dancing and waltz contests on the stage. Lending further native Indian color was tepee set up in front of theatre with redskin squaw in front, banners completely surrounded the tent announcing playdates, etc. All ladies coming to theatre dressed in bonnets and old-fashioned aprons were admitted free. Six girls from local high school acted as judges and to those wearing the most picturesque typical pioneer costumes, tickets were awarded.

Rare relics of prairie lands were contained in display of old-fashioned bull whips in the lobby and highlight was a pioneer ball under the supervision of Mrs. Ralph Kelly, first white woman born in Holdenville and Lloyd Thomas, oldest charter member of the Tree Blazers. Local boy scouts and scout clubs cooperated and staged a parade to the theatre opening day, each boy carrying banner with picture copy, etc.

*"Tell Us What You Did"*

## Teaser Paper Campaign Sells "One in a Million"

Newspapers tied up with Chuck Doty, Lentic Theatre, Sante Fe, New Mexico, on a teaser campaign two weeks ahead with co-op ads on "One in a Million" bargains. Transcriptions were used on house non-sync and over local broadcasting station, two sporting goods houses devoted window displays to Henie skating stills and other merchants tied in on winter sports wear.

For his lobby, Chuck credits house artist Frank Mahboub with display shown in accompanying photo done in block portraiture with scene stills flanked on either side of setpiece. Flitter was used on the title letters.

*"Tell Us What You Did"*

## Firearms Exhibit Sells "Plainsman"

Publicist Ken Prickett, Bucyrus Theatre, Bucyrus, Ohio, for "The Plainsman" promoted for lobby display, use of firearms that were absolutely authentic to the period covered by the picture. Exhibit was set up in lobby ten days ahead of opening and local paper ran front page story together with art work.

Still of Lincoln's cabinet and blowup synopsis were planted in the public library, fashion stills in window of leading department store and Indian stills in Y.M.C.A. lobby and Boy Scout club rooms.

*"Tell Us What You Did"*

## Campaigns For "Girls"

Dave Soblosky on "Three Smart Girls," Norris, Norristown, Pa., jumped his budget to spread the word on the picture. Extra newspaper advertising, posters, heralds, were distributed, car cards planted on bus lines. Local paper took a three-day contest and Station WIBG also cooperated.



# Students in RKO School Hear Talk on Advertising

*Fundamentals Explained in Detailed Lecture by Divisional Ad Director*

by E. H. MAYER  
in Cincinnati

Delving into the details of the School for Student Managers, organized and operated by Joe Goetz, assistant division manager and booker for RKO Midwest, in Cincinnati, the purpose and curricula of which were outlined in this department recently, we find in this intensive training, not merely a superficial study or smattering of the subjects, but an unusually complete and comprehensive step-by-step coverage of the various departments of modern theatre operation, as will be shown in this and succeeding articles comprising the breakdown of the original story which was general in its scope.

The writer found, too, that when a student is enrolled from the chief of service, staffs, his detailed biographical history—family, general background, personal description, characteristics and similar pertinent data, both intimate and otherwise, are carefully registered and kept on file by Goetz. This constitutes a permanent and instantly available record on which present and future handling of the individual in question can be determined. It serves, also, as a descriptive reference for positive identification should an occasion ever arise where identification might, for some reason, become necessary.

But to return to the studies of the weekly classes.

"Advertising in its various ramifications, whether it be newspaper, billboard, window cards, publicity or exploitation, is one of the most important adjuncts of the theatre, for here is the initial contact between the theatre and the public which supports it. It is the first step in selling the show. If the show is not properly sold the public will not patronize it, and in the absence of patronage the theatre, of course, cannot exist," was in substance what the students were told in a recent talk by E. V. Dinerman, director of advertising for RKO Midwest, shown in the accompanying photograph explaining the factors of a newspaper display advertisement, outlining the relation of copy to illustration, the position of each and why, and the psychological effect and reaction of the layout in its entirety.

## Ads Are Units In Themselves

"You must advertise consistently and constantly," he said. "Advertising for the theatre, although selling entertainment rather than some other commodity, does not differ in point of objective from that of any other commercial enterprise. It must always be based, created and applied with the four cardinal principles of advertising constantly in mind—to attract attention, arouse interest, create desire and impel action. For this reason, therefore, advertising cannot be turned out on a production basis, so



DINERMAN POINTS OUT AD HIGHLIGHTS TO STUDENTS

to speak. Conversely, each advertisement is a unit unto itself, to be studied and created for the particular picture it is designed to sell," he continued.

In the creation of a newspaper advertisement, Dinerman explained, three essential points should always be kept in mind. He named attention value as the first in importance, adding that no matter what might be said or illustrated in the allotted space, it is of no value unless read, and unless it attracts attention it has little, if any chance of being read. Next in importance, he said, was the arrangement of the major points of what you have to sell, which should be done in a simple, straightforward, easy-to-read manner. In this instance it is the star names and title of the picture which should be made in plain lettering—not too fancy, because it becomes hard to read, and should dominate the copy. The title of the picture should be enclosed in quotation marks, because the human mind can thus identify it immediately, without stopping to reason. The third important factor, he explained, is the copy, or "catchlines," as they are termed in the show business. This part of the copy should be made incidental to the rest of the advertisement. It should be framed so as to make the show seem as attractive as possible, and should give the reader in few words the idea of the picture.

"The RKO theatres in Cincinnati spend approximately \$250,000 a year in advertising in the three daily newspapers," Diner-

man pointed out. "All theatres have an advertising budget, but sometimes, depending, of course, on the factors involved, this budget is increased for some particular picture. For instance, an especially important production may need more advertising to sell it. Then the advertising for that picture is increased to bring in a greater return.

Touching upon the mechanical side of advertising, Dinerman explained that the procedure in the Cincinnati advertising department resolved itself into first determining the size of the newspaper space to be used, then the angle from which the picture is to be sold, whether the musical side, the romantic slant, or whatever might be considered best and most appealing to the public. With these matters settled, the art or illustrations are selected, and the entire idea conveyed to the art department, where the artist sketches the advertisement in the rough. Meanwhile the reading matter or copy is laid out and sent to the typesetter.

*(Continued on following page, column 3)*

**WHY NOT USE THE BEST  
SPECIAL TRAILERS?**

*It Costs No More!*

**WHEN YOU WANT A TRAILER JOB  
DONE RIGHT, WITH PEP AND PUNCH**

*Send it to*

**FILMACK TRAILER CO.**

843 So. Wabash Ave. • CHICAGO • Harrison 9393-9394



# DISTRICT WARNERMEN COMPETE IN CONTEST

## Managers In R. E. Crabill Zone Vie In Annual Contest for Bet- ter Grosses During "Week"

Every year, in the Warner Bros. Jamestown, New York, zone, R. E. Crabill, district manager, stages a "Managers' Week" campaign in which his theatremen compete. The last contest, set by Crabill for the week of Dec. 13th to the 20th, was set to test the managers' talents during a very difficult period. Merchant tieups were not available through the conventional channels and thus giveaways and inside activities were stressed. Results were tabulated by improvement in gross over the same week the year before and improvement in daily gross over expectancy without activities which assured the top award to the manager bringing in the largest percentage through his own efforts.

The week was highly successful turning in a very healthy profit with F. M. "Doc" Westfall, Haven, Olean, taking down first honors. Second place went to Ralph Billings Booth, Babcock, Wellsville; third to Al Beckerich, Keeney, Elmira; fourth, Al Newall, Diana, Medina, and fifth, Walter League, Palace, Jamestown. Outlines of the winners' campaign are herewith detailed.

### Chamber of Commerce Cooperates

Feeling that the press of holiday business would not allow him to obtain co-op advertising, window display, etc., from the usual tiein angles, F. M. "Doc" Westfall, at the Haven, Olean, called his drive "Carnival Week," promoted giveaways, put on stage shows. And as he sold the "week" as an effective medium to advertise co-operating merchants at the theatre and to bring more trade from the drawing area, "Doc" was able to obtain the outside assistance he was seeking. Thus permission was obtained from the Chamber of Commerce to decorate the streets, generous publicity planted in the papers, equipment borrowed from the power company for the decorations and of course windows gotten from the stores tied to the giveaways.

Featured, in addition to the giveaways, were a popular orchestra, community singing, and a cow-milking contest tied in with dairy which furnished the cows and equipment, local paper running entry coupons. Contest was restricted to women, prize given for the entrant getting most milk into a quart bottle in one minute of milking.

Front and lobby for the "Week" were specially decorated and pennants were strung from roof of building to marquee. Plaques were sniped all over town and no-cost heralds distributed house-to-house. Daily air time was promoted over Station WHDL, and cooperating jeweler also sold the "Carnival" over the air. Main street light poles carried the advertising plaques, truck bally and P. A. system promoted, and Westfall had man in milkman's outfit lead a bannered cow about town to plug the contest.

For his part in the drive, R. H. Billings

Booth, at the Babcock, Wellsville, used "Fair Week" and succeeded in increasing his business with the cooperation of six leading merchants. Each, exclusive in his line, was sold the idea of taking one night of the week at the theatre for his own, allowed room to display merchandise, given frame in special trailer. In exchange, gift worth at least \$50 was required. Stage shows included songs by popular local girl, spook show, etc., and "Fair Week" was officially opened with floral setting promoted from local florist. Toy party was included in the program, and free theatre shopping services offered.

Co-op newspaper ads, heralds, publicity and special displays were obtained for results that considerably topped the grosses during the same period last year, Billings reports.

### Calls Drive "Anniversary Week"

Seeking about for a proper occasion to tie in his drive, Al Beckerich of Keeney, Elmira, discovered that the tenth birthday of the theatre came in about then, which gave him the excuse and opportunity to call his drive "Anniversary Week." This gave him a lot of openings for publicity on which Al realized, including special stories, editorial, mention in popular column and considerable radio comment. Latter included plug for kid cabaret put on the stage, the show sponsored by local baker, who uses the youngsters on the air. Baker paid all expenses including advertising and giant birthday cake exhibited in the lobby.

Other of Beckerich's attractions included organ recital and community sing, accordion contest on stage, among other things. In addition to his publicity campaign, Al was able to plant a contest whereby readers whose names were carried in newspaper ads were offered guest tickets to the theatre.

### Mayor Plugs Drive

Message from the Mayor of Medina in the local papers plugged the drive period as "Al Newhall's Week" at the Diana Theatre, in that spot which Al tied in with a local "boost" campaign to obtain merchant and civic cooperation. Thus he was able to obtain a series of co-op pages. Letters of endorsement from leading fraternal, lunch and civic organizations were also published as was editorial written by editor of one of the dailies.

Newhall decorated front and lobby, posted three-sheets in the drawing area, made announcements in person and over P. A. system, promoted flowers for lobby display, ran special screen kiddie show and also trailers asking patrons to take part in the "Boost" week by shopping at home.

At the Palace, Jamestown, Walter League also used the "Carnival" tag and hooked in a number of attractive giveaways for different nights of the week. He was also able to promote entire floor show from leading hotel for a 45-minute stage revue at no cost. League's Pop Eye Club anniversary also came at this time and was celebrated with special stage activities and contests.

## THE ADS ON NEXT PAGE AND WHO DID THEM

The three-column type ad at top, left, comes from Sid Holland, Elco, Elkhart, Ind. The two one-columns below from the Stanley and Branford, Newark, are from Bob Paskow, Warner Newark zone ad chief, and the two-column between from Fred Patterson, Palace, Dallas. The Melba, Dallas, ad (atop) is from John Smith, and at right is a display for the State, Portland, Me., from Harry Botwick.

The one-column reverse below it is one of Joe Lee's at the Brooklyn, N. Y., Paramount, and immediately to the right are two upside-down type ads. The one-column above is from the New York Rivoli and the one below from the Orpheum, Green Bay, Wis. The unique horse ad in the center with the three managers astride the steed is reported from Rex Williams, of Whiting, Ind., and the "Garbo lets her hair down" slant from the Fox, Topeka, Kans.

## Dinerman Lectures Students On Theatre Advertising

(Continued from preceding page)

The artist, after receiving an okay, then completes the finished advertisement, using the type copy that has been furnished by the typesetter, plus, of course, such hand-lettering as it may have been decided upon to use. The subsequent steps of engraving and dispatch to the newspapers with instructions for insertion were then described.

Taking up the subject of publicity, which he explained was any reading matter or pictures placed in newspapers but not paid for on account of its news value, he cited particularly a tieup with the Cincinnati *Post* as an example. This involved numerous pictures of the Dionne quintuplets, and the story built around "The Country Doctor," playing in Cincinnati at the time. This newspaper, having exclusive rights to the photographs of the famous babies, it naturally was interested in promoting the picture because any tieup creating public interest to see the quintuplets would react to the newspaper's benefit. He also referred to a tieup involving a Dr. Mudd, a local citizen, and grandson of Dr. Samuel Mudd, now famous as "The Prisoner of Shark Island." Here the tieup consisted of an advance screening of the picture for a local paper at which reporters were present to ask questions as the film unreel. This resulted in a big story "break".

"The producing companies make pictures," Dinerman said. "With the advertising, publicity and exploitation department lies the responsibility of getting the opening for the show. Once the patron has purchased his ticket, the remainder of the job falls upon the theatre management.

Concluding his talk, Dinerman left this thought with the students: "The average human mind is lazy, and if it requires an effort to discern the essentials of an advertisement, it will pass that advertisement by. Therefore, advertisements should be constructed as much as possible on the hit-and-run basis from the reader's point of view.



# REPRESENTATIVE NEWSPAPER ADS

## "GIVE ME LIBERTY—"

Many years ago Patrick Henry, a truly great American, uttered a brief sentence, the significance of which still echoes through the pages of our history

**TODAY!**

—More than a million Americans each week step up to the newsstands and say

—Give Me 'LIBERTY'—

For 'LIBERTY' has through the years presented authentic, unbiased reviews of screen plays. A 'LIBERTY' rating might make or break a picture!

The current issue of 'LIBERTY' dated February 27th, 1937, makes the following comment:

In 'Camille'—that deathless story of the lady of the camellias who loved and lost and died for love—the great Garbo has reached the peak of her art. The flame of love any setting the screen has ever seen.

Garbo plays here the flower of the Paris nights of a century ago. The flame of love for Garbo to suggest by her acting the woman whose life is being daily lapped by a fatal disease. While she was playing the part Greta Garbo actually endangered her life! Her normal weight was 115 pounds. When the finished 'Camille' she weighed 100 pounds. Her face was white and haggard, and her bones showed through the tangle of each break. She moves among lace and ribbons and fans and jewels and holocausts.

Behind this great performance—and I say great, having seen Sarah Bernhardt play the same part—is a story that, when I knew it to be true, amazed me. For it wasn't enough for Garbo to suggest by her acting the woman whose life is being daily lapped by a fatal disease. While she was playing the part Greta Garbo actually endangered her life! Her normal weight was 115 pounds. When the finished 'Camille' she weighed 100 pounds. Her face was white and haggard, and her bones showed through the tangle of each break. She moves among lace and ribbons and fans and jewels and holocausts.

But, at whatever cost, she gives you upon the screen a woman you will never forget. The fascination, the deadly fascination, the frail, devastating beauty, the loveliness, the holocaust flower blooming exactly and then beginning to fade—it's all there. And there upon the screen for you to see.

The great Garbo—with all the strange, nameless, exotic lure, all the throbbing tension, all the beauty of passion and of sex keyed at its highest pitch.

I will add nothing to the foregoing—nor will I urge you to experience what to me was the finest portrayal on the screen in many years.

3 DAYS Starting Sunday

At The Grand Amusement

GRETA GARBO  
ROBERT TAYLOR  
in "CAMILLE"

## MELBA

HE KNEW LOVE AS NO MAN EVER DID!  
"Give Me a Beautiful Woman and I Will Make  
Men Worship and Gaze Upon Her Forever!"

**CHARLES LAUGHTON**  
IN THE PRIVATE  
LIFE OF AN ARTIST

**REMBRANDT**

Directed By ALEXANDER KORDA  
Gertrude Lawrence • Elsa Lanchester

## STATE

Only Hearts That Love Have Suffered Pain Can Taste The Rapture Of Its Sweetest Ecstasy!

**ERROL FLYNN**  
as Dr. Nevill Paige  
**ANITA LOUISE**  
as Phyllis Dexter

### Green Light

by the author of "Magnificent Obsession"  
LLOYD C. DOUGLAS  
with MARGARET LINDSAY  
as Frances Ogilvie  
Sir Cedric Hardwicke  
as Dean Harcourt  
A Frank Borzage Production

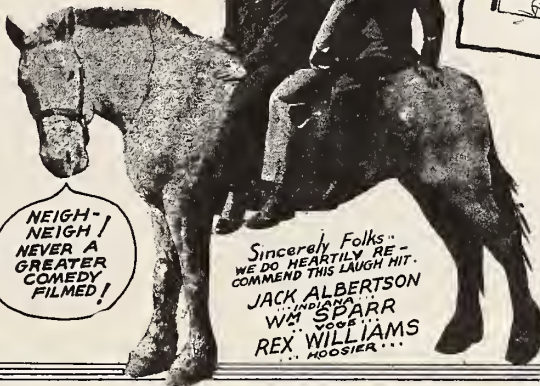
Plus the exciting comedy feature  
"SMART BLONDE"  
Gloria Farrell — Marion Marlane

Matinee Prices Till 6 p. m.

## INDIANA VOGELHOOS

... TODAY and TOMORROW ...

**FOLKS! WE'RE THREE MEN THATS UP THE AIR (YES ON A HORSE)**  
ABOUT A PICTURE THATS A LAUGH RIOT — A SURE BET — A NATURAL!



## "3 MEN ON A HORSE"

with FRANK McHUGH • JOAN BLONDELL • GUY KIBBEE • HUGHES-ALLEN

**Palace**  
ENDS TONIGHT  
"Beloved Enemy"  
Merle Oberon  
Brian Aherne

## THE ENTERTAINMENT SCOOP OF THE CENTURY

THE MIRACLE GIRL OF THE RADIO BECOMES THE RADIANT MARVEL OF THE SCREEN!  
The girl that thrilled a nation on the Eddie Cantor radio in hour now becomes one of the screen's greatest stars!

**DEANNA DURBIN**  
in "Smart Girls"

with BINNIE BARRES  
ALICE BRADY  
RAY MILLARD  
CHARLES WINNINGER

THE FIRST AUTHENTIC (Factual, Not Fiction Pictures)  
J. EDGAR HOOVER himself and his G-MEN in ACTION in the sensational featurette...

**"YOU Can't GET Away With it"**

The funniest... the most loved... the most popular of cartoon characters  
**DONALD DUCK**  
in "DONALD" THE GOLD LOVER

**NOW BRANFORD**  
PAT O'BRIEN HUMPHREY BOGART  
in "The Great Smokey Mountains"

BINNIE BARRES HEARTY BARKER WILLIAM GARGAN  
in "Breeding Home"

LAST TIMES TODAY—  
Fred MacMurray and Gladys Swarthout in "Champagne Waltz"

## GARBO LETS HER HAIR DOWN

This boy, Robert Taylor, does something to the girl... For the first time in her career the Great Garbo comes down off her high horse and acts like an honest-to-goodness human.

**ROBERT TAYLOR**  
Makes a New Woman of  
**GRETA GARBO**  
in "Camille"  
with LIONEL BARRYMORE

Starts Tomorrow at the GRAND

**Brooklyn Paramount**  
Hambush & De Mille

## FORCED TO HOLD IT A 3rd WEEK!

LAST 6 DAYS NO WAITING SEATS for ALL

**GARY COOPER**  
JEAN ARTHUR  
Cecil B. De Mille's  
"The Plainsman"

LET'S MAKE A MILLION

Maybe we're crazy — running this ad upside down but you'll be crazy too... about this unusual comedy.

## SATURDAY

THE RIVOLI!  
MIRACLES AT THE RIVOLI!  
COULD WORK THE MAN WHO...  
...BE SURE TO SEE  
AND A MILLION BUCCINNI  
TOLERATE A YACH.  
THINK YOU MIGHT AT PALM BEACH AND FOR THE EASY LIFE IF YOU'RE A SUCKER

Rivoli 1634

Crazy... Running This Ad... But You'll Be Crazy... Exceptionally Good Picture!

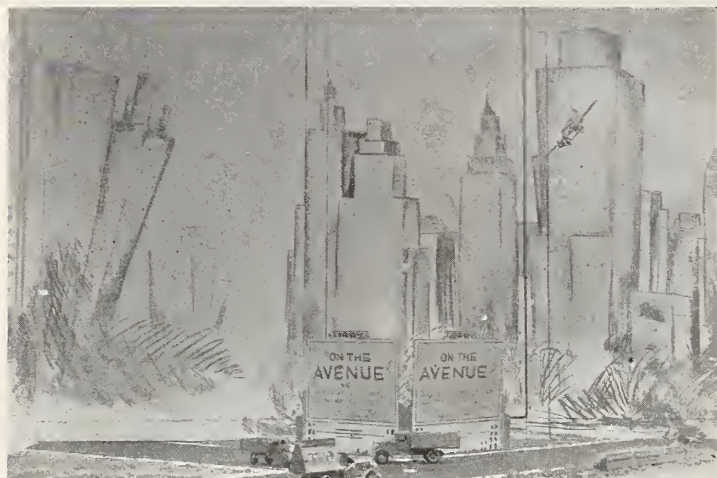
## ORPHEUM

Starting Saturday

"MAID OF SALEM"  
in  
Claudette Colbert  
Fred MacMurray  
TO SEE YOU WE URGE YOU  
Screen Entertainment  
That Is Truly Good  
See Something Different  
Pictures... And Want To  
Looking At Ordinary  
If You're Tired of



# FRONTS, STUNTS AND DISPLAYS



**STREET SCENE.** For "On the Avenue" date, at the Leroy, Lampasas, Texas, Manager S. T. Donnell forwards photo of window designed by James Reader, house artist. Miniature trucks, train, streets are shown against background of theatre posters.



**HOLLYWOOD CALLING.** In advance of "3 Smart Girls" date at Loew theatres in the New York area, newspaper folk interviewed Deanna Durbin via 'phone in Hollywood. Questions were cleared through Gene Murphy who amplified the answers.



**BREAKS PAPERS.** Minot, N. D., papers ran above shot of famed Minnesota football players presenting autographed football to local team on stage of the Strand, on Manager H. F. Borresen's buildup for coming short on the gridiron stars.



**OLD TIME BAR.** Patrons at the Midwest, Oklahoma City, were invited to step up and have a beer on the house at the real old-time bar constructed in the lobby by Manager Jimmy Burge on "Plainsman". Brew was promoted, reports George Henger.



**ACE FRONT.** The punch of "Black Legion" at the Virginia, Atlantic City, was conveyed by the front reproduced above. Cutouts in black and black-and-white color scheme were used by Eddie Streitfield, artist, reports adman Sid Blumenstock.



**\$1,000,000 DISPLAY.** Created by Manager Bud Irwin, Capitol, Hazelton, Pa., on "One in a Million", was this attention-getter for the date. Bud also calls attention to the Comerford Theatres' current "Carnival" drive in left panel.



# personalities

## HARRY PICKETT

is now managing the Criterion Theatre in Greensboro, N. C.



## KERMIT HIGH

is the new skipper of the Carolina Theatre, Burlington, N. C.



## JIMMIE PORTER

in Clinton, N. C., is managing the State Theatre there.



## HERMAN ABRAMS

formerly assistant at the Colonial in Brooklyn has been made manager of the Alhambra there.



## FERRIS MILLS

has replaced CHARLES ROWLAND as manager of the Dickinson at Olathe, Kan. Rowland was at the Dickinson, Herington, Kan., where he is succeeded by JOHN KRIEGER, formerly assistant at the Dickinson at Manhattan.



## GEORGE S. ELLIS

city manager, Inter-State Theatres, East Liverpool, Ohio, reports various changes, among them RALPH SHAFFER, formerly at the State, but now managing the Palace in Canton, Ohio, replacing KEITH CHAMBERS, who is at the State in East Liverpool.



## HARRY McLEOD

is now promotion manager and booker for stage shows of the St. Charles Theatre, New Orleans, La.



## ED BLAKE

of the Metro Theatre, Brooklyn, and ED STOFFER of the Sun Theatre there paid club headquarters a long anticipated visit.



## WALTON B. HOWE

formerly at the Strand, Holyoke, Mass., is managing the Calvin in Northampton, Mass.



## HENRY PETERS

has relieved WALTER SMITH as manager of the Fox Orpheum in San Diego, Cal., with the latter going to the Fox Fairmont. CARL MEEKER was transferred from the Fairmont to the North Park in place of FRED McSPADDEN, who is at the Mulrose Sanitarium at Duarte, Cal., recovering from a recent illness.



## JOHN ROBINSON

has taken over the Fox Mission, San Diego, Cal., and ED REED, formerly assistant to GERALD GALLAGHER at the Fox, has been promoted to managership of the Fox Plaza, replacing JAMES O'TOOLE, resigned.



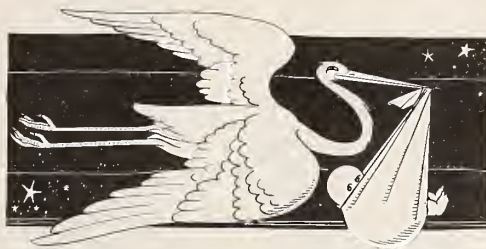
## ED HAAS

formerly city manager at Wichita, Kan., for Fox Midwest Theatres, is now district manager of the Missouri houses outside Kansas City following resignation of ED SHANBERG.



## COBBY STEWARD

goes to the Grand Theatre, Topeka, Kan., CHARLES LINDQUIST to the Orpheum in Topeka and B. F. ADCOCK to the Rex, Clay Center, Kan.



RONALD CHARLES to Mr. and Mrs. John Travis, weight 8¾ pounds. Daddy manages the Plaza Theatre in Crane, Mo.



## HARRY TOLLETTE

former assistant to Roy Pierce, Milwaukee, has been named manager of the Oriental there and JACK LE VOIS, manager of the Wisconsin.



## VERNE TOUCHETT

of Fond du Lac succeeds LeVois as assistant to state supervisor W. V. GEEHAN and HAROLD KNUDSEN, formerly of the Odeon in Beaver Dam, Wis., succeeds Touchett as manager of the three Fond Du Lac houses.

## Birthday Greetings

Sam Abrams  
Vern Austin  
Ewell Bingham  
Edward L. Bissler  
Harold Blumenthal  
Les Bowser  
Ralph W. Braswell, Jr.  
Austin C. Bray  
Albert E. Brown  
Johnnie Burrell  
Ralph Cokain  
Cecil W. Curtis  
Joseph Doudis  
R. W. Eberhard  
Lee J. Enering  
J. M. Ensor  
Sidney C. J. Feder  
Charles E. Fish  
Stanley Foreman  
George Foster  
H. B. Fox  
Louis Gianazza  
Jerome Gordon  
Harold B. Harris  
Sim E. Heller  
S. H. Horowitz  
Edward A. Hussong  
Charles Lee Hyde  
Milton L. Kaiser  
William E. Keating  
James T. Lackey  
Stanley Lambert  
Julius Lamm  
Summy Lando  
Abraham L. Lowenstein  
Richard J. Ludwig

Kenneth C. Mead  
Lloyd Muller  
Lloyd Murphy  
Lester Neely  
Rockey T. Newton  
Bert Nix  
William F. O'Brien  
R. H. Ouellette  
Dallas R. Page  
Roy Patience  
Burton L. Prince  
William Reiser  
Charles Rind  
Carl L. Rindcen  
Norman C. Rolfe  
Victor J. Rosen  
Marvin E. Samuelson  
Dave Schiller  
J. P. Schnitzer  
Sidney Seckler  
John B. Shearer  
C. H. Simpson  
Samuel Sposoto  
Harold C. Stanzler  
Don R. Stevenson  
J. E. Stribling, Jr.  
Jonas F. Thomas  
E. R. Toerpe  
Al Unger  
Emory T. Warner  
S. D. Weinberg  
Alfred G. Wertin  
John R. Willadsen  
T. A. Williams  
Jack Wright  
Al Zimbalist

## TOM STEELE

is now at the Fox in Hutchinson, Kan., ROY BURFORD to the Miller in Wichita and FLOYD DAVIS to the Auditorium in Marshall, Mo.



## E. E. BAIR

for many years manager of the Wheland houses in Uhrichsville, Ohio, has joined the Associated Theatres circuit of Cleveland as manager of the Windameer Theatre.



## HARRY HARTMAN

who was southern California district manager for Fox West Coast, has left for Honolulu to take charge of the three J. J. Franklin houses there.



## L. GRAY

formerly of Albia, Ia., will manage the Bonzo Theatre in Eddyville, Ia.



## HARRY MILSTEIN

who recently resigned from National Screen Service in Los Angeles, has purchased the Torrence Theatre, Torrence, Cal., from D. B. VANDERLIP.



## FRED SIEGAL

who operates the Paramount at Oceanside, Cal., has purchased the Margo from J. A. DUNDAS.



## A. H. MILLER

has been appointed district manager for the Fox Wisconsin's Strand, Miller, Riviera, Kosciuszko, Layton Park, Paradise and Allis Theatres with ROY PIERCE concentrating on the Winconsin, Palace, Tower, Oriental, Downer, State, Venetian, Sherman and Shorewood Theatres, all in Milwaukee.



## LESTER W. HUTCHEON

now managing the Union and Bexley Theatres in Dover, Ohio, will also manage the Palace in Dennison, house just taken over by the M. A. Shea Enterprises.



## HARRY FUCHS

formerly manager of Skouras' two houses in Port Chester, N. Y., has been promoted to supervisor of the circuit's Westchester houses.



## W. A. DOSTER

is now managing the Tivoli Theatre, Montgomery, Ala., succeeding ELLSWORTH DYE, who is now at the Paramount, succeeding JAMES HOWELL, who goes to the Strand, Knoxville, Tenn.



## LARRY STEPHENS

formerly of His Majesty's Theatre, Belmont, is now managing the new Notre Dame de Grace, Montreal, Canada.



## JULIUS MEYER

president of the Lenstro Theatre Company includes this department among those to whom he sent invitations to the opening of the New Franklin Theatre, Springfield, Mass.



## HARRY KUTINSKY

has taken over the Florence Theatre, Brooklyn, formerly operated by the Belle Theatres.



# MEET UP WITH SOME MEMBERS



HARRY ALBERTH  
(above)  
Arcadia Theatre  
Vandergrift, Pa.

CHRIS HADFIELD  
(below)  
La Scala Theatre  
Manchester, England



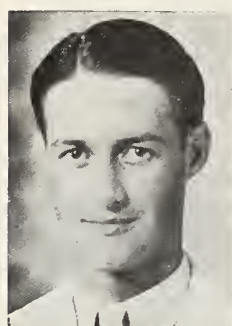
HOBSON S. JOHNSON  
(above)  
Italian Garden  
Theatre  
Claxton, Ga.

CHARLES PHELPS  
(below)  
Sixth Street  
Theatre  
Coshocton, Ohio



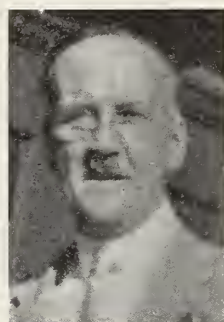
FRANK SHAFFER  
(above)  
Warner's Virginia  
Harrisonburg, Va.

WILLIAM SPARR  
(below)  
Voge Theatre  
East Chicago, Ind.



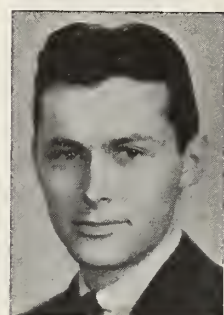
W. L. BARRITT  
Palace Theatre  
Wichita, Kan.

WILL HARPER  
Liberty Theatre  
Trail, B. C., Canada



H. ARTHUR LEATHER-  
MAN  
Oklahoma Theatre  
Norman, Okla.

J. B. RHEA  
Assistant Manager  
Sooner Theatre  
Norman, Okla.



RALEIGH SHARROCK  
Palace Theatre  
Morrilton, Ark.

NORMAN STANCLIFFE  
Casino Theatre  
Liverpool, England



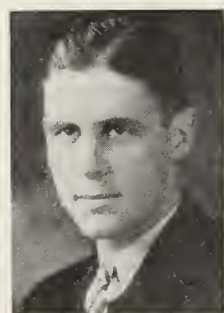
G. G. COOKER  
Viscount Theatre  
Saskatchewan, Can.

BOB HARRIS  
Florida Theatre  
Daytona Beach, Fla.



LARRY LEVY  
Assistant Manager  
Granada Theatre  
Corona, L. I.

BRUCE ROYAL  
Assistant Manager  
Granada Theatre  
Plainview, Texas



EARL SHEETZ  
Palace Theatre  
Winchester, Va.

W. S. WAID  
Strand Theatre  
Wichita Falls, Tex.



G. W. ECKERD, 3RD  
Perry Theatre  
New Bloomfield, Pa.

LIONEL HANSHER  
Radio City Theatre  
Toronto, Ont., Can.



CHET MCSWAIN  
Granada Theatre  
Plainview, Tex.

ELY SEFF  
Spencer Theatre  
Rock Island, Ill.



ED SIEGAL  
Jerome Theatre  
Bronx, N. Y.

EDDIE WILLIAMS  
Strand Theatre  
Birmingham, Ala.





# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

## AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Born to Fight.....	Frankie Darro-Jack La Rue.....	Nov. 31	31		
Devil Diamond, The.....	Kane Richmond-June Gale.....	Jan. 15	37		
Galloping Dynamite.....	Kermit Maynard-Ariane Allen.....	Dec. 30			
Headline Crasher.....	Frankie Darro-Kane Richmond.....	Dec. 25			
Phantom Patrol.....	Kermit Maynard-Jean Barclay.....	Oct. 30			
Racing Blood.....	Frankie Darro-Kane Richmond.....	Nov. 15			
Valley of Terror.....	Kermit Maynard-Harley Wood.....	Jan. 20	37		
Wildcat Trooper.....	Kermit Maynard-H. Bosworth.....	Oct. 16			
Wild Horse Roundup.....	Kermit Maynard-Dickie Jones.....	Nov. 20			
With Love and Kisses.....	Pinky Tomlin-Toby Wing.....	Dec. 20			

### Coming

Sing While You're Able.....	Pinky Tomlin.....	Mar. 20	37		
Tough to Handle.....	Frankie Darro-Kane Richmond.....	Mar. 12	37		

## BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Drag Net, The.....	Rod LaRocque-Marian Nixon.....	Apr. 15			
(See "In the Cutting Room," Feb. 15.)					
Phantom of Santa Fe, The.....	Nina Fenton-Norman Kerry.....	Jan. 1	37		
(all color)					
Tundra (G).....	Del Cambre.....	Sept. 15		78	Aug. 29

### Coming

White Glove, The.....		May 1	37		
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## CELEBRITY

### Coming

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
For Love of You.....	F. Foresta-Riscoe and Wayne.....			60	
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....			62	

## CHESTERFIELD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
August Week-end.....	V. Hobson-G. P. Huntley, Jr.....	Apr. 25		65	
Below the Deadline.....	Cecilia Parker-Russell Hopton.....	June 1		64	
House of Secrets.....	Leslie Fenton-Muriel Evans.....	Oct. 26		67	
(See "In the Cutting Room," Nov. 7.)					
Lady Luck.....	Patricia Farr-Wm. Bakewell.....	July 6		66	
Missing Girls (G).....	Roger Pryor-Sydney Blackmer.....	Sept. 10		66	Oct. 10
Red Lights Ahead.....	Andy Clyde-Lucille Gleason.....	Dec. 29			

### Coming

Light Fingered Ladies.....					
Policewoman.....					

## COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventure in Manhattan (G).....	Jean Arthur-Joel McCrea.....	Oct. 8		73	Oct. 31
All for Murder (G).....	M. Churchill-Wm. Gargan.....	Sept. 23		60	Oct. 24
And So They Were Married (G).....	Mary Astor-Melvyn Douglas.....	May 10		75	Apr. 18
Avenging Waters.....	Ken Maynard-Beth Marlon.....	May 8		56	
Beloved Vagabond, The (G).....	Maurice Chevalier.....	Dec. 14		80	Sept. 26
Blackmailer.....	William Gargan-Florence Rice.....	July 19		66	
(See "In the Cutting Room," Mar. 28.)					
Code of the Range.....	Charles Starrett-Mary Blake.....	Oct. 9		55	
Come Closer, Folks.....	James Dunn-Marian Marsh.....	Nov. 7		61	
Counterfeit.....	Chester Morris-Margot Grahame.....	June 12		74	
(See "Queer Money," "In the Cutting Room," May 2.)					
Counterfeit Lady (G).....	Ralph Bellamy-Jean Perry.....	Dec. 31		60	Jan. 23, '37
Cowboy Star, The.....	Charles Starrett-Iris Shunn.....	Nov. 20		56	
(See "In the Cutting Room," Oct. 10.)					
Craig's Wife (G).....	John Boles-Rosalind Russell.....	Oct. 1		75	Sept. 19
Devil's Playground (A).....	Dolores Del Rio-Richard Dix.....	Jan. 24	37		Feb. 27, '37
Devil Squadron (G).....	Richard Dix-Karen Morley.....	May 1		80	May 16
Dodge City Trail.....	Chas. Starrett-Marian Weldon.....	Feb. 5	37		72
End of the Trail (G).....	Jack Holt-Louise Henry.....	Sept. 18		72	Nov. 21
Final Hour, The.....	M. Churchill-Ralph Bellamy.....	June 30		58	
Find the Witness (G).....	Rosalind Keith-Chas. Quigley.....	Jan. 8	37		57
Fugitive Sheriff, The (G).....	Ken Maynard-Beth Marlon.....	June 1		58	Oct. 24
Killer at Large (G).....	Mary Brian-Russell Hopton.....	Oct. 1		58	Nov. 7
King Steps Out, The (G).....	Grace Moore-Franchot Tone.....	May 28		86	May 23
(Exploitation: July 25, p. 81.)					
Lady from Newhere.....	Mary Astor-Charles Quigley.....	Nov. 21		60	
Law of the Ranger.....	Bob Allen.....	Feb. 26	37		57
Legion of Terror (G).....	Marguerite Churchill-B. Cabot.....	Nov. 1		80	Nov. 7
Man Who Lived Twice, The (G).....	Isabel Jewell-Ralph Bellamy.....	Sept. 25		73	Oct. 24
Meet Nore Wolfe (G).....	Edward Arnold-Lionel Stander.....	Aug. 1		72	July 25
(Exploitation: Oct. 3, p. 81.)					
Mine With the Iron Door, The (G).....	Richard Arlen-Cecilia Parker.....	May 8		66	Apr. 25

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
More Than a Secretary (G).....	Jean Arthur-George Brent.....	Dec. 24		77	Dec. 28
Mr. Deeds Goes to Town (G).....	Gary Cooper-Jean Arthur.....	Apr. 12		118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)					
North of Nome (G).....	Jack Holt-Evelyn Venable.....	Nov. 14		63	Oct. 31
Panic on the Air (G).....	Lew Ayres-Florence Rice.....	Apr. 10		56	May 2
Parole Racket.....	Paul Kelly-Rosalind Keith.....	Mar. 4	37		
(See "Freedom for Sale," "In the Cutting Room," Jan. 16, '37.)					
Pennies from Heaven (G).....	Blng Crosby-Madge Evans.....	Nov. 25		83	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 6, '32, p. 72.)					
Pride of the Marines.....	Charles Bickford-Florence Rice.....	Apr. 2		66	
Racketeers in Exile.....	George Bancroft-Evelyn Venable.....	Mar. 20	37		
Ranger Courage.....	Bob Allen-Martha Tibbette.....	Oct. 30		58	
Rio Grande Ranger.....	Bob Allen-Iris Meredith.....	Dec. 11		54	
(See "In the Cutting Room," Nov. 7.)					
Roaming Lady.....	Fay Wray-Ralph Bellamy.....	Apr. 12		69	
(See "In the Cutting Room," April 4.)					
Secret Patrol (G).....	Charles Starrett-Finis Barton.....	May 20		60	Aug. 22
Shakedown (G).....	Lew Ayres-Joan Perry.....	July 17		57	Sept. 12
Stampede.....	Charles Starrett-Finis Barton.....	June 8		56	
Theodora Goes Wild (G).....	Irene Dunne-Melvyn Douglas.....	Nov. 12		95	Nov. 14
(Exploitation: Jan. 23, '37, p. 81.)					
They Met in a Taxi (G).....	Chester Morris-Fay Wray.....	Sept. 1		70	Aug. 8
Trapped.....	Charles Starrett-Peggy Stratford.....	Mar. 5	37		
Trapped by Television (G).....	Lyle Talbot-Mary Astor.....	June 15		65	Aug. 8
Tugboat Princess.....	Walter C. Kelly-Edith Fellows.....	Oct. 15		69	
Two Fisted Gentleman.....	James Dunn-June Clayworth.....	Aug. 15		63	
(See "The Fighter," "In the Cutting Room," July 4.)					
Unknown Ranger, The.....	Robert Allen-Martha Tibbette.....	Sept. 15		58	
Westbound Mail.....	Chas. Starrett-Rosalind Keith.....	Jan. 22	37		54
When You're in Love (G).....	Grace Moore-Cary Grant.....	Feb. 27	37		104
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17	37		68
Women of Glamour.....	Melvyn Douglas-Virginia Bruce.....	Jan. 28	37		72
(See "In the Cutting Room," Nov. 28; exploitation: Feb. 27, '37, p. 81.)					

### Coming

Awful Truth, The.....	Irene Dunne.....				
Devil Is Driving, The.....	Richard Dix-Joan Perry.....				
(See "In the Cutting Room," Feb. 27, '37.)					
Honeymoon Pilot.....	Rosalind Keith-Chas. Quigley.....	Apr. 30	37		
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21	37		65
League of Frightened Men.....	Walter Connolly-Irene Hervey.....				Feb. 27, '37
Let's Get Married.....	Ralph Bellamy-Ida Lupino.....	Mar. 25	37		
(See "Weather or No," "In the Cutting Room," Jan. 16, '37.)					
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....			130	Feb. 27, '37
(Exploitation: Sept. 5, p. 75; Mar. 6, '37, p. 89.)					
Motor Madness.....	Rosalind Keith-Alan Brook.....	Mar. 27	37		
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
Right Guy.....	Paul Kelly-Jacqueline Wells.....				
Sound of Your Voice.....	Grace Moore.....				
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	Apr. 15	37		
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Thunder in the City (G).....	Edw. G. Robinson-Lull Deste.....	Apr. 25	37		76
(See "In the Cutting Room," Feb. 20, '37.)					
Trouble in Morocco.....	Jack Holt-Mae Clarke.....	Mar. 22	37		
Two Gun Law.....	Chas. Starrett-Peggy Stratford.....	Apr. 7	37		4
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....				

## CRESCENT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Battle of Greed (G).....	Tom Keene-Gwynne Shipman.....	Jan. 18	37		60
Glory Trail, The (G).....	Tom Keene-Joan Barclay.....	Sept. 15		65	July 18
Old Louisiana.....	Tom Keene-Rita Cansino.....	Mar. 1	37		
Rebellion (G).....	Tom Keene-Rita Cansino.....	Oct. 27		60	Oct. 17

### Coming

Beyond Victory.....	Tom Keene.....	Apr. 12	37		
Common Ground.....	Tom Keene.....				
Drums of Destiny.....	Tom Keene.....				
Star of Empire.....	Tom Keene.....	July 6	37		

## DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Be Good Unto Death.....	Laci Devenyi.....	Sept. 10		80	
Blue Danube Romance.....	Zita Perczell.....	Jan. 20	37		85
Car of Dreams.....	Torzs-Percell.....	Oct. 10		80	
Don't Cry Mother.....	Eva Rutkay.....	Aug. 25		78	
Dreams of Love (English Titles).....	Frank Taray.....	Jan. 3	37		103
Friendly Expression.....	Radey-Szoke.....	Nov. 1		65	
Hungarian Villages.....	Travelogue.....	Dec. 25		20	
(English titles)					
Little Pastry Shop.....	Kabos-Percell.....	May 15		54	



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Man Under the Bridge.....	Csontos-Lazar	Nov. 15f	82		
March Tales.....	Tucay-Kabos	July 15	88		
New Landlord, The.....	Csontos-Egry	Aug. 20f	98		
Salary \$200 Monthly.....	Javor-Fulop	Dec. 31f	82		
Son of the Steppes.....	Kiss-Komcar	Dec. 25f	85		
Sweet Stepmother.....	Maria Tasnadi	Sept. 15f	90		
(English titles)					
This Villa for Sale.....	Verebes-Csikos	June 15	80		
Three Spinsters.....	Emille Markus-Rajnay	Dec. 1f	84		

## Coming

Man of Gold.....	Maria Egri-F. Kiss	Apr. 12, '37f	92		
Scotchman in Hungary.....	Rado-Drosi	Apr. 12, '37f	95		
Sister Mary.....	Szorenyi-Sved	Mar. 28, '37f	91		
Storm on the Pusta.....	Kiss-Komcar	Apr. 5, '37f	78		

## DuWORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crimson Circle.....	Noah Beery	Jan. 1, '37f			
Killou, The Killer.....	Technicolor	Oct. 1	60	June 1, '35	
Mysteries of Notre Dame.....		Oct. 1	58		
Nobody's Boy.....	Robert Lynen	Sept. 15f	81		
Opera of Paris.....	Georges Thill	Oct. 1f	50		

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Brides Are Like That (G) 972.....	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25	
(Exploitation: June 20, p. 117.)					
Bullets or Ballots (G) 961.....	Edw. G. Robinson-Jean Blondell	June 6	81	May 23	
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)					
Captain's Kid, The (G) 167.....	Guy Kibbes-Sybil Jason	Nov. 14f	72	Sept. 19	
Case of the Black Cat (G) 170.....	Ricardo Cortez-June Travis	Oct. 31f	66	Det. 3	
(Exploitation: Dec. 5, p. 79.)					
Case of the Velvet Claws, The (G) 965.....	Warren William-Claire Dodd	Aug. 15	63	May 23	
China Clipper (G) 960.....	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15	
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6, '37, p. 88.)					
Down the Stretch (G) 177.....	Patricia Ellis-Dennis Moore	Sept. 19f	66	July 18	
Earthworm Tractors (G) 962.....	Joe E. Brown-June Travis	July 18	69	June 20	
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)					
Gold Diggers of 1937 (G) 151.....	Dick Powell-Jean Blondell	Dec. 26f	101	Dec. 12	
(Exploitation: Jan. 2, '37, p. 100; Jan. 9, '37, p. 71; Feb. 13, '37, p. 86; Mar. 6, '37, p. 90.)					
Golden Arrow, The (G) 959.....	Bette Davis-George Brent	May 23	68	May 8	
(Exploitation: May 16, p. 85; July 4, p. 72.)					
Green Light (G) 154.....	Errol Flynn-Anita Louise	Feb. 20, '37f	85	Jan. 9, '37	
Guns of the Pecos 960.....	Dick Foran-Anne Nagel	Jan. 2, '37f	96		
Hearts Divided (G) 955.....	Marion Davies-Dick Powell	June 20	70	June 13	
Here Comes Carter (G) 169.....	Ross Alexander-Anne Nagel	Oct. 24f	60	Dec. 12	
(Her Husband's Secretary (A) 173)					
Law In Her Hands, The (G) 973.....	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18	
Love Begins at Twenty (G) 975.....	Warren Hull-Patricia Ellis	Aug. 22	58	May 30	
(Murder by an Aristocrat (G) 974)					
Once a Doctor (G) 171.....	Donald Woods-Jean Muir	Jan. 23, '37f	65	Mar. 6, '37	
Penrod and Sam (G) 172.....	Billy Mauch-Henry Watson	Feb. 28, '37f	65	Jan. 16, '37	
Singing Kid, The (G) 954.....	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21	
(Exploitation: May 2, p. 99.)					
Sing Me a Love Song (G) 160.....	James Melton-Patricia Ellis	Jan. 9, '37f	79	Oct. 17	
(Exploitation: Dec. 26, p. 70.)					
Snowed Under (G) 971.....	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21	
Stage Struck (G) 155.....	Jean Blondell-Dick Powell	Sept. 12f	91	Aug. 19	
(Exploitation: Sept. 5, p. 79.)					
Stolen Holiday (G) 157.....	Kay Francis-Ian Hunter	Feb. 8, '37f	80	Dec. 28	
Three Men on a Horse (G) 151.....	Frank McHugh-Jean Blondell	Nov. 21f	85	Dec. 5	
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2, '37, p. 106; Jan. 9, '37, p. 71; Mar. 13, '37, p. 80.)					
Trailin' West 979.....	Dick Foran-Paula Stone	Sept. 5	56		
(See "On Secret Service," "In the Cutting Room," May 16.)					
Two Against the World (G) 977.....	H. Bogart-Beverly Roberts	July 11	57	May 23	
(Exploitation: Aug. 1, p. 90.)					
White Angel, The (G) 951.....	Kay Francis-Ian Hunter	July 4	91	June 8	
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9, '37, p. 64.)					

## Coming

Cherokee Strip, The.....	Dick Foran-Jane Bryan				
Dragerman Courage (G) 168.....	Jean Muir-Barton MacLane		60	Aug. 29	
Gentleman from Kimberley, The.....	Warner Baxter-Anita Louise				
Marked Woman (A).....	Bette Davis-H. Bogart	Apr. 10, '37f	95	Mar. 6, '37	
Men in Exile.....	Richard Purcell-June Travis	Apr. 3, '37f			
(See "In the Cutting Room," Nov. 21.)					
Mountain Justice.....	Josephine Hutchinson-G. Brent	Apr. 24, '37f			
(See "In the Cutting Room," Oct. 31.)					
Prince and the Pauper, The 112.....	Mauch Twins-Errol Flynn	May 8, '37f			
(See "In the Cutting Room," Jan. 30, '37.)					
San Quentin.....	Pat O'Brien-Humphrey Bogart				
(See "In the Cutting Room," Nov. 21.)					
Slight Case of Murder, A.....	Edward G. Robinson				
Slim.....	Pat O'Brien-Henry Fonda	May 1, '37f			
(See "In the Cutting Room," Jan. 18, '37.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Story of Emile Zola, The.....	Paul Muni-J. Hutchinson				
Stuttering Bishop, The.....	Donald Woods-Ann Dvorak				
Talent Scout.....	Donald Woods-Jeanne Madden				
That Man's Here Again 125.....	Mary Maguire-Tom Brown	Apr. 17, '37f			
(See "Love Begins," "In the Cutting Room," Jan. 23, '37.)					

## FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Astero.....	Miss Kyveli	Feb. 21, '37f	90		
Crustalo.....	Nina Afentaki	Oct. 11f	95		
Eros.....	A. Marikos	Sept. 7f	110		
Exo Ftohea.....	B. Argyre	Sept. 20f	96		
Sarcos and the Eagle.....	Dlympia Deos	Oct. 18f	118		

## Coming

Far from the Crowd.....	Mary Tsaganis	Mar. 7, '37f	82		
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## GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Backstage 3614.....	Anna Neagle-Arthur Tracy	Mar. 15, '37f	78		
East Meets West (G) 3516.....	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12	
Everybody Dance (G) 3613.....	Ernest Truex-C. Courtneidge	Feb. 15, '37f	70	Dec. 8	
Everything Is Thunder (A) 3609.....	C. Bennett-D. Montgomery	Oct. 1f	74	Sept. 12	
Head Over Heels In Love (G) 3604.....	Jessie Matthews-Louis Borrell	Feb. 20, '37f	67	Feb. 13, '37	
(Exploitation: Feb. 27, '37, p. 81; Mar. 13, '37, p. 78.)					
It's Love Again (G) 3505.....	Jessie Matthews-Robert Young	May 30	79	May 18	
(Exploitation: Sept. 19, p. 68.)					
Living Dangerously (A) 3617.....	Otto Kruger-Leonora Corbett	Dec. 1f	69	Mar. 31	
Love in Exile (A) 3623.....	Clive Brook-Helen Vinson	Nov. 15f	63	May 30	
Man of Affairs (G).....	George Arliss-Rene Ray	Jan. 20, '37f	71	Nov. 28	
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6, '37, p. 88.)					
Man Who Lived Again (A) 3507.....	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10	
Nine Days a Queen (G) 3610.....	Nova Pilbeam-Cedric Hardwicke	Sept. 1f	80	May 10	
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Dec. 3, p. 83; Jan. 2, '37, p. 106.)					
River of Unrest (G) 3621.....	John Lodge-John Loder	Jan. 15, '37f	69	May 18	
(Reviewed under the title, "Durselves Alone.")					
Secret Agent (A) 3515.....	Madeleine Carroll-Peter Lorre	June 15	83	May 28	
Seven Sinners (A) 3611.....	E. Lowe-C. Cummings	Aug. 15f	70	July 11	
(Reviewed under the title, "Doomed Cargo.")					
Strangers on a Honeymoon (G) 3615.....	C. Cummings-Noah Beery	Dec. 15f	67	Jan. 9, '37	
Week-end Millionaire (G) 3616.....	Buddy Rogers-Mary Brian	Nov. 20f	64	Apr. 4	
(Reviewed under the title, "Dnce in a Million.")					
Woman Alone, The (G) 3601.....	Sylvia Sidney-John Loder	Jan. 12, '37f	76	Jan. 2, '37	
(Reviewed under the title, "Sabotage.")					
You're in the Army Now (G) 3620.....	Wallace Ford-Anna Lee	Mar. 1, '37f	73	Feb. 20, '37	
(Reviewed under the title, "O. H. M. S.")					

## Coming

Gangway.....	Jessie Matthews				
King Solomon's Mines 3818.....	Roland Young-Cedric Hardwicke	Apr. 15, '37f			
Non Stop New York.....	Anna Lee-Oscar Homolka				
Silent Barriers (G) 3608.....	Richard Arlen-Lilli Palmer	Apr. 1, '37f	100	Feb. 27, '37	
(See "The Great Barrier," production article, Feb. 6, '37, p. 20.)					

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Arizona Days (G) 147.....	Tex Ritter-Eleanor Stewart	Jan. 30, '37f	52	Feb. 13, '37	
Captain Calamity 128.....	George Houston-Marlan Nixon	Nov. 29f	68		
Devil on Horseback, The (G) 126.....	Ill Damlta-Fred Keating	Oct. 11f	70½	Oct. 8	
Great Guy (G) 101.....	James Cagney-Mae Clarke	Jan. 2, '37f	73	Dec. 19	
(Exploitation: Jan. 16, '37, p. 74; Jan. 23, '37, p. 78; Feb. 8, '37, pp. 74, 77; Feb. 20, '37, p. 85; Feb. 27, '37, p. 81.)					
Hats Off (G) 108.....	Mae Clarke-John Payne	Dec. 6, '37f	66½	Jan. 2, '37	
Headin' for the Rio Grande (G) 146.....	Tex Ritter-Eleanor Stewart	Dec. 20f	61	Dec. 12	
Romance and Riches (G) 153.....	Cary Grant-Mary Brian	Mar. 6, '37f	70	Aug. 28	
(Reviewed under the title, "The Amazing Quest.")					
Scotland Yard Commands (G) 152.....	Clive Brook-V. Hopper	Jan. 23, '37f		Feb. 20, '37	
Sins of Children (G) 119.....	Eric Linden-Cecilia Parker	Oct. 4, '37f	79½	Sept. 19	
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)					
Song of the Gringo (G) 144.....	Tex Ritter-Jean Woodbury	Nov. 22f	62	Nov. 14	
Trouble in Texas (G) 148.....	Tex Ritter	Feb. 27, '37f	63	Mar. 13, '37	
We're in the Legion Now (G) 129.....	Reginald Denny-Esther Ralston	Jan. 16, '37f	55½	Feb. 15	
(Reviewed under the title, "Rest Cure.")					
White Legion, The (G) 120.....	Tala Birell-Ian Keith	Oct. 25f	81	Oct. 24	
Yellow Cargo (G) 136.....	Conrad Nagel-Eleanor Hunt	Nov. 8f	63	Nov. 14	

## Coming

Dynamite.....	James Cagney				
Girl Loves Boy 124.....	Eric Linden-Cecilia Parker	Mar. 27, '37f			
Gold Racket, The.....	Conrad Nagel-Eleanor Hunt	Apr. 10, '37f			
Grand Canyon.....					
Hittin' the Trail 149.....	Tom Ritter-Jerry Bergh	Apr. 3, '37f			
Killers of the Sea 135.....	Capt. W. Caswell	Apr. 17, '37f			
Navy Spy 137.....	Conrad Nagel-Eleanor Hunt	Mar. 27, '37f			
23½ Hours Leave (G) 103.....	James Ellison-Terry Walker	Mar. 21, '37f	72	Mar. 6, '37	
Two Who Dared (A).....	Henry Wilcoxon-Anna Sten	Apr. 24, '37f	90	June 6	
(Reviewed under the title "A Woman Alone.")					



## (THE RELEASE CHART--CONT'D)

## GUARANTEED

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 15	1,37	1,37	
Just My Luck	Eddie Nugent-Charles Ray	June 15	15	15	
Luck of the Irish	Richard Hayward	Sept. 15	15	15	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15	15	15	
Women in White	Molly Lamont-Lester Matthews	July 15	15	15	

## Coming

Early Bird, The	Richard Hayward				
Irish and Proud of It	Richard Hayward				

## HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10, '37	62	Jan. 26, '35	
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10, '37	58	Dec. 7, '35	
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1	65	Oct. 14, '33	
Inyaah	Borneo Expedition	Nov. 15	70		
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10, '37	82		
Song of the Scarlet Flower	Swedish	Sept. 1	80		
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15	82		
Uncle from America	Czech Film	Dec. 15	90		
Voice of India	Hoeffler Expedition	Nov. 1	70		
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1	82		
Wedding of Palo, The	Rasmussen's Eskimo Drama	Feb. 15, '37	75		

## Coming

Crime of Voodoo	Fred Washington		83		
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## IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1	90	June 8	
High Hat	Frank Luther-Dorothy Dare	Jan. 1, '37	90		
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1, '37	90		
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1	90	Dec. 1, '35	

## Coming

Deerslayer					
I Demand Payment	Betty Burgess-Jack LaRue				
Judgment Day					
With Pleasure, Madame	Conrad Nagel-Marta Labarr				

## INVINCIBLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5	66		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	68 1/2	July 11	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4	

## Coming

Borrowed Time					
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11	
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25	112	Dec. 12	
(Exploitation: Jan. 9, '37, p. 71; Feb. 6, '37, p. 72; Feb. 13, '37, p. 86.)					
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16	64	Sept. 5	
April Romance (G) 706	Richard Tauber	Nov. 20	82	Feb. 13, '37	
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27	108	Nov. 21	
(Exploitation: pp. 89, 93; Jan. 2, '37, p. 108; Jan. 23, '37, p. 80.)					
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1, '37	108	Dec. 19	
(See production article, Oct. 24, p. 16; exploitation: Jan. 2, '37, p. 107; Mar. 13, '37, p. 78.)					
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22, '37	71	Feb. 8, '37	
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11	
Devil Is a Sissy, The (G) 856	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12	
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2, '37, p. 100; Jan. 9, '37, p. 68.)					
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26, '37	65	Mar. 6, '37	
Family Affair, A 632	Lionel Barrymore-Cecilia Parker	Mar. 12, '37	69		
Fury (G) 610	Sylvia Sydney-Spencer Tracy	June 5	94	May 30	
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)					
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11	72	Oct. 31	
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5	
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 78; Jan. 3, '37, p. 68.)					
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4	
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22	
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)					
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10	
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19, '37	98	Feb. 27, '37	
Libeled Lady (G) 648	Jean Harlow-William Powell				
Myrna Loy-Spencer Tracy					
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2	51	Oct. 31	
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21	
(Exploitation: Jan. 9, '37, p. 64.)					
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13	71	Nov. 14	
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5, '37	65	Feb. 8, '37	
Man of the People (G) 716	Joseph Calleja-Florence Rice	Jan. 29, '37	81	Jan. 30, '37	
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23	78		
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 3	
Our Relations (G) 710	Laurel and Hardy	Oct. 30	74	Nov. 21	
Personal Property 725	Jean Harlow-Robert Taylor	Mar. 19, '37	84		

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15	
Robin Hood of El Dorado, The					
608 Warner Baxter-Ann Loring					
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)					
San Francisco (G) 636	Clark Gable-J. MacDonald	June 28	111	July 4	
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)					
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18	74	Dec. 19	
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11	
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)					
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 8	
Suzi (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18	
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)					
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	78	July 11	
(Exploitation: Dec. 26, p. 70.)					
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8	89	Nov. 7	
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 18	
(Exploitation: July 18, p. 85.)					
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 20	
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8, '37	72	Jan. 9, '37	
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27	
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	59	June 20	

## Coming

Broadway Melody of 1937	Eleanor Powell-Robt. Taylor	June 25, '37			
Captain Courageous 717	F. Bartholomew-Spencer Tracy	Apr. 9, '37			
(See "In the Cutting Room," Dec. 18.)					
Day at the Races, A	Marx Brothers-Allan Jones	May 7, '37			
(See "In the Cutting Room," Mar. 6, '37.)					
Good Earth, The (A)	Paul Muni-Luise Rainer	138	Feb. 6, '37		
(See production article, July 11, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Madame Walewska	Greta Garbo-Charles Boyer	June 18, '37			
Maytime (G) 720	J. MacDonald-Nelsen Eddy	Mar. 26, '37	134	Mar. 13, '37	
(Exploitation: Feb. 27, '37, p. 85.)					
Night Must Fall	Robt. Montgomery-R. Russell	Apr. 23, '37			
Nobody's Baby (G)	Patsy Kelly-Robt. Armstrong	65	Feb. 6, '37		
Old Soak, The	Wallace Beery-Lynne Carver	Apr. 30, '37			
Parnell 722	Clark Gable-Myrna Loy	May 28, '37			
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star	Jack Haley-Patsy Kelly				
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16, '37	127	July 18	
(See production article, Mar. 28, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77.)					
Song of the City 724	Dean Jeffries-Margaret Lindsay	Apr. 2	376		
They Gave Him a Gun	S. Tracy-G. George-F. Tone	May 14, '37			
Way Out West (G)	Laurel and Hardy	65	Jan. 2, '37		

## PARAMOUNT

Title	Star	Rel. Date	Minutes	Reviewed
Accusing Finger (G) 3614.....	Paul Kelly-Marsha Hunt.....	Oct. 23f.....	62.....	Nov. 31
Along Came Love (G) 3618.....	Irene Hervey-Chas. Starrett.....	Nov. 6f.....	66.....	Feb. 20,'37
And Sudden Death (G) 3563.....	Randolph Scott-Frances Drake.....	June 19.....	88.....	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30,'37, p. 84.)				
Arizona Mahoney (G) 3621.....	Larry Crabbe-Joe Cook.....	Dec. 4f.....	58.....	Feb. 20,'37
Arizona Raiders, The (G) 3564.....	Larry Crabbe-Marsha Hunt.....	June 28.....	57.....	Oct. 17
Big Broadcast of 1937, The (G)				
3612.....	Jack Benny-Burns & Allen.....	Oct. 9f.....	100.....	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548.....	Joan Bennett-Cary Grant.....	Apr. 8.....	76.....	Apr. 11
Border Flight (G) 3558.....	John Howard-Frances Farmer.....	May 29.....	59.....	Apr. 23
Borderland (G).....	Wm. Boyd-Jimmy Ellison.....	Feb. 26,'37f.....	75.....	Feb. 13,'37
Buildup Drummond Escapes (G).....	Ray Milland-Heather Angel.....	Jan. 15,'37f.....	65.....	Mar. 13,'37
Case Against Mrs. Ames, The (A) 3555.....	Madeleine Carroll-George Brent.....	May 8.....	85.....	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Champagne Waltz (G).....	Gladys Swarthout-F. MacMurray.....	Jan. 29,'37f.....	85.....	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence.....	Roscoe Karns-Charlotte Wynters.....	Feb. 12,'37f.....		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623.....	Jack Benny-Burns & Allen.....	Dec. 25f.....	87.....	Dec. 26
(Exploitation: Mar. 6,'37, pp. 88, 92.)				
Doctor's Diary, A (G).....	John Trent-Helen Burgess.....	Jan. 22,'37f.....	70.....	Jan. 30,'37
Early to Bed (G) 3560.....	Chas. Ruggles-Mary Boland.....	June 5.....	73.....	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617.....	Marsha Hunt-John Howard.....	Nov. 6f.....	67.....	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552.....	Mary Ellis-Walter Pidgeon.....	May 15.....	76.....	May 20
Florida Special (G) 3554.....	Jack Oakie-Sally Eilers.....	May 8.....	67.....	Apr. 28
Forgotten Faces (G) 3556.....	Herbert Marshall-G. Michael.....	May 15.....	72.....	May 2
General Died at Dawn, The (G)				
3607.....	Gary Cooper-Madeleine Carroll.....	Sept. 4f.....	98.....	Sept. 2
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Girl of the Ozarks, The (G)				
3561.....	Virginia Weidler-H. Crozman.....	June 12.....	68.....	June 6
Go West, Young Man (A) 3618.....	Mae West-Randolph Scott.....	Nov. 13f.....	80.....	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3587.....	Wm. Boyd-Jimmy Ellison.....	July 24.....	78.....	
Her Husband Lies.....	Ricardo Cortez-Gall Patrick.....	Mar. 12,'37f.....		
Hideaway (G) 3619.....	Martha Raye-Robt. Cummings.....	Nov. 20f.....	72.....	Nov. 16
Hollywood Boulevard (G) 3603.....	John Halliday-Robt. Cummings.....	Aug. 21f.....	74.....	Nov. 7



## (THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Hopalong Cassidy Returns (G)					
3666	William Boyd-Evelyn Brent	Oct. 23	75	Aug. 22	
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14	81	Aug. 20	
John Meade's Woman (A)	Edw. Arnold-Francine Larrimore	Feb. 26	37	85 Feb. 20, 37	
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27	84	Nov. 28	
Lady, Be Careful (G) 3606	Low Ayres-Mary Carlisle	Sept. 4	71	Aug. 29	
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13	80	Feb. 27, '37	
Maid of Salem (G)	C. Colbert-Fred MacMurray	Feb. 19	37	85 Jan. 30, '37	
Mind Your Own Business (G)					
3625	Charles Ruggles-Alice Brady	Jan. 8	37	75 Dec. 19	
Moon's Our Home, The (G)					
3549	Margaret Sullivan-Henry Fonda	Apr. 10	83	Apr. 11	
Murder Goes to College (G)	Roscoe Karns-Marsha Hunt	Mar. 5	37	68 Mar. 6, '37	
Murder with Pictures (G) 3610	Low Ayres-Gail Patrick	Sept. 25	71	Sept. 6	
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7	63	July 26	
(Exploitation: Sept. 19, p. 65.)					
Outcast (G)	Warren William-Karen Morley	Feb. 5	37	75 Feb. 6, '37	
Palm Springs (G) 3559	Frances Langford-Smith Ballou	June 5	72	June 6	
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1	37	113 Nov. 28	
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91; Mar. 13, '37, p. 80.)					
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13	
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)					
Princess Comes Across, The (G)					
3557	C. Lombard-Fred MacMurray	May 22	76	May 16	
Return of Sophie Lang, The (G)					
3566	Gorlud Michael-Ray Milland	July 3	64	June 20	
(Exploitation: Aug. 1, p. 90.)					
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	67	July 25	
(Exploitation: Aug. 6, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 65; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 67.)					
Race Bowl (G) 3615	Eleanor Whitney-Tom Brown	Oct. 30	80	Oct. 24	
Serogee (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21, '35	
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4	
(Exploitation: July 11, p. 127; Jan. 16, '37, p. 76.)					
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15	
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20	
Straight from the Shoulder (G)					
3605	Ralph Bellamy-Katherine Leckie	Aug. 26	71	Aug. 22	
Swing High, Swing Low	Carole Lombard-F. MacMurray	Mar. 12	37		
(See "In the Cutting Room," Jan. 9, '37.)					
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 26	99	Aug. 29	
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16, '37, p. 61.)					
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4	
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11	61	Sept. 5	
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18	
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11	
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11	77	Jan. 2, '37	
Valiant Is the Word for Carrie					
(A) 3611	Gladys George-Arlene Judge	Oct. 2	109	Sept. 26	
(Exploitation: Jan. 16, '37, p. 76; Feb. 13, '37, p. 66.)					
Wedding Present (G) 3613	Jean Bennett-Gary Grant	Oct. 16	61	Oct. 8	
(Exploitation: Dec. 5, p. 76.)					
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 16	73	Sept. 12	
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8	

## Coming

Crime Nobody Saw, The	Low Ayres-Ruth Coleman	(See "Danger, Men Working," "In the Cutting Room," Jan. 30, '37.)
Girl from Scotland Yard	Karen Morley-Robert Baldwin	
High, Wide and Handsome	Irene Dunne-Randolph Scott	
Hills of Old Wyoming	Wm. Boyd-Gale Sheridan	
I Met Him in Paris	Claudette Colbert-Robt. Young	
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea	(See "In the Cutting Room," Feb. 27, '37.)
King of Gamblers	Lloyd Nolan-Claire Trevor	
Make Way for Tomorrow	Beulah Bondi-Victor Moore	
Mountain Music	Bob Burns-Martha Raye	
Souls at Sea	Gary Cooper-George Raft	(See production article, Jan. 30, '37, p. 16.)
Turn Off the Moon	Chas. Ruggles-Eleanor Whitney	
Walkie Wedding	Bing Crosby-Shirley Ross	Mar. 26, '37
(See "In the Cutting Room," Mar. 6, '37.)		

## PURITAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6	62	Aug. 22	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3	60	Sept. 19	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15			
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6			
Prison Shadows	Eddie Nugent-Lucille Lund	June 15	76		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20	68		
Traitor, The	Tim McCoy-Frances Grant	Aug. 29			

## RAY KIRKWOOD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3	67		
El Justiero	Ernesto Gullon	Jan. 3	67		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19	37		

## Coming

Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4	87		
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## RELIABLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ambush Valley	Bob Custer	Nov. 1	56		
Pinto Rustlers	Tom Tyler-Catherine Catter	May 14	56		
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15	56		
Santa Fe Rides	Bob Custer	Feb. 25	37		
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28	37		
Speed Reporter	Richard Talmadge-Luana Walters	May 14	56		
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 8	56		

## Coming

Apache Trail	Bob Custer				
Frontier Fury	Bob Custer				
Outlaw River	Rin-Tin-Tin, Jr.				
Prarie Terror	Bob Custer				
Thundering Stampede	Bob Custer				

## REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20	87	51	
Beware of Ladies (G) 8011	Donald Cook-Judith Allen	Dec. 21	61	Feb. 13, '37	
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 18	70		
(See "In the Cutting Room," Oct. 24.)					
Bold Caballero, The (G) 8101	Bob Livingston-Heather Angel	Jan. 18	87	71 Dec. 5	
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 26	56		
Bulldog Edition (A) 6082	Ray Walker-Evalyn Knapp	Sept. 21	56	Sept. 28	
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14	60		
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1	37	62	
(See "In the Cutting Room," Feb. 13, '37.)					
Comin' Round the Mountain (G)					
3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11	
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9	66	Oct. 31	
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25	67	July 11	
(Exploitation: Sept. 5, p. 60.)					
Federal Agent 3548	William Boyd-Irene Wara	Apr. 10	59		
Follow Your Heart (G) 8001	Marion Talley-Michael Bartlett	Sept. 5	62	Aug. 15	
(Exploitation: Nov. 7, p. 82.)					
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Merrie	May 1	66	May 22	
(Exploitation: May 20, p. 85; Aug. 22, p. 112.)					
Gambling Terror 6324	Johnny Mack Brown-L. Meredith	Feb. 15	37	58	
Gentleman from Louisiana (G)					
3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22	
Ghost Town Gals 6312	Bob Livingston-Ray Corrigan	Oct. 28	55		
Girl from Mandalay, The 3535	Kay Linaker-Conrad Nagel	Apr. 20	66		
Go-Get 'Em Haines 6549	William Boyd-Shella Terry	June 18	60		
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19	49		
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14	68	Dec. 12	
Harvester, The (G) 3506	Allee Brady-Ann Rutherford	May 5	74	Apr. 25	
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)					
Hearts in Bondage (G) 6006	James Dunn-Mae Clarke	Aug. 15	72	June 6	
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3	37	57	
House of a Thousand Candles					
(G) 8505	Mae Clarke-Phillips Holmes	Apr. 6	69	Mar. 7	
Join the Marines (G) 6008	June Travis-Paul Kelly	Jan. 25	37	67 Feb. 6, '37	
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11	37	60 Jan. 18, '37	
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23	55		
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28	56	Jan. 16, '37	
Mandarin Mystery, The (G)					
6081	Eddie Quillan-Charlotte Henry	Dec. 7	63	Nov. 28	
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27	
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19	59		
Old Cerral, The 6305	Gene Autry-Smiley Burnette	Dec. 21	56		
(See "In the Cutting Room," Nov. 7.)					
Paradise Express (G)	Grant Withers-Dorothy Appleby	Feb. 22	37	58 Mar. 13, '37	
President's Mystery, The (G)					
6007	Henry Wilcoxon-Betty Furness	Oct. 8	76	Oct. 8	
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30	59		
Riders of the Whistling Skull					
6814	Bob Livingston-Ray Corrigan	Jan. 4	87	55	
Roarin' Lead 6318	Bob Livingston-Ray Corrigan	Dec. 9	53		
(See "In the Cutting Room," Nov. 7.)					
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28	37	58	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 18	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5	
Three Mequifers (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21	56	Sept. 12	
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25	
Trusted Outlaw, The 6834	Bob Steele-Lois January	Feb. 1	37	52	
Two Wise Maids (G) 6004	Allison Skipworth-Polly Meran	Feb. 15	37	68 Feb. 6, '37	
Undercover Man 6321	Johnny Mack Brown-S. Kaaron	Sept. 24	56		
(See "In the Cutting Room," Sept. 12.)					
Winds of the Wasteland 8561	John Wayne-Phyllis Fraser	July 8	53		
(See "In the Cutting Room," May 23.)					

## Coming

Bill Cracks Down	Grant Withers-Judith Allen	Mar. 22	87		
Git Along Little Dogies 8807	Gene Autry-Judith Allen	Mar. 22	37		
Guns in the Dark 6326	Johnny Mack Brown	Apr. 14	37		
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	Apr. 26	37		
Hit Parade, The	Frances Langford-Phil Regan	Apr. 26	37		
Jim Hanvey, Detective	Gay Kibbee-Tom Brown	Apr. 5	37		
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24	37		
Navy Blues	Mary Brian-Dick Purcell	Apr. 19	37		
Trail of Vengeance 6325	Johnny Mack Brown-L. Meredith	Mar. 29	37		



## (THE RELEASE CHART--CONT'D)

## RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702.....	June Travis-Philip Huston.....	Oct. 9	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531.....	Barbara Stanwyck-G. Raymond.....	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630.....	Dwain Davis, Jr.-Louise Latimer.....	June 28	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
China Passage 718.....	Coastance Worth-V. Haworth.....	Mar. 12	73	65
(See "In the Cutting Room," Jan. 9, '37.)				
Criminal Lawyer 713.....	Lee Tracy-Margot Grahame.....	Jan. 29	73	72
(See "In the Cutting Room," Dec. 31; exploitation: Feb. 27, '37, p. 81.)				
Dancing Pirate (G) 670.....	Charles Colling-Steffi Duna.....	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)				
Daniel Boone (G) 781.....	George O'Brien-Heather Angel.....	Oct. 16	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Tell the Wife (G) 720.....	Guy Kibbee-Una Merkel.....	Mar. 5	73	Feb. 27, '37
Don't Turn 'Em Loose (A) 836.....	Bruce Cabot-Louise Latimer.....	Sept. 18	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628.....	William Powell-Jean Arthur.....	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Grand Jury 633.....	Fred Stone-Louise Latimer.....	Aug. 7	61	
Last Outlaw, The (G) 629.....	Harry Carey-Hoot Gibson.....	June 19	70	May 30
Let's Sing Again (G) 848.....	Bobby Breen-Henry Armetta.....	June 12	68	Apr. 25
(Exploitation: Feb. 20, '37, p. 80.)				
Make Way for a Lady (G) 705.....	Anne Shirley-Herbert Marshall.....	Nov. 13	65	Dec. 19
Mary of Scotland (G) 834.....	Kath. Hepburn-Fredric March.....	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13, '37, p. 80.)				
M'Lise (G) 632.....	Anne Shirley-John Beal.....	July 17	66	July 11
Mummy's Boys (G) 701.....	Wheeler and Woolsey.....	Oct. 21	68	Aug. 22
Murder on the Bridge Path (G)				
625.....	Helen Broderick-James Gleason.....	Apr. 17	66	Apr. 18
Night Waitress (G) 711.....	Margot Grahame-Gordon Jones.....	Dec. 18	57	Jan. 2, '37
Park Avenue Logger (G) 787.....	George O'Brien-Beatrice Roberts.....	Feb. 26	73	Jan. 30, '37
Plot Thickens, The (G) 641.....	James Gleason-Zasu Pitts.....	Dec. 11	69	Nov. 21
Plough and the Stars, The (G)				
640.....	Barbara Stanwyck-P. Foster.....	Jan. 15	73	Jan. 2, '37
(See production article, Aug. 22, p. 16.)				
Racing Lady (G) 707.....	Ann Dvorak-Smith Bellew.....	Jan. 29	73	Dec. 12
Rainbow on the River (G) 714.....	Bobby Breen-May Robson.....	Dec. 25	88	Dec. 12
(Exploitation: Dec. 28, p. 71.)				
Sea Devils (G) 714.....	Victor McLaglen-Preston Foster.....	Feb. 19	73	Feb. 20, '37
Second Wife (G) 634.....	Walter Abel-Gertrude Michael.....	Aug. 21	59	Aug. 22
Smartest Girl in Town (G) 706.....	Ann Sothern-Gene Raymond.....	Nov. 27	58	Nov. 7
Soldier and the Lady, The (A)				
717.....	Anton Walbrook-Eliz. Allan.....	Mar. 19	73	Feb. 27, '37
(Reviewed under the title "Michael Strogoff.") (Exploitation: Mar. 13, '37, p. 79.)				
Special Investigator (G) 827.....	Richard Dix-Margaret Callahan.....	May 8	61	May 2
Swing Time (G) 637.....	Fred Astaire-Ginger Rogers.....	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2, '37, pp. 100, 106, 108; Mar. 13, '37, p. 80.)				
That Girl from Paris (G) 712.....	Lily Pons-Gene Raymond.....	Jan. 22	73	Dec. 19
(Exploitation: Feb. 27, '37, p. 84.)				
They Wanted to Marry (G) 715.....	Gordon Jones-Betty Furness.....	Feb. 5	73	Dec. 26
Two in Revolt (G) 621.....	Louise Latimer-John Arledge.....	Apr. 3	65	May 2
Walks on Air (G) 638.....	Gene Raymond-Ann Sothern.....	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643.....	Gloria Stuart-Lee Tracy.....	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury 716 (G).....	Helea Broderick-Victor Moore.....	Feb. 12	73	Jan. 23, '37
We Who Are About to Die (G)				
639.....	Preston Foster-Ann Dvorak.....	Jan. 8	73	Oct. 17
Without Orders (G) 704.....	Sally Ellere-Robt. Armstrong.....	Oct. 23	64	Oct. 10
When's Your Birthday? (G)				
770.....	Joe E. Brown-Marlan Marsh.....	Feb. 19	73	Feb. 20, '37
Witness Chair, The (G) 826.....	Ann Harding-Walter Abel.....	Apr. 24	64	Apr. 11
Winterset (G) 703.....	Burgess Meredith-Margo.....	Nov. 20	77	Nov. 21
(Exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 84; Feb. 27, '37, p. 81.)				
Woman Rebels, A (A) 642.....	Kath. Hepburn-H. Marshall.....	Nov. 8	88	Oct. 31

## Coming

Borrowed Time.....	Vinton Haworth-Helen Mack.....			
(See "In the Cutting Room," Mar. 6, '37.)				
Man Who Found Himself, The (G) 722.....	John Beal-Jean Fontaine.....	Apr. 2	73	Mar. 13, '37
Outcasts of Poker Flat.....	Preston Foster-Jean Muir.....			
(See "In the Cutting Room," February 13, '37.)				
Quality Street 709.....	Kath. Hepburn-Franchot Tene.....	Mar. 26	73	
(See "In the Cutting Room," Oct. 7.)				
Shall We Dance 724.....	Fred Astaire-Ginger Rogers.....	Apr. 23	73	
Too Many Wives 723.....	Anne Shirley-John Morley.....	Apr. 9	73	
(See "Satisfaction Guaranteed," "In the Cutting Room," Feb. 20, '37.)				
Toast of New York 719.....	Edward Arnold-France Farmer.....	May 7	73	
(See "In the Cutting Room," Feb. 27, '37.)				
Woman I Love, The 721.....	Paul Muni-Miriam Hopkins.....	Apr. 16	73	
(See "Escadrille," "In the Cutting Room," Jan. 18, '37.)				

## STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End.....	Valerie Hobson.....	Grand National.....	Apr. 10	67	
Below the Deadline.....	Russell Hopton.....	Grand National.....	June 8	69	
Easy Money (G).....	Onslow Stevens.....	Grand National.....	July 10	86 1/2	July 1
Human Adventure, The (G).....	Educational.....	W. G. Shields.....	Oct. 18	72	Oct. 10
I Was a Captive of Nazi Germany (G).....	Isobel Steele.....	Malvina.....	Aug. 1	73	Aug. 8

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Lady Luck.....	Wm. Bakewell.....	Grand National.....	Aug. 15		
Revolt of the Demons (G).....	Dorothy Stona.....	Grand National.....	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies.")					
Riding Avenger (G).....	Hoot Gibson.....	Grand National.....	June 15	57	July 18
Ring Around the Moon (G).....	Erin O'Brien-Moore.....	Grand National.....	Dec. 15	69 1/2	Mar. 28
Romance Rides the Range (G).....					
	Marlon Shilling.....	Spectrum.....	Sept. 28	59	Sept. 29
Trouble Ahead (G).....	Charles Farrell.....	Atlantic.....	Sept. 17	75	Sept. 28

## Coming

Cavalcade of China.....	James B. Leong.....		8	rls.....
Chinese Melody.....	James B. Leong.....		8	rls.....
Devil on Earth.....	James B. Leong.....		6	rls.....
Singing Buckaroo, The.....	Fred Scott.....	Spectrum.....		
(See "In the Cutting Room," Nov. 21.)				

## SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws.....	Bob Steele.....	Aug. 15		
Crooked Trail, The.....	Johnny Mack Brown.....	July 25		
Everyman's Law.....	Johnny Mack Brown.....	June 10		
Last of the Warrens.....	Bob Steele.....	May 10	58	
Law Rides, The.....	Bob Steele.....	June 25		
Rogue of the Range.....	Johnny Mack Brown.....	Apr. 25	58	

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767.....	Will Rogers-M. Churchill.....	Oct. 23	70	Oct. 24, '31
(re-issue)				
As You Like It (G) 711.....	Ellis Bergner-Laurence Olivier.....	Jan. 8	73	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23, '37, p. 79.)				
Back to Nature (G) 714.....	Jed Prouty-Spring Byington.....	Sept. 18	56	Aug. 22
Banjo on My Knee (G) 726.....	Barbara Stanwyck-Joel McCrea.....	Dec. 4	95	Dec. 8
(Exploitation: Feb. 13, '37, p. 89.)				
Border Patrolman, The* (G) 650.....	Geo. O'Brien-Polly Ann Young.....	July 8	59	June 27
Can This Be Dixie? (G) 723.....	Jane Withers-Slim Summerville.....	Nov. 13	70	Nov. 14
Captain January* (G) 635.....	Shirley Temple-Guy Kibbee.....	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728.....	Claire Trevor-Michael Whalen.....	Dec. 18	77	Nov. 28
Champagne Charlie 629.....	Paul Cavanagh-Helen Wood.....	May 8	59	
(See "In the Cutting Room," Dec. 14, '35.)				
Charlie Chan at the Opera (G) 730.....	Warner Oland-Boris Karloff.....	Jan. 8	73	Nov. 28
Charlie Chan at the Race Track* (G) 704.....	Warner Oland-Helen Wood.....	Aug. 7	70	Oct. 26, '35
Connecticut Yankee, A 699.....	Will Rogers-Myrna Loy.....	Apr. 24	85	Mar. 21, '31
(re-issue)				
Country Beyond, The* (G) 643.....	Rochelle Hudson-Paul Kelly.....	Apr. 24	68	Apr. 11
Crack-up (G) 727.....	Peter Lorre-Brian Donlevy.....	Jan. 15	73	Jan. 16, '37
Crime of Dr. Forbes, The* (G) 655.....	Gloria Stuart-Robert Kent.....	June 26	76	June 20
Dimple (G) 715.....	Shirley Temple-Frank Morgan.....	Oct. 18	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Doctor Bull (G) 768.....	Will Rogers-Marian Nixon.....	Feb. 5	73	Oct. 14, '33
(re-issue)				
Educating Father* (G) 645.....	Jed Prouty-Shirley Deane.....	July 10	57	May 30
Fair Warning (G) 740.....	Betty Furness-John Payne.....	Mar. 5	73	Jan. 23, '37
15 Maiden Lane (G) 716.....	Claire Trevor-Cesar Romero.....	Oct. 30	64	Oct. 3
First Baby, The* (G) 646.....	Shirley Deane-Johnny Downs.....	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641.....	Jane Withers-Tom Brown.....	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702.....	Herbert Marshall-Simone Simon.....	Aug. 14	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647.....	Frances Dee-Brian Donlevy.....	May 22	66	May 9
High Tension* (G) 653.....	Brian Donlevy-Glenda Farrell.....	July 17	63	June 20
Holy Terror, The (G) 734.....	Jane Withers-Anthony Martin.....	Feb. 5	73	Jan. 9, '37
Human Cargo* (G) 652.....	Claire Trevor-Brian Donlevy.....	May 29	66	Apr. 25
King of the Royal Mounted (G) 709.....				
	Robert Kent-Rosalind Keith.....	Sept. 11	58	Aug. 29
Ladies in Love (G) 710.....	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon.....	Oct. 9	97	Oct. 19
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody* (G) 851.....	Jane Withers-Ralph Morgan.....	June 12	72	Mar. 28
Lloyds of London (G) 735.....	F. Bartholomew-M. Carroll.....	Jan. 29	73	Nov. 26
(Exploitation: Nov. 21, p. 108; Mar. 6, '37, p. 89.)				
Love Is News (G) 729.....	Loretta Young-Tyrone Power.....	Feb. 28	73	Feb. 27, '37
Message to Garcia, A (G) 632.....	Wallace Beery-B. Stanwyck.....	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
Nancy Steele Is Missing 738.....	Victor McLaglen-Peter Lorre.....	Mar. 12	73	
(See "In the Cutting Room," Jan. 9, '37.)				
Off to the Races (G) 738.....	Jed Prouty-Shirley Deane.....	Feb. 19	73	Jan. 16, '37
On the Avenue (G) 732.....	Dick Powell-Madeleine Carroll.....	Feb. 12	73	Feb. 13, '37
One in a Million (G) 722.....	Sonja Henie-Adolphe Menjou.....	Jan. 1	73	Dec. 28
Pepper (G) 708.....	Jane Withers-Irvin S. Cobb.....	Sept. 11	64	July 19
Pigskin Parade (G) 713.....	Stuart Erwin-Patsy Kelly.....	Oct. 23	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 37; Dec. 19, p. 69; Jan. 9, '37, pp. 88, 71.)				
Poor Little Rich Girl, The* (G) 657.....	Shirley Temple-Alice Faye.....	July 24	79	June 8
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Private Number* (G) 645.....	Loretta Young-Robert Taylor.....	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 88.)				



## (THE RELEASE CHART--CONT'D)

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Ramona (G) 707.....	Loretta Young-Don Ameche.....	Sept. 25†.....	84.....	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717.....	Dionne Quintuplets-J. Hersholt.....	Nov. 20†.....	81.....	Nov. 21
(Exploitation: Jan. 23, '37, p. 78; Feb. 27, '37, p. 84; Mar. 6, '37, pp. 90, 91.)				
Road to Glory, The (G) 706.....	Fredric March-Warner Baxter.....	Sept. 4†.....	101.....	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9, '37, p. 68; Jan. 16, '37, p. 76.)				
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15, '37†.....	57.....	Feb. 13, '37
Sing, Baby, Sing (G) 703.....	Alice Faye-Adolphe Menjou.....	Aug. 21†.....	87.....	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648.....	Jean Hersholt-Don Ameche.....	June 19.....	79.....	May 16
Star for a Night (G) 705.....	Jane Darwell-Claire Trevor.....	Aug. 28†.....	76.....	Aug. 15
State Fair (G) 766.....	Will Rogers-Janet Gaynor.....	Aug. 7†.....	94.....	Feb. 4, '33
(re-issue)				
Stowaway (G) 725.....	Shirley Temple-Robt. Young.....	Dec. 25†.....	86.....	Dec. 26
(Exploitation: Feb. 13, '37, p. 86.)				
Thank You, Jeeves (G) 712.....	Arthur Treacher-Virginia Field.....	Oct. 2†.....	57.....	Sept. 19
36 Hours to Kill* (G) 656.....	Brian Donlevy-Gloria Stuart.....	July 24.....	65.....	Aug. 29
Time Out for Romance (G) 741.....	Claire Trevor-Michael Whalen.....	Mar. 19, '37†.....	72.....	Feb. 20, '37
To Mary—With Love (G) 701.....	Warner Baxter-Myrna Loy.....	Aug. 1†.....	92.....	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644.....	Ronald Colman-C. Colbert.....	May 1.....	110.....	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720.....	Lawrence Tibbett-Wendy Barrie.....	Nov. 6†.....	63.....	Nov. 14
White Fang (G) 649.....	Michael Whalen-Jean Mulr.....	July 3.....	70.....	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719.....	Warner Baxter-June Lang.....	Nov. 27†.....	65.....	Dec. 5
(Exploitation: Feb. 27, '37, p. 81.)				
Wild Brian Kent (G) 718.....	Ralph Bellamy-Mae Clarke.....	Nov. 6†.....	57.....	Oct. 31
Wings of the Morning 737.....	Annabella-Henry Fonda.....	Feb. 19, '37†.....	87.....	Feb. 13, '37
Woman-Wise (G) 733.....	Rochelle Hudson-Michael Whalen.....	Jan. 22, '37†.....	70.....	Feb. 13, '37

## Coming

Angel's Holiday.....	Jane Withers-Robert Kent.....	June 4, '37†.....	.....	.....
Big Business.....	Jed Prouty-Spring Byington.....	July 23, '37†.....	.....	.....
Cafe Metropole.....	Loretta Young-Tyrone Power.....	May 7, '37†.....	.....	.....
(See "In the Cutting Room," Feb. 27, '37.)				
Charlie Chan at the Olympics.....	Warner Oland-Kath. DeMille.....	May 21, '37†.....	.....	.....
(See "In the Cutting Room," Mar. 6, '37.)				
David Harum 769.....	Will Rogers-Evelyn Venable.....	May 14, '37†.....	83.....	Mar. 3, '34
(re-issue)				
Dead Yesterday (G).....	Sally Blane-Thomas Beck.....	May 14, '37†.....	*60.....	Mar. 6, '37
Desert Storm.....	Richard Arlen.....	May 28, '37†.....	.....	.....
Fifty Roads to Town 748.....	Don Ameche-Ann Sothern.....	Apr. 9, '37†.....	.....	.....
(See "In the Cutting Room," Jan. 30, '37.)				
It Happened Out West 745.....	Richard Arlen-Virginia Grey.....	Apr. 23, '37†.....	.....	.....
Married Lady 747.....	Gloria Stuart-Michael Whalen.....	Apr. 30, '37†.....	.....	.....
Midnight Taxi 744.....	Brian Donlevy-Frances Drake.....	Apr. 2, '37†.....	.....	.....
(See "In the Cutting Room," Mar. 6, '37.)				
Seventh Heaven 742.....	Simone Simon-James Stewart.....	Mar. 26, '37†.....	.....	.....
(See "In the Cutting Room," Jan. 16, '37.)				
She Had to Eat.....	Rochelle Hudson-Jack Haley.....	July 2, '37†.....	.....	.....
Slave Ship 746.....	Wallace Beery-Warner Baxter.....	June 11, '37†.....	.....	.....
(See production article, Mar. 13, '37, p. 16.)				
Step Lively, Jeeves (G) 739.....	Arthur Treacher-Patricia Ellis.....	Apr. 23, '37†.....	69.....	Jan. 30, '37
That I May Live (G).....	Rochelle Hudson-Robert Kent.....	June 18, '37†.....	*70.....	Mar. 6, '37
Think Fast, Mr. Moto.....	Peter Lorre-Virginia Field.....	June 25, '37†.....	.....	.....
This Is My Affair 721.....	Barbara Stanwyck-Robt Taylor.....	May 28, '37†.....	.....	.....
Under the Red Robe 743.....	Conrad Veidt-Annabella.....	Apr. 16, '37†.....	.....	.....
Wake Up and Live.....	Walter Winchell-Ben Bernie.....	Apr. 23, '37†.....	.....	.....
(See "In the Cutting Room," Feb. 20, '37.)				
Wee Willie Winkle.....	Shirley Temple-V. McLaglen.....	July 30, '37†.....	.....	.....
(See "In the Cutting Room," Mar. 6, '37.)				
(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)				

## UNITED ARTISTS

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
Accused (A).....	D. Fairbanks, Jr.-D. Del Rio.....	8, '37†.....	86.....	Aug. 8
Amateur Gentleman, The (G).....	Douglas Fairbanks, Jr.-E. Landl.....	Apr. 17.....	100.....	Feb. 22
Beloved Enemy (G).....	Merle Oberon-Brian Aherne.....	Dec. 25†.....	88.....	Dec. 19
Come and Get It (A).....	Edward Arnold-Frances Farmer.....	Nov. 6†.....	99.....	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30, '37, p. 82; Feb. 13, '37, p. 89.)				
Dodsworth (G).....	Walter Huston-Ruth Chatterton.....	Sept. 23†.....	101.....	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30, '37, p. 84.)				
Fire Over England (G).....	Laurence Olivier-Flora Robson.....	Mar. 5, '37†.....	84.....	Jan. 16, '37
Garden of Allah, The (A).....	Marlene Dietrich-Charles Boyer.....	Nov. 20†.....	78.....	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30, '37, p. 85; Feb. 6, '37, pp. 76, 77; Feb. 20, '37, p. 80; Mar. 13, '37, p. 83.)				
Gay Desperado, The (G).....	Nino Martini-Ida Lupino.....	Oct. 2†.....	86.....	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9, '37, p. 70.)				
I Stand Condemned (A).....	Harry Bauer-Laurence Olivier.....	July 10.....	76.....	Nov. 30, '35
Last of the Mohicans, The (G).....	Randolph Scott-Binnie Barnes.....	Aug. 13†.....	91.....	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Man Who Could Work Miracles, The (G).....	Roland Young-John Gardner.....	Feb. 19, '37†.....	82.....	Aug. 22
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.....	Jan. 22, '37†.....	90.....	Jan. 2, '37
One Rainy Afternoon (G).....	Francis Lederer-Ida Lupino.....	May 13.....	79.....	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G).....	Chas. Laughton-Gert. Lawrence.....	Dec. 4†.....	86.....	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2, '37, p. 108; Jan. 9, '37, p. 68; Feb. 13, '37, p. 84.)				

		Running time		
Title	Star	Rel. Date	Minutes	Reviewed
These Three (G).....	M. Hopkins-M. Oberon-J. McCrea.....	Apr. 10.....	93.....	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G).....	Raymond Massey.....	Apr. 24.....	99.....	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan. 29, '37†.....	86.....	Jan. 30, '37
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89.)				

## Coming

Dark Journey (G).....	Vivien Leigh-Conrad Veldt.....	80.....	Mar. 6, '37
Dreaming Lips (A).....	Elis. Bergner-Raymond Massey.....	90.....	Mar. 6, '37
Elephant Boy (G).....	Native Cast.....	Apr. 23, '37†.....	100.....
History Is Made at Night (G).....	Charles Boyer-Jean Arthur.....	Apr. 2, '37†.....	*95.....
Knight Without Armor.....	Marlene Dietrich-Robt. Donat.....	Apr. 16, '37†.....	.....
Moonlight Sonata (G).....	Paderewski-Chas. Farrell.....	90.....	Mar. 13, '37
Pagliacci (G).....	Richard Tauber-Steffi Duna.....	90.....	Feb. 6, '37
(See production article, Jan. 9, '37, p. 16.)			
Prisoner of Zenda.....	Ronald Colman-M. Carroll.....	.....	.....
Star Is Born, A.....	Janet Gaynor-Fredric March.....	Apr. 30, '37†.....	.....
(See production article, Feb. 27, '37, p. 16.)			
Woman Chases Man.....	Miriam Hopkins-Joel McCrea.....	.....	.....

## UNIVERSAL

		Running time		
Title	Star	Rel. Date	Minutes	Reviewed
Boss Rider of Gun Creek 1042.....	Buck Jones-Muriel Evans.....	Nov. 1†.....	64.....	.....
Breezing Home 1033.....	Binnie Barnes-Wm. Gargan.....	Jan. 31, '37†.....	64.....	.....
Cowboy and the Kid, The 9048.....	Buck Jones-Dorothy Revier.....	May 25.....	58.....	.....
Conflict (G) 1036.....	John Wayne-Jean Rogers.....	Nov. 29†.....	61.....	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031.....	Jack Holt-Nan Gray.....	July 26.....	54.....	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006.....	Otto Kruger-M. Churchill.....	May 11.....	70.....	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20†.....	62.....	Oct. 24
Flying Hostess (G) 1023.....	Judith Barrett-Wm. Hall.....	Nov. 22†.....	66.....	Nov. 14
(Exploitation: Dec. 5, pp. 79, Feb. 6, '37, p. 74.)				
For the Service 9045.....	Buck Jones-Beth Marlon.....	May 8.....	65.....	.....
Four Days' Wonder (G) 1019.....	Jeanne Dante-Kenneth Howell.....	Jan. 3, '37†.....	60.....	Jan. 23, '37
Girl on the Front Page, The (G) 1032.....	Gloria Stuart-Edmund Lowe.....	Sept. 27†.....	74.....	Sept. 28
Girl Overboard 1021.....	Gloria Stuart-Walter Pidgeon.....	Feb. 28, '37†.....	58.....	.....
Love Letters of a Star (A) 1028.....	Henry Hunter-Polly Rowles.....	Nov. 8†.....	66.....	Nov. 14
Luckiest Girl in the World (G) 1014.....	Jane Wyatt-Louis Hayward.....	Nov. 15†.....	72.....	Oct. 31
Magnificent Brute, The (G) 1022.....	Victor McLaglen-Binnie Barnes.....	Oct. 11†.....	77.....	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1028.....	Doris Nolan-Michael Whalen.....	Nov. 1†.....	76.....	Nov. 7
Mighty Treve, The 1034.....	Noah Beery, Jr.-Barbara Read.....	Jan. 17, '37†.....	69.....	.....
My Man Godfrey (G) 1002.....	William Powell-Carole Lombard.....	Sept. 6†.....	93.....	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9, '37, p. 71.)				
Mysterious Crossing (G) 1025.....	James Dunn-Jean Rogers.....	Dec. 27†.....	56.....	Feb. 13, '37
Nobody's Fool (G) 9033.....	E. E. Horton-Glenda Farrell.....	May 31.....	65.....	Aug. 29
Parole (G) 9036.....	Ann Preston-Henry Hunter.....	June 14.....	65.....	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019.....	Ricardo Cortez-Patricia Ellis.....	Aug. 16.....	59.....	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041.....	Buck Jones-Luana Walters.....	Sept. 20†.....	60.....	Dec. 5
Sandflow (G) 1044.....	Buck Jones-Lita Chevret.....	Feb. 14, '37†.....	58.....	Feb. 8, '37
Sea Spoilers (G) 1027.....	John Wayne-Nan Gray.....	Sept. 20†.....	63.....	Nov. 28
She's Dangerous 1031.....	Cesar Romero-Vala Birell.....	Jan. 24, '37†.....	68.....	.....
Show Boat (G) 8001.....	Irene Dunne-Allan Jones.....	May 17.....	112.....	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Sutter's Gold (G) 8002.....	Edward Arnold-Binnie Barnes.....	Apr. 13.....	95.....	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Three Smart Girls (G) 1029.....	Deanna Durbin-Ray Milland.....	Dec. 20†.....	84.....	Jan. 30, '37
(Exploitation: Feb. 6, '37, pp. 73, 74; Mar. 13, '37, pp. 78, 82.)				
Two in a Crowd (G) 1010.....	Joel McCrea-Joan Bennett.....	Sept. 13†.....	82.....	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030.....	Henry Hunter-Judith Barrett.....	Aug. 30.....	63.....	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

## Coming

As Good as Married 1012.....	John Boles-Doris Nolan.....	May 9, '37†.....	
California Straight Ahead 1030.....	John Wayne-Louise Latimer.....	May 2, '37†.....	
(See "In the Cutting Room," Feb. 27, '37.)			
Cop, The.....	Robert Wilcox-Nan Grey.....		
Left Handed Law 1045.....	Buck Jones.....	Apr. 18, '37†.....	63.....
Let Them Live 1035.....	Nan Grey-John Howard.....	Apr. 11, '37†.....	
Night Key 1024.....	Boris Karloff-Jean Rogers.....	Apr. 25, '37†.....	
(See "In the Cutting Room," Feb. 20, '37.)			
Oh, Doctor 1013.....	Edward Everett Horton.....	May 23, '37†.....	
Road Back, The 1005.....	Larry Blake-John King.....	May 30, '37†.....	
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6, '37†.....	
Top of the Town 1007.....	George Murphy-Doris Nolan.....	Apr. 18, '37†.....	
(See "In the Cutting Room," Nov. 14.) (See production article, Jan. 23, '37, p. 16.)			
We Have Our Moments 1017.....	Sally Eilers-James Dunn.....	Mar. 28, '37†.....	
(See "In the Cutting Room," Feb. 13, '37.)			
When Love Is Young 1018.....	Virginia Bruce-Kent Taylor.....	Apr. 4, '37†.....	
Wildcat, The 1015.....	Scott Kolk-Jean Rogers.....		
Wings Over Honolulu 1011.....	Wendy Barrie-Ray Milland.....	May 16, '37†.....	



## (THE RELEASE CHART--CONT'D)

## VICTORY

Title	Star	Rel. Date	Running time Minutes	Reviewed
Cheyenne Rides Again.....	Tom Tyler-Lucille Browne.....	Jan. 7, '37.....	7, '37.....	
Flying Fists .....	Herman Brix .....	Jan. 25, '37.....	25, '37.....	
Kelly of the Secret Service.....	Lloyd Hughes-Sheila Mannors.....	June 15.....	15.....	
Phantom of the Range.....	Tom Tyler-Beth Marlon.....	Nov. 28.....	28.....	
Prison Shadows .....	Eddie Nugent-Lucille Lund.....	June 1.....	1.....	
RIP Roarin' Buckaroo.....	Tom Tyler-Beth Marlon.....	Oct. 15.....	15.....	
Silks and Saddles.....	Herman Brix-Toby Wing.....	Dec. 14.....	14.....	
Trail Feud, The.....	Tom Tyler.....	Feb. 18, '37.....	18, '37.....	
Two Minutes to Play.....	Herman Brix-Jeanne Martel.....	Nov. 21.....	21.....	

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801.....	Fredric March-O. de Havilland.....	Aug. 29.....	139.....	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118.....	Barton MacLane-June Travis.....	Sept. 5.....	60.....	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27, '37, p. 82.)				
Big Noise, The (G) 925.....	Guy Kibbee-Warren Hull.....	June 27.....	58.....	Apr. 25
Black Legion (A) 108.....	H. Bogart-E. O'Brien-Moore.....	Jan. 30, '37.....	83.....	Jan. 9, '37
(Exploitation: Jan. 16, '37, p. 76; Mar. 13, '37, pp. 80, 83.)				
Cain and Mabel (G) 102.....	Marion Davies-Clark Gable.....	Sept. 26.....	90.....	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 86.)				
California Mail 930.....	Dick Foran-Linda Perry.....	Nov. 14.....	58.....	
Charge of the Light Brigade				
(G) 901.....	Errol Flynn-O. de Havilland.....	Nov. 7.....	115.....	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16, '37, p. 78; Jan. 23, '37, p. 78; Feb. 6, '37, p. 74.)				
Fugitive in the Sky (G) 120.....	Jean Muir-Warren Hull.....	Nov. 28.....	58.....	Oct. 31
Give Me Your Heart (G) 109.....	Kay Francis-George Brent.....	Sept. 26.....	88.....	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16, '37, p. 73.)				
God's Country and the Woman				
(G) 105.....	George Brent-Beverly Roberts.....	Jan. 16, '37.....	85.....	Dec. 26
(Exploitation: Feb. 13, '37, pp. 84, 85; Feb. 27, '37, p. 80.)				
Great O'Malley, The (G) 110.....	Pat O'Brien-Sybil Jason.....	Feb. 13, '37.....	71.....	Dec. 12
Green Pastures, The (G) 902.....	Rex Ingram.....	Aug. 1.....	93.....	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30, '37, p. 81.)				
Hot Money (G) 926.....	Ress Alexander-Beverly Roberts.....	July 18.....	68.....	Aug. 1
I Married a Doctor (G) 906.....	Pat O'Brien-J. Hutchinsin.....	Apr. 25.....	83.....	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110.....	Margt Lindsay-H. Bogart.....	Oct. 10.....	60.....	Sept. 5
Jailbreak (G) 927.....	Craig Reynolds-June Travis.....	Aug. 8.....	60.....	May 18
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121.....	Anne Nagel-Richard Purcell.....	Dec. 19.....	55.....	Nov. 14
Land Beyond the Law 128.....	Dick Foran-Linda Perry.....	Mar. 13, '37.....	60.....	Mar. 13, '37
Midnight Court (G).....	Ann Dvorak-John Litel.....	Mar. 6, '37.....	60.....	Mar. 13, '37
Midsummer Night's Dream (G) All Star.....		Oct. 8.....	117.....	Oct. 12, '35
(Pictorial: Aug. 3, '35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16, '37, p. 76.)				
One Way Passage (G).....	Kay Francis-William Powell.....	Dec. 12.....	69.....	July 30, '32
(re-issue)				
Pelo Joe (G) 111.....	Joe E. Brown-Carol Hughes.....	Dec. 5.....	65.....	Sept. 26
Public Enemy's Wife (G) 913.....	Pat O'Brien-Margaret Lindsay.....	July 25.....	69.....	June 27
Ready, Willing and Able (G).....	Lee Dixon-Ruby Keeler.....	Mar. 6, '37.....	88.....	Feb. 6, '37
Satan Met a Lady 912.....	Warren William-Bette Davis.....	Aug. 8.....	74.....	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122.....	Glenda Farrell-Barton MacLane.....	Jan. 2, '37.....	59.....	Dec. 5
Sons O' Guns (G) 911.....	Joe E. Brown-Joan Blondell.....	May 30.....	79.....	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Texas Square Playboy (G) 924.....	Warren William-June Travis.....	May 9.....	62.....	Mar. 21
Treachery Rides the Range (G) 929.....	Dick Foran-Paula Stone.....	May 2.....	56.....	Mar. 7

## Coming

Angle Shooter .....	Errol Flynn-Kay Francis.....			
(See production article, Mar. 6, '37, p. 16.)				
Call It a Day (G).....	Olivia de Havilland-I. Hunter.....	Apr. 17, '37.....	90.....	Mar. 13, '37
Dance Charlie Dance.....	Stuart Erwin-Jean Muir.....			
Jeep South, The.....	Gloria Dixon-Claude Rains.....			
Desert Song .....	Frank McHugh.....			
Don't Pull Your Punches (G) 123.....	Barton MacLane-June Travis.....		60.....	Jan. 30, '37
Empty Holsters .....	Dick Foran-Patricia Walthall.....			
Ever Since Eve.....	Marlon Davies.....			
Fly Away Baby.....	Glenda Farrell-Barton MacLane.....			
Footloose Helress .....	Craig Reynolds-Ann Sheridan.....			
Go Getter, The.....	George Brent-Anita Louise.....			
(See "In the Cutting Room," Mar. 6, '37.)				
Kid Galahad .....	Edw. G. Robinson-Bette Davis.....			
King and the Chorus Girl (G).....	Fernand Gravet-Joan Blondell.....	Mar. 27, '37.....	95.....	Mar. 6, '37
Marry the Girl.....	Frank McHugh-Mary Boland.....			
(See "In the Cutting Room," Feb. 13, '37.)				
Melody for Two (G).....	James Melton-Patricia Ellis.....		60.....	Jan. 16, '37
Miracle Mountain .....	Dick Foran-Helen Valks.....			
One Hour of Romance.....	Kay Francis-Ian Hunter.....			
Public Wedding .....	Jane Wyman-William Hopper.....			
Singing Marine, The.....	Dick Powell-Doris Weston.....			
War Lord .....	Boris Karloff-Beverly Roberts.....			
White Bondage (G).....	Jean Muir-Gordon Oliver.....		60.....	Mar. 13, '37

## WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine.....	Ruth Roland-Roland Drew.....	Dec. 21.....	6 ris.....	
I Cover Chinatown.....	Norman Foster.....	Nov. 18.....	7 ris.....	

## WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A).....	Paula Wessely.....	Jan. 28, '37.....	95.....	Feb. 13, '37
Slalom (G).....	Skiing Film.....	Dec. 15.....	66.....	Jan. 23, '37
Treno Popolare .....	Italian Feature.....	Dec. 25.....		

## Coming

Aurora Sul Mare.....	Italian Feature.....			
My Song of Love.....	Tito Schipa.....			
Ninety Degrees South.....	Antarctic Film.....			
Second Bureau.....	Jean Murat-Diane Koreno.....			
Secrets of Stamboul.....	Valerie Hobson.....			
Street Without a Name.....	Constant Remy-Pola Illery.....			
Song of Ceylon.....	Basil Wright.....			

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling the Tune (G).....	Sam Livesay.....	Assoc. British.....		70.....	Aug. 8
Carnival in Flanders (A).....	Francisco Rosay.....	American Tobis.....	Sept. 22.....	93.....	Oct. 8
(Reviewed under the title, "La Kermesse Herolique.")					
Cavalry (G).....	Elisa Cegani.....	United Artists.....		100.....	Sept. 26
Ciboulette (G).....	Simone Berliou.....	Franco-American.....	Sept. 11.....	95.....	Dec. 13
Cloistered (G).....	Best.....		May 19.....	80.....	Nov. 7
Crime Over London (A).....	Margot Grahame.....	United Artists.....		65.....	May 30
Der Kampf (A).....	L. Leebing.....	Amkino.....	Sept. 9.....		Sept. 19
Dominant Sex, The (A).....	Phillips Holmes.....	Asso. British.....		82.....	Feb. 20, '37
Dusty Ermine (A).....	Ronald Squire.....	Twickenham.....		75.....	Oct. 10
Eternal Mask, The (A).....	Mathias Wieman.....	Mayer-Burstyn.....	Jan. 12, '37.....	70.....	Jan. 23, '37
Everything Is Rhythm (G).....	Harry Roy.....	Assoc. British.....		75.....	June 27
Flying Doctor, The (G).....	Charles Farrell.....	20th Century-Fox.....		92.....	Dec. 19
Great Call, The (G).....	Camille Pilotto.....	United Artists.....		90.....	Dec. 5
Greater Promise, A (G).....	Tamarina.....	Amkino.....	Oct. 6.....	90.....	Oct. 17
Gypsies (G).....	Alexander Granach.....	Amkino.....	July 28.....	90.....	Aug. 22
Gypsy (A).....	Roland Young.....	Warner.....			Feb. 13, '37
Gypsy Melody (A).....	Lupe Velez.....	Assoc. British.....		70.....	Aug. 8
Incerldumbre (G).....	Hilda Moreno.....	United Artists.....	Sept. 18.....	70.....	Sept. 26
Interrupted Honeymoon, The					
(A).....	Claude Hulbert.....	British Lion.....		73.....	June 27
It's You I Want (A).....	Seymour Hicks.....	British Lion.....		70.....	Nov. 21
Janosik (G).....	Palo Bielik.....	French.....	Nov. 24.....	82.....	Dec. 5
Juggernaut (A).....	Boris Karloff.....	Twickenham.....		70.....	Oct. 17
La Fusse.....	Femin Gemier.....	French.....	Aug. 1.....	83.....	
Land Without Music (G).....	Richard Tauber.....	General.....		80.....	Oct. 24
La Paloma (G).....	Charles Kullman.....	Casino.....	Oct. 16.....	83.....	Oct. 24
Last Rose, The (G).....	Hanna Ralph.....	Casino.....	Oct. 8.....	102.....	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damiella di Bard (G).....	E. Grammatice.....	Artists.....		85.....	Jan. 9, '37
Les Petits (G).....	Alice Tissot.....	Franco-American.....	Dec. 29.....	90.....	Jan. 23, '37
Love from a Stranger (A).....	Ann Harding.....	United Artists.....		77.....	Feb. 13, '37
Loves of Toni, The (A).....	Celia Montalvan.....	Metropolis.....	Nov. 4.....	70.....	Nov. 14
Man in the Mirror (A).....	E. E. Horton.....	Twickenham.....		75.....	Jan. 18, '37
Marriage of Corbal, The					
(A).....	Nils Asther.....	General.....		80.....	June 18
Mill on the Floss, The (G).....	Frank Lawton.....	National.....		90.....	Feb. 13, '37
My Song Goes Round the					
World (G).....	Joseph Schmidt.....	Casino.....	Sept. 24.....	87.....	Oct. 10
(Reviewed under the title, "Ein Lied geht um die Welt.")					
Nightingale (G).....	V. Ivashova.....	Amkino.....	Nov. 2.....	96.....	Nov. 14
Orphan of the Wilderness.....	Gwen Munro.....	British Empire.....	Jan. 29, '37.....	85.....	Mar. 6, '37
Pension Mimesas (A).....	Francisco Rosay.....	Franco-American.....	May 5.....	93.....	May 5
Prenez Garde a la Peinture.....	Simone Simon.....	French.....	Aug. 1.....	86.....	
Prisoners (G).....	A. I. Chaban.....	Amkino.....	Feb. 18, '37.....	93.....	Feb. 27, '37
Raggen-Det Ar Jag Det					
(A).....	N. Wahlbom.....	Scandinavian.....	May 21.....	83.....	May 30
Revolutionists (G).....	V. V. Schukin.....	Amkino.....	Dec. '35.....	100.....	Feb. 8, '37
Robber Symphony, The (G).....	George Graves.....	Concordia.....		125.....	May 9
Romance in the House of					
Hapsburg, A.....	Paul Otto.....	Casino.....	Oct. 9.....	81.....	Oct. 17
(Reviewed under the title, "Ein Liebesroman im Hause Hapsburg.")					
Royal Waltz (G).....	Paul Hoerbiger.....	Ufa.....	Apr. 9.....	81.....	Apr. 25
Sensation (A).....	John Lodge.....	Wardour.....		75.....	Jan. 23, '37
Skargards (A).....	Gideon Wahlberg.....	Scandinavian.....	Apr. 7.....	90.....	Apr. 18
Song of Freedom, The (G).....	Paul Robeson.....	British Lion.....		80.....	Sept. 8
Song of Mengolia, A (A).....	Tseven Rabdan.....	Amkino.....	Nov. 20.....	90.....	Dec. 19
Southern Mail (A).....	Richard Willm.....	Solar.....		100.....	Feb. 20, '37
Soviet News (G).....	Richard Willm.....	Amkino.....	Apr. 10.....	70.....	Apr. 25
Spain in Flames (A).....	Richard Willm.....	Amkino.....	Jan. 28, '37.....	63.....	Feb. 13, '37
Spy of Napoleon (G).....	Richard Barthelmess.....	Twickenham.....		98.....	Oct. 10
Star Fell from Heaven, A					
(G).....	Florine McKinney.....	Assoc. British.....		70.....	June 27
Tenth Man, The (G).....	John Lodge.....	Assoc. British.....			Aug. 29
There on the Big Ranch (G).....	Tito Gulzar.....	Bustamente.....		105.....	Nov. 1
30 Seconds of Love (G).....	Elsa Merlini.....	E. J. A.....		80.....	Jan. 2, '37
This'll Make You Whistle					
(A).....	Jack Buchanan.....	Wilcox.....		78.....	Jan. 9, '37
Three Maxims, The (G).....	Anna Neagle.....	General.....		87.....	Aug. 1
Two's Company (G).....	Ned Sparks.....	B. & D.....			May 16
Waltz for You, A (G).....	Louis Graveure.....	Casino.....	Sept. 25.....	94.....	Oct. 3
(Reviewed under the title, "Ein Walzer fuer Dich.")					
We Are from Kronstadt					
(G).....	V. Zalchikov.....	Amkino.....	Apr. 30.....	83.....	May 16
White Squadron (G).....	Antonie Centa.....	E. N. I. C.....		85.....	Dec. 26
Yellow Cruise, The (G).....	French.....		Nov. 17.....	90.....	Dec. 5



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

## CELEBRITY

Title	Rel. Date	Min.
Dick Whittington's Cat (5-18)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

## COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 4—Major Google (5-18)	May 24	6½

## BROADWAY COMEDIES

Am I Having Fun (11-21)	Sept. 18	20
Andy Clyde		
Ay Tank Ay Go (1-23-37)	Dec. 4	18½

(All Star)		
Champ's a Champ, The	June 20	18

(All Star)		
Oleander in the Court	May 30	17

(3 Stooges)		
Dizzy Doctors	Mar. 19	37

Debbie Trouble		
Andy Clyde		
False Alarm (10-10)	Aug. 16	10

(3 Stooges)		
Fibbing Fibbers (12-5)	Oct. 19	18

Walter Catlett		
Free Rent (1-30-37)	Dec. 20	18

(All Star)		
Grips, Grunts and Groans	Jan. 15	37

Knee Action (2-27-37)	Jan. 9	37
Andy Clyde		
Love Comes to Moeaville	Nov. 14	18

(1-2-37)		
Midnight Blunders (5-18)	Apr. 21	17

(All Star)		
Mister Smarty (8-1)	July 15	18

Andy Clyde		
Oh, Duchess (11-21)	Oct. 9	20

Pelly Moran		
Pain in the Pullman, A	June 27	18

(3 Stooges)		
Peppery Salt, The (6-20)	May 15	18

Andy Clyde		
Saller Made	Feb. 12	37

Pelly Moran		
Slippery Silks (2-20-37)	Dec. 27	17½

(3 Stooges)		
Stuck in the Sticks	Mar. 26	37

Super Snooper, The	Feb. 25	37
El Brendel		
Unrelated Relations	Jan. 9	18

(All Star)		
Whoops, I'm an Indian (11-14)	Sept. 11	2 rls.

(3 Stooges)		
COLOR RHAPSODIES		

Birds in Love (11-14)	Oct. 28	7½
Bon Bon Parade	Nov. 26	8½

Boy and His Dog, A	Dec. 23	7
(1-9-37)		
Gifts from the Air	Jan. 1	37

In My Gondola (10-17)	Sept. 3	8
Glee Worms	June 24	7

Merry Manikins	Mar. 19	37
Merry Mutineers (11-7)	Oct. 2	7

Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29	37

Two Lazy Crows (11-28)	Nov. 26	7
Untrained Seal, The (8-1)	July 26	7

## COLUMBIA TOURS

Gold Quest of the Ages		
(2-27-37)	Jan. 28	37

Star Gazers (11-7)	Oct. 15	10
When the West Was Young	Mar. 5	37

Wonder Spots of America (11-14)	Sept. 4	1 r.
COURT OF HUMAN RELATIONS		

Mad Money (9-5)	Sept. 4	11½
Runway Marriage, The (1-10-37)	Dec. 18	10

Wedding Deal, The	Feb. 26	37
FEATURETTES		

Community Sing (No. 1) (2-27-37)	Jan. 17	37
Community Sing (No. 2)	Feb. 19	37

Story of Nerton I, Emperor of the United States (2-9-37)	Dec. 18	8
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Title	Rel. Date	Min.
KRAZY KAT CARTOONS		

13. Peace Conference	Apr. 10	7
(re-issue)		

14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24	7

16. Merry Cafe (1-23-37)	Dec. 26	7
17. Lyin' Hunter, The	Feb. 2	37

## NEW WORLD OF SPORT SERIES

Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22	37

Fleet Hoofs	Mar. 5	37
Football Flashes (10-10)	Aug. 30	10

Fun in the Water	Mar. 28	37
Golfing Rhythm (6-20)	May 15	10

Hold 'Em Cowboy (11-14)	Sept. 25	10
Little Champs (8-29)	Aug. 10	10

Plane Devils (1-9-37)	Nov. 28	9½
Skating Is Believing (11-14)	Oct. 26	10

Scrambled Legs	Feb. 22	37
Speed Mad	Apr. 17	10

Sport Maple	June 13	9½
Touring the Sport World (7-25)	July 11	10

## SCRAPPY CARTOONS

Dizzy Ducks (12-19)	Nov. 28	8½
Looney Balloonists (11-28)	Sept. 24	7

Playing Politics (8-1)	July 8	7
Puttin' Out the Kitten	Mar. 26	37

Scrappy's Camera Troubles (6-20)	June 5	7
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## SCREEN SNAPSHOTS

No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 28	10

No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

## SCREEN SNAPSHOTS (New Series)

No. 1—(11-14)	Sept. 11	10
No. 2—(11-21)	Oct. 23	10

No. 3—(1-9-37)	Nov. 28	10
No. 4—(2-6-37)	Dec. 28	10

No. 5—(2-27-37)	Jan. 22	37
No. 6—	Feb. 19	37

No. 7—	Mar. 23	37
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## SPECIAL

Belgium (3-6-37)	Dec. 25	8½
Castle Town of France (2-20-37)	Nov. 1	8½

Old Paris and Berne (2-20-37)	Dec. 18	8½
Robinson Crusoe (12-5)	Sept. 7	3 rls.

## DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10

Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10

## POPULAR SCIENCE FOREIGN

(Cinecolor)		
No. 1—	Sept. 15	9

## EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		

Sleepless Hollow	May 8	16
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## MUSICAL COMEDIES

Home on the Range (8-20)	June 5	21
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## SONG AND COMEDY HITS

Alpine Rendezvous	Aug. 1	11
Dental Follies	Feb. 26	37

Gifts in Rhythm	Oct. 23	10
Goin' Native	Aug. 28	11

Pink Lemonade (9-24)	Sept. 18	11
Play! Girls	Nov. 6	11

Queen's Birthday, The	Aug. 14	10
Ring Goes 'Round, The	Aug. 21	10

See Uncle Sel (2-8-37)	Jan. 29	37
Striker You're Out (4-9-37)	Dec. 11	11

## PAUL TERRY-TOONS

Big Game Hunt, The	Feb. 19	37
Book Shop, The (1-30-37)	Feb. 5	37

Bug Carnival	Apr. 16	37
Bully Frog, A (10-10)	Sept. 18	8

Busy Bee, The	Mar. 28	8
Coronation, The	May 14	37

Farmer Al Falfa In the Health Farm	Sept. 4	6
Farmer Al Falfa In the Hot Spell	July 10	8

Farmer Al Falfa and the Runt	May 15	8
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Title	Rel. Date	Min.
Farmer Al Falfa's Prize Package	July 31	8

Farmer Al Falfa's Twentieth Anniversary	Nov. 27	7
Flying South	Mar. 19	37

Kiko Fells the Fox (11-7)	Oct. 2	6
Kiko the Kangaroo In a Battle Royal (11-21)	Oct. 30	7

Kiko the Kangaroo In Skunked Again	Dec. 29	7
Kiko and the Honey Bears (9-22)	Aug. 21	8

Hay Ride, The	Apr. 2	37
Puddy the Pup and the Gypsies	July 24	6

Puddy the Pup In Cats In a Bag (12-28)	Dec. 11	7
Puddy the Pup In Sunken Treasures	Oct. 16	8

Red Hot Music	Mar. 5	37
Robin Hood In an Arrow Escape (11-21)	Nov. 13	7

Rolling Stones	May 1	8
Sailor's Home, The (8-13)	June 12	8

Salty McGulre	Jan. 6	37
School Birds	Apr. 30	37

Tin Can Tourist, The (2-6-37)	Jan. 22	37
Tough Egg, A	June 26	6

## TREASURE CHEST

Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-28)	Dec. 13	11

Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7	10

Krazi-Inventions (10-31)	Oct. 9	11
Legend of the Lel (1-2-37)	Dec. 4	11

Nature's Songsters (9-23)	Sept. 4	8
Songs of the Danube	Apr. 9	37

Sports in the Alps (10-10)	Sept. 11	9
Symphony in Snow (11-7)	Oct. 16	9

## TUENDO COMEDIES

Rail Birds (8-13)	May 22	18
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## TWO-REEL COMEDIES

Amuse Yourself	Nov. 27	20
Any Old Port (1-2-37)	Nov. 6	18

Bashful Buddies	Aug. 7	17
Big Courtship, The	Feb. 19	37

Blue Blazes	Aug. 21	19
Boy, Oh Boy (9-22)	Aug. 14	19

Chemist, The (9-24)	Oct. 9	19
Comic Artist's Home Life	Apr. 9	37

Olamonds In the Rough	Sept. 25	19
Olto	Feb. 12	37

Fun's Fun (2-6-37)	Feb. 5	37
Gags and Gals (10-3)	Sept. 11	20

Happy Heels (8-22)	Aug. 1	18
High-C Heneymoon	Jan. 1	37

Hi-ya Ooc?	Apr. 23	37
Hold It	Jan. 29	37

It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8	37

Just the Type	Dec. 4	20
Love Nest on Wheels	Mar. 26	37

Man to Man	Feb. 26	37
Melody Girl	Apr. 16	37

Mixed Maple (12-19)	Nov. 20	17
Modern Home (11-28)	Nov. 13	19

Off the Horses	Mar. 5	37
Parked in Parade	Aug. 20	19

Peaceful Relations	June 19	18
Pixilated	Mar. 19	37

Practically Perfect (1-30-37)	Jan. 15	37
Rah Rah Rhythm (11-21)	Oct. 23	18

Ready to Serve	Mar. 12	37
Screen Test, The (12-19)	Dec. 13	19

Spring Is Here	Oct. 30	20
Sure Cure	Apr. 30	37

Transatlantic Love	Dec. 25	20
Wacky Family, The (9-28)	Sept. 4	20

Whose Baby Are You? (11-7)	Oct. 2	18
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## HOFFBERG

Title	Rel. Date	Min.
Bamboo		11½

Busy Spots In Florida	Jan. 20	37
Carillon Makers	Aug. 15	12

Floridian Curiousities	Jan. 10	37
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## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Gilding the Lily.....	Feb. 8, '37	10
Hurling (1-9-37).....	Nov. 14	10
Killer Dog (9-5).....	Aug. 29	10
Olympic Ski Champions (11-7).....	Oct. 31	10
Penny Wisdom.....	Apr. 10	37
Ski Skill.....	Oct. 10	10
Sports on Ice.....	Oct. 10	10
Wanted—A Master (1-2-37).....	Dec. 26	10

## SPECIAL

Audiescpiiks (1-18).....	8
Servant of the People.....	Apr. 9, '37
(Exploitation: Feb. 27, '37, p. 87.)	

## TABLOID MUSICALS

Annie Laurie (1-9-37).....	Oct. 31	10
Bars and Stripes.....	Feb. 20, '37	11
Dancing on the Ceiling.....	Jan. 2, '37	9
Every Sunday.....	Nov. 28	10
Little Maestro.....	Mar. 27, '37	11
New Shoes (6-6).....	Sept. 5	11
Swing Banditry (9-5).....	Sept. 19	11

## PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human.....	Nov. 20	7
Grampy's Indoor Outing.....	Oct. 18	7
Happy You and Merry Me (9-22).....	Aug. 21	7
House Cleaning Blues.....	Jan. 15, '37	11
Hot Air Salesman, The.....	Mar. 12, '37	11
Making Friends.....	Oct. 18	7
Mere Pep.....	June 19	6
Pudgy Takes a Bow-Wow.....	Apr. 9, '37	11
Song a Day, A.....	May 22	7
Training Pigeons.....	Sept. 18	7
Whoops! I'm a Cowboy.....	Feb. 12, '37	11
You're Not Built That Way.....	July 17	8

## COLOR CLASSICS

Bunny-Mooning (3-13-37).....	Feb. 12, '37	7
Chicken a la King.....	Apr. 16, '37	11
Christmas Comes But Once a Year.....	Oct. 4	8
Cabweb Hotel, The.....	May 15	8
Greedy Humpty Dumpty.....	July 10	8
Hawaiian Birds.....	Aug. 28	9
Play Safe.....	Oct. 16	7
Somewhere in Dreamland.....	Jan. 17	9

## HEADLINERS

Blue Velvet Music.....	Apr. 9, '37	11
Mark Warnow and Orch.		
Gypsy Bevels (8-22).....	Aug. 7	11
Kneek, Kneek, Who's There.....	Sept. 18	11
Vincent Lopez and Orch.		
Lucky Starters.....	May 22	10
Baby Leroy-Bennie Bart- lett - David Holt - Betty Holt - Billy Lee - Virginia Weidler		
Musical Charmers.....	Oct. 9	11
Phil Spitalny and Girl Orch.		
Musical Fables.....	July 3	11
Ina Ray Hutton and Her Melodians		
Musie by Morgan.....	Feb. 12, '37	11
Ruoo Mergan and Orch.		
Musie In the Morgan Manner.....	June 12	11
Russ Morgan and Orch.		
Musie, Musie Everywhere.....	Dec. 18	11
Clyde Lucac and Orch.		
Musie Over Broadway.....	Aug. 28	10
George Hall and Orch.		
Play, Den (8-15).....	July 31	10
Don Bester and Orch.		
Rah, Rah, Football.....	Oct. 30	10
Will Osborne and Colleagues		
Song Hits on Parade.....	Jan. 15, '37	11
Freddie Rich and Orch.		
Star Reporter in Hollywood (11-21).....	Nov. 20	10
Ted Hualing-Bennie Bart- lett-Oerthy Lamour		
Star Reporter, The, No. 2.....	Mar. 12, '37	11
Yankee Doodle Rhapsody.....	May 1	11
Ferde Grofe and Orch.		

## MUSICAL ROMANCE

(Technicolor)

In Old Wyoming (2-27-37).....	Jan. 15, '37	9
Lever's Paradise.....	Sept. 11	10
Schubert's Serenade.....	Nov. 13	10
Title	Rel. Date	Min.
Trees.....	Mar. 19, '37	11
Western Sketches.....	Nov. 20	11

## PARAGRAPHS

Broadway Highlights, No. 8.....	Dec. 11	11
Broadway Highlights, No. 9.....		11

It's a Living.....	Mar. 5, '37	11
Lulu's Love.....	Aug. 14	18
Madison Sq. Garden.....	Dec. 11	11
Nobody Home.....	Apr. 2, '37	11
Rhythm of the River.....	Oct. 9	10
Safety in the Air.....	Apr. 30, '37	11
Sailor Shorty.....	Oct. 23	10
Snow.....	Jan. 8, '37	11
Straight as an Arrow (11-21).....	Oct. 9	10
That's Their Business.....	Nov. 13	11
Where Champions Meet (2-20-37).....	Jan. 8, '37	9
Where Snow Is King.....	Feb. 5, '37	11

## PARAMOUNT PICTORIAL

No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc.....	May 22	11
No. 12—Meet the Pelican— Viola Mitchell—Stool Suito.....	June 19	10
No. 13.....	July 17	11

## PARAMOUNT PICTORIAL (New Series)

No. 1—What's Afoot— Golden Acres—Oen Baker (8-22).....	Aug. 21	10
No. 2—Solence to the Rescue—Frozen Fog— Keyo to Concentrating.....	Sept. 18	10
No. 3—Mloe Christopher Columbus—Take a Num- ber—Keep Out! Llene.....	Oct. 16	10
No. 4—A Modern Menster —Furs on Parade—All A-Board.....	Nov. 13	10
No. 5—Bamboo—Clamdig- gero' Rodoe—Vienna Boyo' Choir.....	Dec. 5	10
No. 6—Cornering a Killer —Twilight—Let's All Learn to Ski.....	Jan. 3, '37	11
No. 7.....	Feb. 12, '37	11
No. 8.....	Mar. 12, '37	11
No. 9.....	Apr. 9, '37	11

## PARAMOUNT VARIETIES

Dangerous Jobs.....	May 1	9
Fashlono In Love.....	July 24	8
Peedle, The.....	May 22	10
Rhythm Party, The.....	June 26	9
Sherty at the Seashore.....	July 10	9

## POPEYE THE SAILOR

Bridge Ahey!.....	May 1	8
Hold the Wire.....	Oct. 23	7
Hospitality.....	Apr. 16, '37	11
I'm in the Army Now.....	Dec. 25	7
I Wanna Be a Lifeguard.....	June 26	7
Let's Get Movin'.....	July 24	7
Little Sweet Pea.....	Sept. 25	7
My Artlotical Temperature.....	Mar. 19, '37	11
Never Kick a Woman.....	Aug. 28	7
Organ Grinder's Swing (3-6-37).....	Feb. 19, '37	7
Paneless Window Washer, The (2-27-37).....	Jan. 22, '37	7
Popeye the Saller Meets Sinbad the Sailor (11-14).....	Nov. 27	17
(Technicolor special)		
Spinach Roadster, The.....	Nov. 27	7
What, No Spinach?.....	May 29	7

## PARAMOUNT SOUND NEWS

Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 5.....	May 29	10
No. 6.....	July 17	10

## POPULAR SCIENCE (New Series)

No. 1 (8-22).....	Aug. 28	11
No. 2 (11-28).....	Oct. 30	10
No. 3.....	Dec. 25	11
No. 4.....	Feb. 26, '37	11
No. 5.....	Apr. 30, '37	11

## SCREEN SONGS

Hills of Old Wyoming, The (8-22).....	July 31	10
The Westerners		
I Can't Escape from You.....	Sept. 25	8
Joe Richman and Orch.		
I Don't Want to Make History.....	May 22	10
F. Lopez and Orchestra		
I Feel Like a Feather In the Breeze.....	Mar. 27	7
Jack Denny and Orchestra		
Never Should Have Told You (3-6-37).....	Jan. 29, '37	8
Talking Through My Heart.....	Nov. 27	7
Dick Stabile and Orch.		
Twilight on the Trail.....	Mar. 26, '37	11
The Westerners		

Title	Rel. Date	Min.
GRANTLANO RICE SPORTLIGHTS (NEW SERIES)		
No. 23—Sun Chasers.....	Apr. 10	10
No. 24—Catching Trouble.....	May 8	10
No. 25—River of Thrills.....	June 5	10
No. 26—Sporting Compari- sons.....	July 3	10
No. 27—Neptune's Scholars (8-22).....	Aug. 7	10
No. 28—Lucky Spills.....	Sept. 4	10
No. 29—Fighting Marlin.....	Oct. 2	10
No. 30—Sporting Quiz (11-21).....	Nov. 8	10
No. 31—Chimp Champs.....	Dec. 4	10
No. 32—Sporting Pals.....	Jan. 1, '37	11
No. 33—Underwater Ro- mance, An (3-6-37).....		
No. 34—On the Nose (3-13-37).....	Feb. 26, '37	10
No. 35—Galloping Gauchos.....	Mar. 26, '37	11

## RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 23.....	Apr. 3	5
No. 24.....	May 29	5
No. 25.....	July 10	5

## EASY ACES

Etiquette.....	Nov. 29	9
Feel Your Friends.....	June 9	10
Job's a Job, A.....	May 22	10

## HEADLINER SERIES

No. 5—Bad Medicine.....	May 22	15
No. 6—Sleepy Time.....	July 24	20

(1936-37)

1—Lafalaloosa.....	Nov. 20	16
2—Singing in the Air.....	Feb. 19, '37	19
3—Rhythm on the Rampage.....	Apr. 2, '37	18

## EDGAR KENNEDY COMEDIES

Bad Housekeeping .....	19.....
Dummy Ache .....	July 10.....18.....
High Bear Pressure .....	May 8.....18.....
Hillbilly Goat (1-23-37).....	Jan. 15,'37.....18.....
Locks and Bonds .....	Apr. 16,'37.....19.....
Vocalizing (10-10) .....	Oct. 23.....20½.....
Will Power (3-14) .....	Mar. 6.....15½.....
MAJOR BOWES AMATEUR PARADE	
No. 1 .....	May 1.....9.....
No. 2 .....	June 5.....10.....
No. 3 .....	July 3.....10.....

## MARCH OF TIME

No. 4.....	Apr. 17	21
No. 5.....	May 15	21
No. 6.....	June 12	23
No. 7.....	July 10	21
No. 8.....	Aug. 7	21

(1936-37)

No. 1.....	Sept. 4	23
No. 2.....	Oct. 21	21½
No. 3.....	Nov. 3	21
No. 4 (12-12).....	Nov. 27	22
No. 5.....	Dec. 25	19
No. 6.....	Jan. 22, '37	19
No. 7.....	Feb. 10, '37	21

## PATHE NEWS

Released twice a week

## PATHE REVIEWS

Released once a month

## PATHE TOPICS

Released seven times a year

## RADIO FLASH COMEDIES

Dog Blight.....	June 12	18
Don't Be Like That (1-30-37).....	Dec. 4	18
Fight Is Right (5-2).....	Apr. 10	17
Horse Play.....	Mar. 19, '37	16
Who's Looney Now?.....	Sept. 4	18

## RADIO MUSICAL COMEDIES

Camp Meetin' (10-3).....	Oct. 9	18
Deep South (1-23-37).....	Jan. 1, '37	17
Melody in May (2-1).....	May 1	19
Swing It.....	July 3	18
That Man Samson.....		19

## RAINBOW PARADE CARTOONS

Bold King Cole.....	May 29	7
Cupid Gets Her Man.....	July 24	7
Inlawful.....	Apr. 30, '37	
It's a Greek Life (3-28).....	Aug. 2	7
Neptune Nonsense (3-28).....	Apr. 17	8
Toonerville Picnic.....	Oct. 2	7
Trolley Ahoy.....	July 3	8
Wall's Welcome, A.....	June 19	7

## SMART SET

And So to Wed.....	June 19	19
Framing Father (2-29).....	Apr. 17	18½
Grandma's Buoy (1-2-37).....	Dec. 18	18
So and Sew.....	Sept. 18	15

Title	Rel. Date	Min.
SPORTS WITH BILL CORUM		
Foreign Sports.....	Apr. 9, '37	11
Goals for Gold and Glory.....	Oct. 30	11
High, Wide and Dashing.....	Sept. 4	9
Ieman, The.....	Jan. 15, '37	9
Ladies Oay.....	Dec. 18	11
Never Catch the Rabbit (5-2).....	Apr. 24	11
Pardon My Spray (10-10).....	Oct. 2	10
Putting on the Dog.....	Feb. 12, '37	10
Row, Mr. Row.....	June 19	11
Saratoga Summers.....		
Singing Wheels (12-26).....	Nov. 20	11

## STRUGGLE TO LIVE

Deadly Femaleo.....	Nov. 13	9½
Forest Gangsters (1-23-37).....	Jan. 8, '37	9
Living Jewels.....	June 12	10
Underground Farmero.....	Apr. 17	9
Swamp Land.....	Sept. 18	9

## SUPERBA COMEDIES

Bridal Grief.....	Feb. 5, '37	11
Listen to Freezin' (8-15).....	July 31	15
One Live Ghost.....	Nov. 6	21
Wholesaling Along.....	May 29	17

## WORLD ON PARADE

Geld Mania (1-16-37).....	Dec. 25	11
Graveyard of Ships (1-2-37).....	Nov. 27	11
Heart of the Sierras.....	Nov. 6	11
Manhattan Waterfront.....	Feb. 19, '37	11
Mt. Vernon.....	Mar. 19, '37	10
Romantic Mexico.....	Jan. 22, '37	10
Trinidad.....	Sept. 11	10
Venice of the North.....	May 15	10
Washington in Virginia (10-3).....	Oct. 9	10

## STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seashore (1-9-37).....		11
DYNAMIC		
Wonderland of Gaspe (6-13).....		11
FILM EXCHANGE		
Ski-Esta (1-2-37).....		10

## 20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World.....	Nov. 13	10
Looking for Trouble.....	Dec. 18	10
Pacing the Thoroughbreds.....	Sept. 25	10
Scurrying the Skleeo.....	Aug. 14	10
Ski Parade, The.....	Feb. 5, '37	10
Sports Headliners of 1936 (11-21).....	Oct. 30	10

## MAGIC CARPET SERIES

Irish Pastoral (8-22).....	Aug. 7	9½
Land of Genghis Khan (2-6-37).....	Dec. 18	10
Memories of Spain (10-3).....	Sept. 18	10
Philippine Fantasy (11-7).....	Sept. 25	10
Touring Brazil (12-19).....	Nov. 13	10
Western Grandeur.....	Feb. 5, '37	10

## UNITED ARTISTS



## (THE RELEASE CHART--CONT'D)

Title Rel. Date Min.  
110. More Kittens (1-9-37).....8½..

## UNIVERSAL

Title Rel. Date Min.  
GOING PLACES with LOWELL THOMAS  
No. 20 (3-28).....Apr. 20.....9...  
No. 21.....June 8.....9...  
No. 22.....June 22.....9...  
No. 23 (7-11).....July 6.....10...  
No. 24 (7-18).....July 20.....10...  
No. 25 (8-15).....Aug. 3.....10...  
No. 26.....Aug. 17.....10...  
No. 27 (10-10).....Sept. 14.....9...  
No. 28 (10-17).....Oct. 19.....8...  
No. 29.....Oct. 26.....9...  
No. 30.....Nov. 23.....10...  
No. 31.....Dec. 21.....9...  
No. 32 (2-6-37).....Feb. 1, '37.....9½...  
No. 33.....Mar. 15, '37.....9...  
No. 34.....Mar. 22, '37.....8...  
No. 35.....Apr. 12, '37.....

## MEANY-MINY-MOE CARTOONS

Big Race, The (3-13-37).....Mar. 3, '37.....7...  
Golfers, The (2-13-37).....Jan. 11, '37.....8½...  
House of Magic (2-13-37).....Feb. 8, '37.....8...  
Knights for a Day (1-9-37).....Dec. 28.....10...  
Lumber Camp.....Mar. 15, '37.....7...  
Turkey Dinner.....Nov. 30.....10...  
Bargain Matinee.....Apr. 4, '37.....

## MENTONE MUSICAL COMEDIES

Bargain Matinee.....Apr. 4, '37.....10...  
Filippa's Follies (7-11).....July 15.....18...  
Fun Begins at Home.....Feb. 17, '37.....10...  
Fun in the Fire House  
(11-7).....Oct. 28.....10...  
Gus Van's Garden Party  
(10-10).....Sept. 21.....11...  
It's on the Record.....Mar. 17, '37.....  
Marine Follies.....Apr. 29.....19...  
Musical Airways (10-10).....Sept. 30.....11...  
Royal Cafe.....Nov. 25.....10...  
School for Swing (2-6-37).....Jan. 20, '37.....10...  
Teddy Bergman Inter-  
national Broadcast (6-6).....June 3.....20...  
Television Highlights.....Dec. 23.....10...  
Vaud-O-Mat, The (3-28).....Apr. 8.....16...  
OSWALD CARTOONS

Battle Royal (7-18).....June 22.....7...  
Barnyard Five.....Apr. 20.....7...  
Beachcombers (10-3).....Oct. 5.....9...  
Birthday Party, The.....Mar. 29, '37.....  
Quack Hunt (3-13-37).....Mar. 8, '37.....7...  
Everybody Sing (1-30-37).....Feb. 22, '37.....7...  
Farming Fools.....May 25.....7...  
Fun House, The.....May 4.....7...  
Gopher Trouble.....Nov. 30.....7...  
Kiddle Revue.....Sept. 21.....7...  
Music Hath Charms (8-8).....Sept. 7.....8...  
Night Life of the Bugs  
(10-3).....Oct. 9.....8...  
Puppet Show (10-13).....Nov. 2.....8...  
Unpopular Mechanic (10-17).....Nov. 6.....8...

## STRANGER THAN FICTION SERIES

No. 19—Novelty (3-28).....Apr. 13.....9...  
No. 20—Novelty.....June 1.....9...  
No. 21—Novelty.....June 15.....9...  
No. 22—Novelty.....July 29.....9...  
No. 23—Novelty (7-11).....July 13.....10...  
No. 24—Novelty (7-18).....July 27.....10...  
No. 25—Novelty (8-1).....Aug. 10.....10...  
No. 26—Novelty (8-8).....Aug. 24.....9...  
No. 27—Novelty.....Sept. 28.....8...  
No. 28—Novelty (9-24).....Oct. 12.....8½...  
No. 29—Novelty (9-24).....Oct. 19.....8½...  
No. 30—Novelty (12-28).....Dec. 7.....10...  
No. 31—Novelty (1-2-37).....Jan. 4, '37.....9...  
No. 32—Novelty (1-30-37).....Feb. 1, '37.....9...  
No. 33—Novelty (2-13-37).....Mar. 1, '37.....9...  
No. 34—Novelty.....Mar. 29, '37.....9...  
No. 35—Novelty.....Apr. 26, '37.....

## UNIVERSAL SPECIAL

King Edward the VIII.....Dec. 14.....9½...  
You Can't Get Away  
With It.....Nov. 30.....25...

## VITAPHONE

Title Rel. Date Min.  
BIG TIME VAUDEVILLE REEL  
Vitaphone Entertainers  
(7-11).....June 27.....1 r.l.  
Sylvia Froos  
Vitaphone Hippodrome.....May 2.....11...  
Molly Picon-Johnny Lee  
Vitaphone Topnotchers (2-1).....May 30.....  
Vitaphone Stageshow.....July 25.....1 r.l.  
Vitaphone Galettes.....Sept. 19.....11...  
Jack Pepper  
Vitaphone Internationals.....Oct. 17.....11...  
Holtz-Lee  
Vaudeville Is Back.....Nov. 14.....11...

Johnny Perkins  
Vaude-Villains.....Oct. 12.....10...  
Marty May  
Reel Vaudeville (1-30-37).....Jan. 2, '37.....11...  
Harry Rose  
Title Rel. Date Min.  
Bed-Time Vaudeville  
(2-20-37).....Jan. 30, '37.....11...  
Bring On the Girls.....Mar. 6, '37.....1 r.l.  
Edgar Bergen

## BIG V. COMEDIES

Slum Fun.....Apr. 11.....21...  
Johnny Berkes-  
Charles O'Donnell  
Absorbing Junior.....May 9.....21...  
Shemp Howard-  
Johnny Berkes  
Joe Palooka in Here's How.....June 6.....21...  
Shemp Howard-  
Robert Norton  
Wife of the Party, The  
(6-22).....June 20.....22...  
Ken Murray  
Good Old Plumbertime,  
The.....July 11.....20...  
Johnny Berkes  
Oily Bird, The.....July 25.....20...  
Ken Murray  
Joe Palooka in Punch and  
Beauty.....Aug. 15.....20...  
Shemp Howard-  
Robert Norton  
Oough-Nuts.....Nov. 14.....21...  
Yacht Club Boys

## BROADWAY BREVIETTES

Black Network, The.....Apr. 4.....22...  
Nina Mae McKinney-  
Nicholas Bros.  
College Dads.....Apr. 11.....21...  
Leon Janney  
Double Crossky, The.....Apr. 18.....21...  
Olga Baclanova  
I'm Much Obligated.....May 2.....21...  
Vera Van-George Debbis  
Maid for a Day.....May 23.....20...  
Grace Hayes  
City's Slicker, The.....May 30.....2 r.l.  
Oawn O'Day-Radio Rubes  
Romance in the Air.....May 16.....  
Winl Shaw-Phil Regan  
Changing of the Guard  
(5-18).....June 6.....20...  
Sybil Jason  
Rhythmhits.....June 13.....2 r.l.  
Hal LeRoy-Toby Wing  
Song of a Nation, The  
(6-20).....July 4.....20...  
Donald Woods-  
Claire Odd  
When You're Single.....July 18.....2 r.l.  
Cross and Dunn  
Shake Mr. Shakespeare  
(7-11).....Aug. 22.....20...  
Carolyn Marsh  
Eehe Mountain.....Aug. 29.....20...  
Fred Lawrence-Rosalind Marquis  
Rush Hour Rhapsody (9-19).....Sept. 5.....19...  
Jean Sargent  
Joe Palooka in "The  
Choke's on You" (9-19).....Sept. 12.....21...  
Shemp Howard-  
Robert Norton  
Backyard Broadcast, The  
(9-5).....Sept. 26.....21...  
Say It With Candy.....Oct. 3.....20...  
Virginia Verrill  
Sheik to Sheik.....Oct. 10.....21...  
Georges Metaxa  
Can't Think of It.....Oct. 24.....18...  
Ken Murray-Oswald  
Captain Bluebeard.....Feb. 13, '37.....  
George Price  
Sunday Round-up, The.....Oct. 31.....18...  
Dick Foran-Linda Perry  
Sweethearts and Flowers.....Nov. 7.....20...  
Regis Toomey-  
Prelsser Sisters  
That's Pictures (8-29).....Nov. 21.....21...  
Jay C. Filppen  
Joe Palooka in "The  
Blonde Bomber".....Nov. 28.....21...  
Shemp Howard-  
Robert Norton  
Here Comes the Circus.....Dec. 5.....18...  
"Poodles" Hanneford  
"Give Me Liberty".....Dec. 19.....22...  
John Littel  
It's All Over Now (2-8-37).....Dec. 26.....20...  
Dan Healy  
Joe and Asbestos in  
"A Horse's Tale"  
(2-13-37).....Jan. 9, '37.....20...  
Harry Gribbon-  
Hamtree Harrington

Title Rel. Date Min.  
Pretty Pretender, The  
(2-13-37).....Jan. 23, '37.....21...  
Bernice Claire  
Joe Palooka in "Kick Me  
Again" (3-6-37).....Feb. 6, '37.....21...  
Shemp Howard-  
Robert Norton  
Captain Bluebeard.....Feb. 3, '37.....  
George Price  
Swing for Sale (3-13-37).....Feb. 27, '37.....20...  
Hal LeRoy  
Under Southern Stars.....Feb. 20, '37.....18...  
Fred Lawrence-J. Bryan  
Hotel a la Swing.....Mar. 13, '37.....2 r.l.  
Eddie Foy, Jr.  
Mail and Female.....Mar. 27, '37.....2 r.l.  
Ken Murray

## COLORTOUR ADVENTURE

(Cinecolor)  
Pearl of the Pacific (7-11).....Sept. 5.....10...  
Colorful Occupation (9-19).....Oct. 3.....10...  
Northern Lights.....Oct. 31.....  
Along the Mediterranean.....Dec. 5.....  
Hollanders, The (1-23-37).....Jan. 2, '37.....10...  
Nice Work (2-13-37).....Jan. 30, '37.....10...  
Land of the Midnight Sun  
(3-13-37).....Feb. 27, '37.....10...  
Nature the Artist.....Mar. 20, '37.....1 r.l.

## LOONEY TUNES

No. 19—Westward Whoo.....Apr. 25.....7...  
No. 20—Fish Tales.....May 23.....7...  
No. 21—Shanghaied Ship-  
mates.....June 20.....7...  
No. 22—Porky's Pet (7-18).....July 11.....7...  
No. 23—Porky, the Rain-  
maker (8-29).....Aug. 1.....7...  
No. 24—Porky's Poultry  
Plant (9-19).....Aug. 22.....7...  
No. 25—Milk and Money.....Oct. 3.....7...  
No. 26—Porky's Moving ..  
Day.....7...  
No. 27—Little Beau Porky.....Oct. 24.....7...  
No. 28—Village Smithy, The.....Nov. 14.....7...  
No. 29—Porky of the North-  
woods (1-9-37).....Dec. 19.....7...  
No. 30—Porky the Wrestler.....Jan. 9, '37.....7...  
No. 31—Porky's Road Race.....Feb. 6, '37.....  
No. 32—Pleador Porky  
(2-27-37).....8...

## MELODY MASTERS

Ramon Ramos and Orchestra.....Apr. 18.....11...  
Oave Apollon and His Band.....May 16.....10...  
Vincent Lopez and Orches-  
tra.....June 8.....10...  
Carl Hoff and Orchestra.....July 11.....1 r.l.  
Nlek Lucas and His Trou-  
badours.....Aug. 15.....10...  
Clyde Lucas and Orchestra  
(7-14).....Sept. 5.....11...  
Harry Roser and Eskimos.....Sept. 26.....9...  
Emil Coleman and Orch.  
(7-11).....Oct. 17.....11...  
Leon Navara and His Orch.  
(9-19).....Nov. 7.....11...  
Clyde McCoy and Orch.  
(8-29).....Nov. 28.....10...  
Jimmie Lunceford and Orch.  
(1-23-37).....Dec. 19.....10...  
George Hall and Orch.....Jan. 9, '37.....10...  
Louisiana Kings.....Jan. 23, '37.....1 r.l.  
Roger Wolfe Kahn and  
Orch.....Feb. 6, '37.....  
Cab Calloway and Orch.  
(3-13-37).....Feb. 20, '37.....11...  
Peter Van Steeden and  
Orch.....Mar. 6, '37.....1 r.l.  
Jacque Fray and Orch.....Mar. 27, '37.....1 r.l.

## MERRIE MELODIES

(In Color)  
No. 18—I'm a Big Shot  
Now (3-28).....Apr. 11.....7...  
No. 19—Let It Be Me.....May 2.....7...  
No. 20—'d Love to Take  
Orders from You.....May 18.....7...  
No. 21—Bingo Crosbyana.....May 30.....7...  
No. 23—When I Yoo Hoe.....June 27.....  
No. 24—I Love to Singa  
(6-20).....July 18.....7...  
No. 25—Sunday Go To  
Meetin' Time (9-5).....Aug. 8.....7...  
No. 26—At Your Service,  
Madame.....Aug. 29.....7...  
No. 27—Toy Town Hall  
(9-19).....Sept. 19.....7...  
No. 28—Boulevardier of the  
Bronx.....Oct. 10.....7...  
No. 29—Don't Look Now.....Nov. 7.....7...  
No. 30—Cocoanut Grove.....Nov. 28.....7...  
No. 31—He Was Her Man.....Jan. 2, '37.....7...  
No. 32—Pligs Is Pligs  
(1-18-37).....Jan. 30, '37.....7...

No. 32—I Only Have Eyes  
for You (3-6-37).....Mar. 6, '37.....8...  
No. 33—The Fella With the  
Fiddle.....Mar. 27, '37.....1 r.l.

## OUR OWN UNITED STATES

No. 8—Harbor Lights.....Mar. 21.....10...  
No. 9—We Eat to Live.....Apr. 18.....10...  
No. 10—Vacation Spots.....May 16.....11...  
No. 11—Irons in the Fire.....June 13.....1 r.l.  
No. 12—Can You Imagine.....July 11.....10...  
No. 13—For Sports Sake.....Aug. 8.....10...

## PEPPER POT

Beneath the Sea.....Apr. 18.....8...  
Pictorial Review.....June 27.....1 r.l.  
When Fish Fight.....July 11.....10...

## PICTORIAL REVIEWS

No. 1—Oscar's Recipes—  
Furs (9-19).....Sept. 12.....10...  
No. 2—George Rector—  
Fashions.....Oct. 10.....10...  
No. 3—Girl Football—  
Knitted Wear.....Nov. 21.....  
No. 4—Southern Wear—  
Aviation (1-23-37).....Dec. 26.....11...  
No. 5—Sports Afloat  
(2-6-37).....Jan. 16, '37.....10...  
No. 6—Swimming — Wood  
Carving.....Feb. 13, '37.....  
No. 7—Phonograph Records  
—Lipsticks.....Mar. 20, '37.....1 r.l.

## VITAPHONE NOVELTIES

Nut Gully (6-27).....Nov. 21.....10...  
Logging Along.....Sept. 26.....  
Ounce of Invention, An.....Oct. 24.....  
Ray Gross  
Oklahoma As Is.....Dec. 19.....  
Cal Tinney  
Poets of the Organ (8-22).....Jan. 16, '37.....1 r.l.  
Mr. and Mrs. Jesse Crawford  
Whale Ho (7-14).....Feb. 13, '37.....  
Medium Well Done.....Mar. 6, '37.....1 r.l.  
Hardeen

## SERIALS

12 Episodes Each Unless Otherwise Specified

## REPUBLIC

Oick Tracy 6401.....Feb. 20, '37.....  
Ralph Byrd-Kay Hughes  
(15 episodes)  
Painted Stallion, The 6421.....June 5, '37.....  
Ray Corrigan-Hoot Gibson  
Robinson Crusoe of Clipper  
Island 5583.....Nov. 14.....  
Mala (14 episodes)  
Undersea Kingdom 8581  
(5-16).....May 30.....  
Ray Corrigan-Lots Wilde  
Vigilantes Are Coming, The  
3582.....Aug. 22.....  
Bob Livingston-Kay Hughes

## STAGE AND SCREEN

(Weiss-Mintz-Serials)

Black Coin, The.....Sept. 1.....  
Ralph Graves-Ruth Mix  
(15 episodes) (1st episode, 8 r.l.,  
followed by 14 two-  
reel episodes.)  
Clutching Hand, The (5-23).....Apr. 18.....2 r.l.  
Jack Mulhall-Wm. Farnum  
(also feature version) (1st episode, 3 r.l.,  
followed by 14 two-  
reel episodes.)

## UNIVERSAL

Ace Drummond (11-7).....Oct. 19.....  
John King-Jean Rogers  
(13 episodes)  
(Exploitation: Nov 7, p. 84.)  
Flash Gordon (3-14).....Apr. 6.....  
Buster Crabbe-Jean Rogers  
(13 episodes)  
Jungle Jim (12-26).....Jan. 18, '37.....  
Grant Withers-Betty Jane Rhodes  
Phantom Rider (6-8).....July 6.....  
Buck Jones-Maria Shelton  
(15 episodes)  
Secret Agent X 8.....Apr. 12, '37.....  
Scott Kolk-Jean Rogers  
Wild West Days.....July 5, '37.....  
Johnny Mack Brown

## VICTORY

Blake of Scotland Yard.....Jan. 30, '37.....  
Shadow of Chinatown.....Oct. 10.....  
Bela Lugosi-Herman Brix  
(15 episodes)



# J. C. JENKINS—HIS COLYUM

Point Isabel, Texas

Dear Herald:

Those who don't know where Point Isabel is can find it if they will look on the map, in the extreme southeastern part of the United States. If they had located the town a few miles farther south it would have been in Mexico. Point Isabel is on the mainland at the southern end of Padri Island, and Padri Island is a narrow strip of land that lies between the Gulf of Mexico and the mainland, is something like 125 miles long and about a mile in width, and separates the Gulf from Lagoon Madri, an inland sea. Lagoon Madri is several times the size of Leach Lake in Minnesota, and the theatre boys of Wadena, Park Rapids, Walker, Brainard, Cass Lake and several other towns up there can understand something of its size.

This body of water widens out at one point into what is known as Red Fish Bay, and this is where the fishermen usually go to catch redfish.

At the southern end of Padri Island is the opening through which Gulf boats come to Port Isabel and from there they go through a channel to Port Brownsville, and it is in this channel where J. C. Fanning of Brownsville, Texas, famous fisherman, catches enough to feed an army about every day.

Point Isabel has a history that is hard to read because it is largely smeared by blood. It was at this point, we were told, that the sea pirates used to gather and hold high carnival back in the early days.

The other day we went down to the point of Padri Island to fish in the Pass and while we were fishing a school of porpoise came in from the Gulf. They lope along like western bronchos, and there are some pretty hot battles between the porpoise and sharks. The porpoise rush at the shark and buck him like a ram, and when they hit Mr. Shark he is thrown six or eight feet out of the water.

Pelicans come by the hundreds to the Pass to feed on the smaller fish. They go up in the air about two hundred feet and sail around until they see a fish and then they fold their wings and shoot down like a rocket. These babies are mighty good fishermen. They've got J. C. Fanning beat.

The problems of the smaller fish remind us a whole lot of us average voters, but when we come to think about it we are for those porpoise a hundred per cent because they fight the big ones away.

We could give you a lot more history of this country but this is a theatrical journal.

▽

The other night we went to see a picture. We don't remember the name of it or who played in it, but it was a picture of the war between the English and Irish. We didn't pay a whole lot of attention to it because they have been at war ever since they dug the English channel to get away from the Irish. Every time we think of the English channel we are reminded of what an old-timer out in the Olympic mountains in western Washington told us one time. He said

that the hardest work he ever did was when he dug Hood's canal with a spade and wheelbarrow. Anyhow, if you like war pictures you will probably like this one. We have seen some that were a whole lot worse.

▽

That boy Burras, who owns two theatres at Crete, Neb., ought to be ashamed of himself. He always has claimed to be a friend of ours. He drove down here, a distance of about 18 hundred miles, and didn't come to see us. He did go and call on Shine at the Palace and Shine told him where we were living and he went away and he has not been heard from since. John Cosner, who owns a theatre at Sargent, Neb., did call on us once and then he faded away. We went to Brownsville to see Andy Anderson, who has two theatres at Detroit Lakes, Minn., and he promised to come and call

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 52, Vol. 19.**—The Spanish situation....Boston Harbor firemen battle blaze on Danish freighter....Louisiana lumbermen feli cypress giants....Fashions....Attack squadrons hold air maneuvers....Lew (sit-down) Lehr....A boy bowler....Golden Gloves....Debutantes don the leather gloves.

**MOVIETONE NEWS—No. 53, Vol. 19.**—President at Palm Springs for vacation....Mexican cavalry officers display horsemanship....Mass production of Easter chicks....Pawnee Bill still riding range....Seas and winds lash ocean liners....Lew (A la Mode) Lehr....Amelia Earhart gives plane final going-over....Sports.

**NEWS OF THE DAY—No. 250, Vol. 8.**—Explosions wreck chemical ship in spectacular fire....Spanish rebels hail Italian recognition...."Supreme Court" of movies names film champions....President renews attack on court in fireside talk....One man mass parachute jump....Dog has day in court....Elephants on sit-down strike.

**NEWS OF THE DAY—No. 251, Vol. 8.**—Evidences of Spring in Washington, Bird Island and Flower Show in New York....Court orders sit-downers out....Army of bowlers start tournament....Wrecked tanker drifts ashore....Dr. Townsend to fight sentence....Queen Mary reviews Edward's own guards....Amelia set to go.

**PARAMOUNT NEWS—No. 63.**—Fire, blasts, destroy ship, imperil Boston....Town rushes to Spring smelt harvest in Columbia river....Coronation hair styles go elaborate....Storm, flood, take toll in Europe....Baseball drills hit top speed....Franco forces greet Italy's ambassador....F. D. R. goes to people on court issue.

**PARAMOUNT NEWS—No. 64.**—Test newest "fool-proof" air flivver....22,000 bowlers seek U. S. titles in 56 day meet....Dr. Townsend fights fine, jail sentence....Columbia wins collegiate title....Flower Show in New York....Earhart world flight takes first page....Gadgets for fingertips sets new vogue.

**PATHE NEWS—No. 67, Vol. 8.**—End court rule—F. D. R....Strikes close Chrysler, Hudson and Dodge plants....Fred Endicott piles matches on bottle top....Princess Maria of Savoy reviews University battalions....Burning Danish freighter imperils Boston waterfront.

**PATHE NEWS—No. 68, Vol. 8.**—Alligator hunt in the heart of Florida's Everglades....Amelia Earhart prepares for globe circling flight....International flower show....Doggiest postman....The Constitution and the Court.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 544, Vol. 9.**—Supreme court battle rages....Armored train aids Madrid....Trick track imperils racers....Senators warm up at Orlando, Fla....Heavyweight sit-down solved....\$1,500,000 destroyed....Dares triple parachute plunge....Golden Glovers trade socks....Sirens of the ages parade in California.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 545, Vol. 9.**—18 killed in mine disaster....Columbia sweeps intercollegiate....Baby chicks greet Easter....10,000 bowlers show wares....Flying Dutchman doesn't fly....Gals show masculine styles....President takes short rest....Tigers tuning up. Gotham hails flower show....Doc Townsend gets 30 days....Amelia to hop around globe.

on us here at McAllen, but that Swede didn't do it; he left for Long Beach, Cal.

Now, there is no doggone sense in boys acting like that. Must be that we have the itch' er something. Burras has to go right past Nebraska's penitentiary every time he goes to Omaha to buy pictures. He has seen the outside a lot of times but never the inside. We've seen the inside, but the outside looks better. If these boys would only take our advice—but then they won't do it.

▽

Bob Smith of Mission has four theatres, one at Mission, one at Donna and two at Raymondville, and he is building a new one at Mission.

Bob says he is going to take us over to Raymondville to see his new house, and then we are going down to his cabin on Redfish bay where we will get a few redfish. Oh, boy! Listen, Gertie.

▽

Last night we played pinochle with a doctor and his wife from Missouri. We had the doctor's wife for a partner and we played the doctor and our housekeeper. We played four games and won all four of 'em. How's that? It was the first time we ever played the game.

▽

If the citrus fruit and vegetable growers get past this "Norther" without frost they will be mighty lucky. We hope they do, and we hope also that you can read this without too much profanity.

**COLONEL J. C. JENKINS**  
The HERALD's Vagabond Colymunist

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## New Feher Motion

Friedrich Feher has filed a motion in the New York supreme court to strike out the evidence in a counter claim which was set up by the Fortune Film Corporation in Mr. Feher's action for \$7,500. Mr. Feher claims that in November, 1936, he agreed to furnish a stage show to be used in conjunction with "The Robber Symphony" and was to get \$2,500 for such performance. The performance was delayed from time to time and although Mr. Feher did receive \$2,500 for his performance eventually, he is suing for \$7,500 because of the delayed appearance.

## Moss Plans Shape Up

Plans for the testimonial dinner in observation of Edgar Moss' 20th year in the Philadelphia motion picture industry are nearing completion. The event will be signalized by a dinner at the Warwick Hotel on April 19. Mr. Moss is now district manager in Philadelphia for Twentieth Century-Fox.

## New Berman Contract

Pandro S. Berman this week brought to an end speculation over his future affiliation when he renewed his contract with RKO for another three years. His last production for the company was Katharine Hepburn's "Quality Street."



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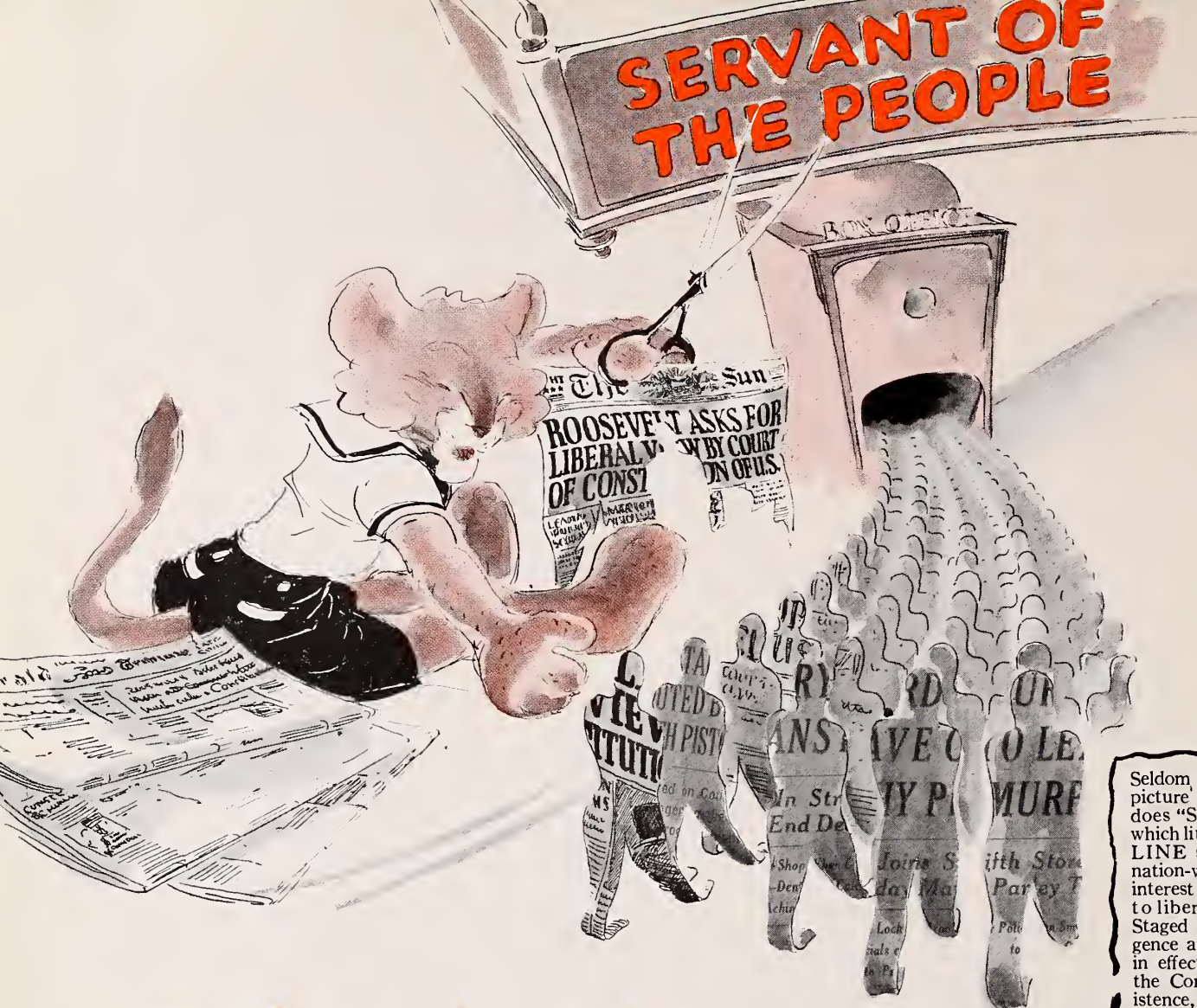


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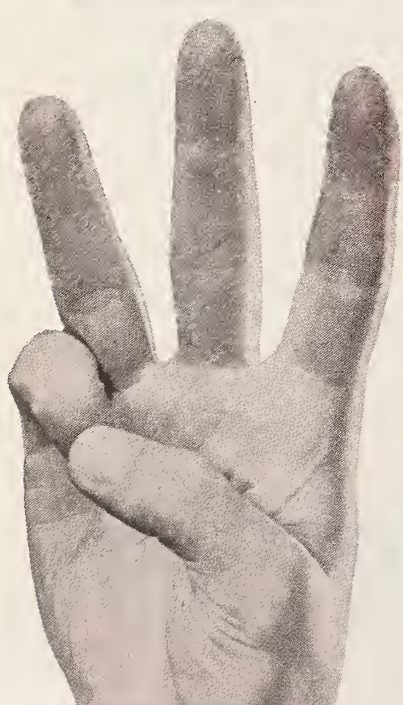
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HAVE PAID TO BE  
IN IT!



Yes, gentlemen, it's Walter Winchell, himself, giving you the lowdown on 20th's latest great musical, "WAKE UP AND LIVE," with a flock of top names. *Hold the wire till next week!*



THE KEYSTONE  
OF YOUR FUTURE



# MOTION PICTURE HERALD

Vol. 126, No. 13



March 27, 1937

## MORNING CUP

WITH the morning coffee comes the New York *Times* with a wireless from Berlin announcing that Herr Joseph Goebbels, Germany's minister of propaganda, has substantially taken over the motion picture studios of the Reich in behalf of his plans for productions to further on the screen his concepts of culture and the interests of the state.

That from 'way overseas, viewed from the comfort of a fire-side in a Connecticut valley, seems exciting, but considerably remote, one of those things that can't happen here.

But with the second cup and a later page comes another interesting piece, from down at Princeton, also a special to *The Times*, a dash of advance publicity for The Public Opinion Quarterly, in which Mr. Arthur Krock, of the *Times*' own political staff, writes that the "Central Information Bureau," proposed for the national government by the Brownlow-Gulick-Merriam committee, "is a real menace to the legitimate flow of news to the public." Mr. Krock in fact thinks it would "amount to an intolerable inner censorship."

That, officially proposed in Washington, is not remote.

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## A LOT OF WORDS

WHEN Time-the-newsmagazine went to reporting the special award of the Academy of Motion Picture Arts and Sciences to The March of Time-Screen-magazine, some Timeserver wrote that the Time product was "looked upon by the Academy as a 'shot in the arm' for the whole newsreel field."

Now, as documentarily recorded in the news pages of this issue of the *Herald*, there is evidence of a bouncing response from the newsreel editors indicating that the shot was in neither the arm nor the elbow.

The ostensible reason for the uprising in protest of the editors of the old line, orthodox newsreels—the only simon pure and genuine newsreels, they say—is just a matter of nomenclature. The Academy officially put its dainty foot in its mouth, the uprisen editors think, when it alleged that the March of Time product had "revolutionized" the newsreels.

The fact is that the newsreels have never been revolutionized. It cannot be done. When sound came into the cinema art, the newsreels acquired words and noises, sometimes recorded as part of events, sometimes applied in subsequent treatment. In basic content and pursuit of news record the sound reels of today differ but slightly if at all from those of the pre-sound era.

Near-miracles of reportorial performance by newsreel men

have been so frequent that, with both the industry and the audience, extraordinary delivery of records of spot news events in remote and difficult places is accepted as a commonplace. The fact indeed is that down the years the newsreels have been the largest single contributors to the status and goodwill for the screen, especially among its more intelligent patrons, and have been the while the least rewarded.

All this detracts in nowise from the fact that Time has brought a spectacular and specialized form of screen journalism to bear, a derivative of both the news and the older news technique.

When the Mutual Film Corporation of long ago tried to make the revolution in Mexico, with the cooperation of Panchito Villa, it at last had to leave the field and deliver the job to Mr. D. W. Griffith and Mr. Raoul Walsh at the studios in Los Angeles to get the dramatic content desired. The March of Time is a modern application of that method.

It is as easy consequence of the method that the Academy, being of Hollywood and the place where they make things happen for the benefit of the camera, should have a special appreciation of the Time technique. That, however, does not mean that the Academy is precisely an authority on the area where the arts of publication and motion picture overlap.

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SCIENCE NOTE: Just as sidelines, so to speak, of film manufacture, the Eastman works up at Rochester produce no less than three thousand chemicals and compounds for use in technology and industry. "Kodak", the lively Eastman employees' magazine, now reports the production of the synthetic aroma of mephitis, more unpopularity known as the skunk. The compound is butyl mercaptan, as loud as life and twice as natural. It finds its market in fire alarm systems for mines where a bell could not be heard over the din of drilling. That might be only confusing in some industries.

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## A NEW MONOGRAM

THE flow of gay pink proofs that keep the editor advised of the tide of the week's developments hour by hour, now brings along the springtime news that Mr. W. Ray Johnston is Monogramming again with a new company and alignments in his accustomed pattern for production and national distribution in the sector that is called 'independent' more by custom than logic. It has been in the nature of the inevitable that Mr. Johnston would reassert himself in activities of the pattern and policy under which he has successfully operated these many years.

## MOTION PICTURE HERALD

## MARTIN QUIGLEY, Editor-in-Chief and Publisher

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# This Week

INDUSTRY attention fastened upon newspaper advertising rates increased in eloquent if expensive tribute to the earning power of the motion picture by publishers evidently less sure that recovery has occurred elsewhere along the general business front. Friendlier figures were found in the United States Census Bureau's report of the amusement field for 1935. Congress was asked by a gentleman from Alabama to inquire into distributor practices and Balaban & Katz invited Chicagoans to inspect the strip-tease as performed in triplicate if nothing else on the stage of their Oriental theatre. Monogram Pictures corporation opened shop as a producer-distributor, the industry's twelfth, and pondered as did the others resolutions anent trade practices passed by the Motion Picture Theatre Owners of America during its convention in Miami. Lent ended.

## Pearl White "Home"

Back to the country in which she made a fortune for herself and founded another for many an exhibitor by risking her (own) neck in the headlong "Perils of Pauline" and divers equally dangerous didoes came Pearl White, of Paris since 1924, to see about a trust fund established prior to her going and to revisit places and people familiar in melodramatic yesteryear.

A photograph of Miss White as she arrived on the Queen Mary Monday appears on page 10.

## Pictures Dominant

Everybody knows, in a general way, that the motion picture is here to stay, but it takes the United States Census Bureau to dig up all the reasons for a thing like that. Its survey of the amusement business for 1935, just compiled, shows that the industry conducts only a third of the nation's amusement enterprises yet employs 59 per cent of the amusement workers, meets 64 per cent of the payroll and collects 73 per cent of the total income. (The survey doesn't concern itself with taxes.)

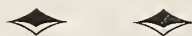
For complete findings of the Census Bureau, see page 33.

## New Film Group Acts

The Associated Film Audiences, which announced itself last week as representing a church group, claimed support of 18 member organizations in the first issue of a bi-monthly bulletin to be known as "The Film Survey" and remonstrated by letter with the March of Time anent treatment of Harlem voodoo in its current edition and with Gaumont-British for what it called militaristic sympathies implied by "You're

In the Army Now." The bulletin also contained an article by Richard Evans in Hollywood declaring, "Announcements concerning Associated Film Audiences have had very definite and interesting repercussions here in studio circles."

Among statements offered readers of the bulletin, which will review pictures of course, is one explaining, "Organizations and individuals may become associate subscribers for \$2-\$5; contributing subscribers for \$10-\$20; sustaining subscribers for \$25-\$50; honorary for \$100 or more." Payment of any indicated amount entitles individual or organization to aid Associated Audiences in discouraging use of "militaristic, anti-labor, fascistic" and other designated types of screen material.



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## Parliamentary Hint

Exhibitors and distributors in England interpret as in the nature of handwriting upon the wall a plain hint by Dr. E. Leslie Burgin, parliamentary secretary to the Board of Trade, that unless the industry organizes itself in a fashion satisfactory to the Government, and promptly, the government will attend to the matter, presumably through the Films Commission proposed in what is known as the Moyne Report. There is a measure of alarm.

Bruce Allan's account of the situation is published on page 57.

## Trust Inquiry Asked

A Congressional inquiry into the practices of motion picture distributors with a view to determining whether anti-trust laws are being violated was proposed in the House of Representatives by Samuel F. Hobbs of Alabama, who said he had received complaints alleging "suppression of independents and discrimination."

Story on page 19.

## Production Speed-Up

Duplicating numerically the preceding week's record, Hollywood producers placed 11 new pictures in production and moved five to the cutting room, raising to 45 the number of features in the shooting stage.

Titles and personnel of the pictures started and completed are given on page 31.

## From GHQ

Hollywood producers and New York newsreel editors are to receive from the United States Government a new set of rules governing the filming of the U. S. Navy and its activities. Factual and fictional film is to be accorded like and somewhat more limited scope in choice and treatment of material.

The new regulations are dealt with on page 28.

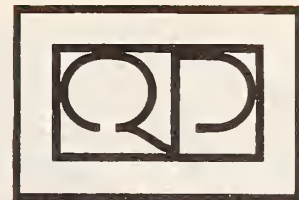
## Nudity in Chicago

Nudity capital of the United States during its World's Fair years, and perhaps a little jealous of Gypsy Rose Lee's publicity on behalf of its own Sally Rand, Chicago has seen the Minsky ante and doubled it by offering not one but three strip-tease stars in something called "Stars and Strips" at the Balaban & Katz Oriental theatre, one of these no less a personage than Ann Pennington. Pictures were also shown.

Chicago's fidelity to the "I Will" emblazoned on its civic escutcheon is the subject of a story on page 74.



"Negatives of photoplays with well known stars, with competent directors and a good story, I regard as sound a commodity as a Government bond. . . ."—DR. ATTILIO H. GIANNINI, in a radio broadcast.



## "Word Mongery"

"The Hollywood staff writer commonly has not much more to do with the making of a motion picture than a stenographer has to do with the drawing of a document she puts on paper. The writer is a worker of one of the many intermediary processes of making screen drama. The writer determines the content of the printed page, but not the content of the film can. This fact tends to annoy some of the writers and they are sometimes highly critical of Hollywood. Naturally enough they want to be important, but the truth is the actual process of picture making ordains for them the role, not of architects of drama, but rather of plumbers and painters, interior decorators."

That was an estimate of the place of writing for the screen presented by Terry Ramsaye, editor of MOTION PICTURE HERALD, lecturing before the Writers' Club of Columbia University last week, as the guest of Frances Taylor Patterson, who conducts classes in the photoplay at Columbia.

## The Foreign Factor

Walter Wanger, Samuel Goldwyn and other producers have found in current overseas developments reasons for reconsidering plans for immediate production of feature subjects closely related to places and peoples concerned, an irksome and more or less costly procedure deemed soundly economical.

Gus McCarthy has more to say about this in the story on page 31.

## "Amphitryon" Picketed

Pickets commissioned by the American Jewish Congress and the Non-Sectarian Anti-Nazi League patrolled the sidewalk in front of the tiny Belmont theatre in midtown Manhattan Tuesday night when "Amphitryon," played in French, although produced by an affiliate of the German UFA, opened for an indefinite run which the organizations named hopes to render more so, despite a favorable critical reception, by this device. The film, a fantasy done in what is called "rhythmic dialogue," is a product of L'Alliance Cinematographique Europeenne handled in the United States by the Globe Distributing Company.

## Judge Gives Up

Federal Judge William Bondy told the press that he has been too preoccupied with tangled litigation affecting the RKO reorganization proceedings to consider the plan itself, wherefore he will appoint a special master to take charge of the case while he familiarizes himself with what it's all about. *Current complications are covered on page 34.*

## Protest Academy Award

Newsreel editors displayed unprecedented unanimity in protest against the terminology employed by the Motion Picture Academy of Arts and Sciences in presenting a special award to the March of Time "for having revolutionized one of the most important branches of the industry—Newsreel." Directing heads of the old line news films define the monthly screen subject as something quite else in "round robin" letters to MOTION HERALD.

*The letters are published on page 18.*

## Secret Covenant

Secrecy of a sort uncommonly maintained and seldom sought in such matters enshrouds a plan said to have been evolved at a meeting of the Allied Theatres of Illinois, which, according to President Aaron Saperstein, will put a stop to dual billing in short order. The double feature policy came late to Chicago and is generally considered a not unmixed blessing, although wielded vigorously as an implement of exhibition strategy.

*A story by William F. Crouch in Chicago tells what is known about Mr. Saperstein's secret, on page 28.*

## Ad Rates Inflated

Unique in its daily dependence upon newspaper advertising, as in its unrivalled readiness to cooperate with the press in civic and social projects in the public interest, the motion picture received unique attention in the rate calculations of newspaper publishers determined in 1934 to repair revenues foreshortened, as circulations were, by the depression. A survey of rate increases instituted by American newspapers since that year reveals an average rise of two cents a line for general advertising and seven cents for motion picture copy. The industry's advertisers resent the implied flattery.

*What they are planning to do about it is revealed in a story on page 13, together with a comparative tabulation of newspaper rates quoted.*

## Monogram Begins

Monogram Pictures Corporation commenced activities as the 12th national producer-distributor with announcement of plans, personnel and financial structure. Identified with the enterprise are W. Ray Johnston, Edward A. Golden, Sol Rosenblatt, Scott R. Dunlap, Norton Ritchey, Herschel Stuart, I. E. Chadwick, Lon Young, Ken Goldsmith, William Gell, J. A. Sisto, O'Henry Briggs and William Rhineland Stewart.

*A complete story appears on page 29.*

## Farewell to Bank Night

Bank Night and its seductive sister schemes for luring crowds into theatres became more or less pleasant memories to several million New Yorkers with distribution of final prizes by theatres of the RKO and Loew circuits, to which positive gesture circuit executives added announcements to the effect that no substitute for the so-called games is sought or welcome.

*The gathering of the shadows is reported on page 34.*

## Germany Takes Over

The German government is reported in wireless dispatches as moving at last to long anticipated outright control of the motion picture industry. Ufa-Film, largest of the German companies, has been placed under direction of Dr. Joseph Goebbels, Minister of Propaganda.

*Background and details of the development are canvassed on page 53.*

## Japan Market Crowded

A mounting supply of domestic and imported film product combined with an exhibition tendency toward double and triple feature programs at reduced admissions has created serious problems for distributors in the Japanese market.

*H. Tominaga's story outlining the situation in Japan is on page 58.*

## NSW Keeps Quota Plan

Although first year operation of the quota in New South Wales left both exhibitors and distributors without sufficient product for their requirements, the Cabinet is disposed to give another chance to the plan to aid home production.

*A story by Cliff Holt in Melbourne gives results and reasons, page 75.*

## Maxwell Sues

by BRUCE ALLAN  
in London

The open fight between John Maxwell, head of Associated British Pictures, and the Ostrer brothers reached the courts this week when Mr. Maxwell filed suit in London charging breach of agreement and misrepresentation in the sale to him by the Ostrers of their non-voting shares in Metropolis and Bradford Trust, holding company which controls 57 per cent of Gaumont British voting stock.

Mr. Maxwell in his suit asked a refund of the money paid for the securities and damages.





## This Week in Pictures

**H**ARD earned, as picture money goes, yet meagre in proportion to profits earned for many an exhibitor was the fortune that enabled Pearl White (right) to retire to France in 1924 and brought her back, on the Queen Mary Monday, to check up on administration of a trust fund embracing a portion of it. You may remember her best as name star of "The Perils of Pauline" or "The Exploits of Elaine," but she is unforgettable as Box Office in the days when serials were adult entertainment, when radio was not yet, when bank night was just Saturday and a dime was money.

Eleven hundred patrons were quietly and quickly evacuated from the RKO Proctor's 23rd Street theatre, New York, when fire threatened the building. Manager Lester Walters (above) received a watch from W. B. England of the RKO Theatre department in recognition of his masterly handling of the crisis and members of his service staff were given cash awards.

In adherence to the season's unanimous if not altogether comprehensible predilection for militaristic previews, Warner Brothers screened Mervyn LeRoy's "The King and the Chorus Girl," starring the imported Fernand Gravet, at the Seventh Regiment Armory, New York, for an audience composed of Italian nobility, American society, the militia and motion picture people. Posed for their picture (right) are the Countess and General G. G. Garibaldi, the Duchess Rene D'Andrea Carafe, Mrs. S. Stanwood Menken, Captain Elias B. Seeland in dress uniform, Gloria Swanson and Bert Lytell.







**I**NTERNATIONAL activities of industry interest include the signing of Maria Gambarelli, danseuse featured in major cinemas on both American coasts, to star in both Italian and English versions of pictures made in Italy. She is seen, above, with Gr. Uff. Musso, president of the Industrie Cinematografiche Italiane in Rome.

Bi-lingually talented also is Devika Rani, star of Indian and English pictures, seen in conversation (right) with Phil Reisman, general foreign manager of RKO-Radio, in Bombay.



Shipside rumors that Errol Flynn would sample the war in Spain while abroad appear to have been exaggerated, as Pierre Autre, this publication's Paris correspondent, extreme right in picture at lower right, found him and Lili Damita (Mrs. Flynn) well pleased with peaceful cocktails provided by (left to right) Warner Brothers' Messrs. Westreich, Slesin and Michaud.

Far from gay Continental capitals, Paul L. Hoefler (below) dispatches from remote Nairobi, S. A., one of the wild animal subjects he is filming for a Vitaphone series.







**I**NTRICATE to a degree undreamed of when her illustrious father achieved immortality as the Little Colonel in "The Birth of a Nation" is the business to which comes now Patricia Waltheall, 18, daughter of the late Henry B., photographed above with the Warner Brothers contract which (for such is today's way) she has just had ratified by the court.

Intricate, too, is the business of broadcasting a preview by radio, if not impressive. The picture on your right reveals personnel responsible for some of the words and music utilized in last week's broadcast of Universal's "Top of the Town" on the Hollywood Hotel program. Clockwise, starting at about 1:10, they are Harold Adamson, song writer; Raymond Paige, music director; Gertrude Niesen, vocalist; and Louella Parsons, program mistress.



Ned E. Depinet, vice-president of RKO Radio, 'phoned 33 branch managers Jules Levy Fifth Anniversary sales drive instructions from New York. Home office sales executives seen with him (below) are Cresson Smith, E. L. McEvoy, Leon Bamberger, Harry J. Michelson and Mr. Levy.





# FILMS BEAR THE BURDEN OF AD RATE INCREASES

## Charges for National Film Advertising Rise Seven Cents a Line in Three Years as Against Two Cents for Others

The motion picture industry is bearing the brunt of generally increased advertising rates being put into effect by newspapers throughout the country.

Indicative of the general range of increase is an average of the quoted national rates of 73 newspapers, showing that while general advertising charges have increased two cents a line since 1934, motion picture companies are being asked to pay seven cents more a line than they paid three years ago. Whereas motion picture advertising paid five cents more than that of other fields at that time, today amusements are charged ten cents more than others.

The basic per line rates quoted in "Standard Rate and Data Service" and listed in the accompanying table show a mean of 37 cents for general advertising in 1937 compared with 35 cents in 1934, while the amusement classification is charged 47 cents in 1937 compared with 40 cents in 1934. The rates listed are subject to revision under contract or according to the amount of space bought and are quoted by the newspapers as rates for national advertising. Local rates under which individual exhibitors buy space vary in each city but follow generally the scale used in computing the national charges.

Large distributing companies, circuits and independent exhibitors have waged a continuing battle for lower, and proportionate, advertising rates. In most cases where increases have been put into effect the distributor or the circuit has cut its lineage to keep within the same budget rather than continue with the usual space at the higher rate. The general feeling, expressed in the offices of the advertising agencies which handle motion picture accounts, is that added circulation and general business increases in the last year justify advertising rate advances in some cases but that there is no justification for increasing the amusement rate alone.

### Despite Increased Use of Space

The newspapers' attempt to increase rates has been made in spite of greatly augmented use of newspaper advertising by the film industry. Linage placed by the distributors in national campaigns has increased 50 per cent, it was estimated by one agency executive, largely because of the greater number of major feature productions being released and because of the greater emphasis being placed on second or third week campaigns made when a picture is held over in a large number of its first release situations.

This executive, who insisted on anonymity, pointed out, however, that the rates for national motion picture advertising are not so

(Continued on following page)

## Theatre and General Advertising Rates

*The following table shows comparative per line advertising rates for general and motion picture copy in 1934 and 1937. The figures quoted in all cases are basic rates for a single agate line and are subject to revision under contract or for varying amounts of space bought. Where the rates for general and motion picture advertising are the same the newspaper does not quote special amusement advertising rates. Circulation figures are those given in the latest Audit Bureau of Circulation or Government reports.*

City and Newspaper	General Advertising Rates Per Line		Motion Picture Rates Per Line		Circulation
	1934	1937	1934	1937	
<b>ALBANY</b>					
News .....	.13	.13	.20	.20	41,677
Knickerbocker Press.....	.12	.12	.20	.20	26,537
Times-Union .....	.14	.14	.20	.20	46,835
<b>ATLANTA</b>					
Constitution .....	.20	.18	.20	.18	103,017
Georgian .....	.18	.17	.18	.18	83,331
Journal .....	.18	.18	.18	.18	97,877
<b>BALTIMORE</b>					
News-Post .....	.35	.35	.60	.85	204,735
Sun (Morning) .....	.40	.60	.50	1.25	143,655
Sun (Evening) .....	.40	.60	.50	1.25	145,183
<b>BOSTON</b>					
American .....	.50	.50	.50	.75	263,130
Globe .....	.50	.50	.50	.50	268,245
Herald-Traveler (Morning) ..	.50	.55	.50	1.50	177,451
Post .....	.60	.60	.60	.60	361,877
Transcript .....	.40	.25	.50	.50	30,239
<b>CHICAGO</b>					
American .....	.55	.75	.75	.75	418,957
Herald & Examiner.....	.65	.70	.55	.75	335,352
News .....	.75	.75	.75	.75	408,001
Times .....	.35	.40	.30	.40	278,261
Tribune .....	1.40	1.40	1.20	1.40	813,027
<b>CLEVELAND</b>					
Plain Dealer.....	.42	.42	.55	.42	206,550
News .....	.34	.34	.45	.34	117,930
Press .....	.43	.42	.47	.42	207,732
<b>CINCINNATI</b>					
Enquirer .....	.30	.30	.28	.35	109,453
Post .....	.33	.31	.35	.31	163,741
Times-Star .....	.30	.30	.34	.34	169,929
<b>DENVER</b>					
Post .....	.30	.30	.45	.45	157,062
Rocky Mountain News..	.16	.16	.17	.19	37,433
<b>DETROIT</b>					
News .....	.45	.55	.50	.65	300,780
Free Press .....	.45	.50	.45	.50	256,714
Times .....	.40	.55	.55	.55	304,521
<b>INDIANAPOLIS</b>					
News .....	.27	.27	.27	.27	149,710
Star .....	.22	.22	.20	.22	120,586
Times .....	.15	.15	.17	.18	80,506

[Continued on following page]



# NEWSPAPER AD RATES PROTESTED

(Continued from preceding page)

disproportionate as the local rates. In many cases, he said, the national advertising is placed at the regular commercial rates even when the paper quotes a special amusement rate. The agencies are fighting to establish that the premium for amusement advertising, if justifiable at all, is only a premium for guaranteed position on the amusement page. If such position is not obtained, payment of the extra premium is refused.

## Publicity Argument Answered

Newspaper advertising managers cite the columns of general motion picture publicity used as justification for the higher amusement rate for national advertising but this argument is refuted, the executive said, by the contention that such publicity has been proved invaluable to the newspapers for reader interest and that the extra charge made for local advertising more than covers any extra revenue due the newspapers.

Some of the rate increases adopted in the last year were called peremptory, the newspapers having taken advantage of a 90 day clause in the contracts to cancel the existing rates. This clause, it was said, was inserted by agreement in all contracts signed in the early years of the depression to allow for the possibility of unsettled conditions leading to sudden inflation. The agencies said that for the newspapers to take advantage of it arbitrarily to cancel the rate agreement was unfair. In many such cases they have refused to place any lineage between the time of cancellation and the date on which the contract normally would have expired.

## Theatres Cooperate

Theatres in three cities are cooperating in fighting proposed rate increases. Early this year the Baltimore *Sunday Sun* and the *Sunday American* increased their film rates 10 cents an agate line to 45 cents and the morning and evening *Sun* demanded an increase from \$1 to \$1.10 a line on the combined rate. Operators of producer-owned and independent theatres immediately reduced their advertising to directory lineage.

A similar lineage reduction was made by theatres in Indianapolis when the *Times* advanced its rate from 17 to 18 cents per line.

Theatres in Albany dropped all advertising in the *Knickerbocker Press* and the *Evening News* when an attempt was made last month to increase the amusement rate five cents.

The table printed in adjoining columns shows that of 73 newspapers in key cities only 21 have not altered their rate quotations since 1934. Of the others only one decreased both the general and amusement quotations and two decreased the general rate only. Of those newspapers which adopted increases, 18 advanced both quotations and 13 of these increased the motion picture rate more than the general classification. Seven others increased the motion picture quotation without revising the general rate. Sixteen newspapers which formerly quoted special amusement rates leveled off the quotations, 12 of them increasing the old amusement rate to meet new general quotations and four advancing the general rate to the same level as the motion picture quotation.

## Theatre and General Advertising Rates

[Continued from preceding page]

City and Newspaper	General Advertising Rates Per Line 1934	General Advertising Rates Per Line 1937	Motion Picture Rates Per Line 1934	Motion Picture Rates Per Line 1937	Circulation
<b>KANSAS CITY, MO.</b>					
Journal-Post .....	.25	.25	.35	.35	92,903
Star .....	.60	.60	.75	.75	306,736
<b>LOS ANGELES</b>					
Examiner .....	.44	.48	.54	.90	184,238
Herald & Express .....	.60	.70	.66	.95	280,682
News (Morning) .....	.20	.26	.20	.26	101,821
Times .....	.37	.42	.45	.84	191,411
<b>LOUISVILLE</b>					
Courier-Journal .....	.34	.36	.35	.50	105,638
<b>MEMPHIS</b>					
Commercial Appeal .....	.25	.25	.16½	.25	121,895
Press-Scimitar .....	.20	.20	.16½	.20	89,261
<b>MILWAUKEE</b>					
Journal .....	.32	.35	.29	.35	187,041
Milwaukee Leader .....	.13	.13	.10	.13	50,618
Sentinel .....	.22	.25	.20	.30	113,278
Wisconsin News .....	.25	.22	.23	.22	91,203
<b>MINNEAPOLIS</b>					
Journal .....	.25	.25	.38	.40	118,084
Star .....	.17	.23	.25	.35	119,314
Tribune .....	.28	.30	.38	.40	143,154
<b>OMAHA</b>					
World-Herald .....	.25	.27	.22½	.27	134,003
Bee News .....	.20	.20	.17	.20	101,867
<b>PHILADELPHIA</b>					
Bulletin .....	.62½	.65	.62½	.65	513,700
Inquirer .....	.50	.50	.60	.60	289,165
Public Ledger .....	.45	.45	.45	.45	197,356
Record .....	.35	.45	.40	.45	135,134
<b>PITTSBURGH</b>					
Press .....	.40	.40	.50	.40	182,054
Sun-Telegraph .....	.40	.40	.43	.60	156,441
Post-Gazette .....	.55	.55	.43	.65	211,362
<b>PORTLAND, ORE.</b>					
News-Telegram .....	.18	.18	.15	.18	73,024
Oregonian .....	.22	.22	.19	.22	111,032
Oregon Journal .....	.22	.23	.23	.23	111,016
<b>ST. LOUIS</b>					
Globe-Democrat .....	.43	.43	.65	.65	214,944
Post-Dispatch .....	.43	.45	.45	.45	237,609
Star & Times .....	.33	.33	.55	.55	137,390
<b>SALT LAKE CITY</b>					
Deseret News .....	.09	.09	.10	.09	37,224
Telegram & Tribune (M & E) .....	.16	.18	.23	.18	78,942
<b>SAN FRANCISCO</b>					
Call-Bulletin .....	.32	.32	.50	.60	122,123
Chronicle .....	.28	.28	.40	.40	107,414
Examiner .....	.50	.50	.75	.90	170,123
News .....	.22	.22	.38	.22	102,552
<b>SEATTLE</b>					
Post-Intelligencer .....	.28	.28	.36	.36	99,022
Star .....	.22	.24	.22	.24	87,000
Times .....	.25	.30	.36	.30	101,689



# Virginia Ham and Caviar Blend Musically in "Maytime"

*Liaison of Opera and Symphony in Motion Picture Called New Achievement*

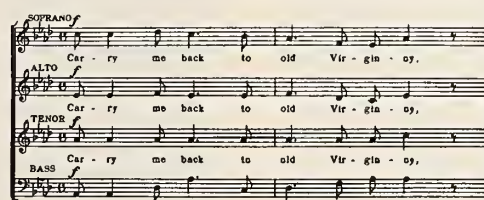
by JOSEPH O'SULLIVAN

FROM Virginia ham and eggs to Russian caviar; from the blithesomeness of folksong and folkdance to the deep brooding of a poignantly dramatic symphony; from a Montmartre bohemian *ad lib* melange of operatic nonsense to a grand opera fabricated from Tschaikovsky's great Fifth Symphony; such is the gamut of musical moods and taste run in "Maytime," the Metro-Goldwyn-Mayer production based on the operetta by Sigmund Romberg and Rida Johnson Young, first produced on the stage August 16, 1917.

In his freer and more narrative medium, Herbert Stothart and his musical confreres have evolved an operatic-symphonic liaison flexible and potent; applying the methods of those composers whose lyrical works still survive the ravages of time—who realized the deadlines of monotony and the elixir of polyphony and rhythmic and melodic contrast—the Puccini of "La Boheme," the Bizet of "Carmen"; of those symphonic tonal dramatists whose brain children reflected the emotional chiaroscuro of this thing called life, that swings from beer and skittles to the bittersweet and gall—from the spree of mirth to the hangover of remorse—tone-poem symphonists such as Franz Liszt and Richard Strauss, who recounted in music the exploits of "Don Juan," "Mazeppa," "Heldenleben," "Don Quixote."

Tonally—and dramatically—the first part of "Maytime," up to the May Day sequences, is but a prelude to the drama. It is at the conclusion of these May Day scenes that the Sweetheart Theme, "Will You Remember," the most popular number from the stage operetta, is first introduced. Up to this significant episode the music, for the most part, is descriptive, atmospheric, expository.

In the "Student Drinking Song" and in "Prima Donna," sung in a typical Latin Quarter canna of the time of Du Maurier, the bohemians of the Montmartre give vent to their lust for life. In "Vive l'Opera" they vociferously burlesque the arias of Verdi, Rossini, Donizetti; and in "Virginia Ham and Eggs," inspired by Paul's (Nelson Eddy) meeting with Marcia (Jeanette MacDonald), the young American vocal student rhapsodizes on the surpassing merits of ham-



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**CARRY ME BACK TO OLD VIRGINNY.**  
James A. Bland's familiar song, is worked into a broadly humorous part of the action of the production.

and—to the classic aria of *Cara Nome*, skipping blithely to the baritone aria from the Barber of Seville, through the Sextet from Lucia, and climaxing with the declaration that the famous Marcia Mornay, prima donna of L'Opera, will dine with him on ham and eggs!

Following the ham-and-' repast, there is a charming duet by Paul and Marcia—"Carry Me Back to Ole Virginny." But all this is just in fun and in music—and delightfully done. So, too, are the May Day scenes, with the Maypole Dance, Santa Lucia, and the folk dances. With the principal Sweetheart Theme begins the real story, the drama of youth calling to youth in vain, the futile effort of Marcia to forget Paul and to be loyal to Nicolai (John Barrymore), who is responsible for her fame and her success.

There is a hiatus in the romance of Paul and Marcia, an interlude of the operatic tour of Marcia, interpreted in a series of visual-tonal fragments—with an accentuated symbol of the Svengali-like Nicolai impelling Marcia from triumph to triumph, and finally to the Metropolitan in New York where she is to appear in "Czaritza," a new opera written especially for her by Trentini, famous composer of the day.

It is at this point that Mr. Stothart ventures into a new and hitherto unexplored domain, in search of musical material for the "new" opera.

The selection of Tschaikovsky's Fifth Symphony as the source, from which the music of "Czaritza" is drawn, was an inspiration. For of all the great symphonists, Tschaikovsky

is probably the most lyrical in vocal-dramatic content. His melodies literally sing. The great Russian, naturally, thought in symphonic terms when he conceived the brooding, hauntingly melodic Fifth; but if the highly emotional, super-sensitive musical formalist had utilized the material of this symphony in operatic form, his reputation as an opera composer would have been immeasurably enhanced, for the Fifth is of the stuff of which lyrical master-dramas are made.

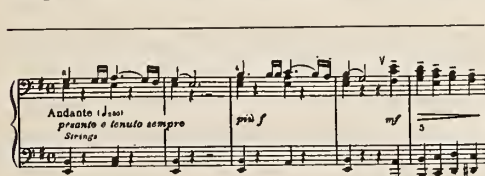
The story of the interpolated opera is that of a Tsarina who loves a young officer and is persuaded by her ministers to sacrifice her love for political reasons. The libretto is by Bob Wright and Chet Forrest, translated into French by Gilles Guilbert. Merowa, a Russian contralto, and Kutznetsoff, Russian basso, and a chorus of 100, with a squad of trumpeters, are enlisted in the opera in support of Miss MacDonald and Mr. Eddy.

Mr. Stothart has done nobly by the Fifth in his adaptation of the Symphony to vocal utterance and by his ingenious introduction of the recitative. He has utilized the *Andante* from the First Movement as a chorus—a *la marzia*—for the opening scenes, the arrival of the ministers and the court retinue. This introductory period, which appears in the recapitulation and restatement in the symphony, also serves as material for the first part of the duet between the Tsarina (Miss MacDonald) and the Officer (Mr. Eddy), which develops, *con passione*, with the introduction of the lovely *Andante Cantabile* of the Second Movement, and continues throughout its fervently passionate development to the conclusion. Miss MacDonald and Mr. Eddy do magnificently in this scene, which makes unusual demands on their talents and artistry.

Mr. Stothart is quoted as saying: "There are many symphonies full of grand melodic strains and perfectly adaptable to opera, and these in future will furnish a vast field of operatic literature for the screen."

That is true. And there are also many orchestral works of a definite narrative and dramatic nature, tone-pictures that await the transmutation of a tonal craftsman who can metamorphose them into moving, articulate screen media.

In "Maytime," Mr. Stothart has pointed the way.



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**THE FIFTH SYMPHONY** of Peter Ilyitch Tschaikowsky plays an important role in MGM's "Maytime". The first movement, the andante, allegro, is used as an introduction in the motion picture.



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**WILL YOU REMEMBER?**—more familiarly "Sweetheart"—of Sigmund Romberg's music from the Rida Johnson Young play, is sung by Jeanette MacDonald and Nelson Eddy.



Copyright, Oliver Ditson Company

**THE SECOND MOVEMENT**, the andante cantabile, of Tschaikowsky's Fifth Symphony is used as force in the love theme of the motion picture.



# Box Office Champions for February



**On the Avenue:** Associate producer, Gene Markey. Directed by Roy Del Ruth. Screen play by Gene Markey and William Conselman. Music and lyrics by Irving Berlin. Dances staged by Seymour Felix. Photographed by Lucien Andriot. Art director, William Darling. Associate, Mark-Lee Kirk. Set decorations by Thomas Little. Assistant director, William J. Scully. Film editor, Allen McNeil. Costumes by Gwen Wakeling. Sound, Joseph Aiken, Roger Heman. Musical direction, Arthur Lange. Cast: Dick Powell, Madeleine Carroll, Alice Faye, Ritz Brothers, George Barbier, Alan Mowbray, Cora Witherspoon, Walter Catlett, Douglas Fowley, Joan Davis, Stepin Fetchit, Sig Rumann, Billy Gilbert, E. E. Clive, Douglas Wood, John Sheehan, Paul Irving, Harry Stubbs, Ricardo Mandia, Edward Cooper, Paul Gerrits. Released February 12, 1937.

**One in a Million:** Darryl F. Zanuck in charge of production. Associate producer, Raymond Griffith. Directed by Sidney Lanfield. Story and screen play by Leonard Praskins and Mark Kelly. Photographed by Edward Cronjager. Art direction, Mark-Lee Kirk. Assistant director, William Forsyth. Film editor, Robert Simpson. Cast: Sonja Henie, Adolphe Menjou, Don Ameche, Ned Sparks, Jean Hersholt, Ritz Brothers, Arline Judge, Borrah Minnevit, Dixie Dunbar, Leah Ray, Shirley Deane, Montagu Love, Albert Conti, Julius Tannen, June Gale, Lillian Porter, Helen Ericson, Diane Cook, Bonnie Bannon, June Wilkins, Clarice Sherry, Pauline Craig. Released January 1, 1937.

**Lloyds of London:** Directed by Henry King. Associate producer, Kenneth Macgowan. Screen play by Ernest Pascall and Walter Ferris. From a story by Curtis Kenyon. Photographed by Bert Glennon. Art director, William Darling. Set decorations by Thomas Little. Assistant director, Robert Webb. Film editor, Barbara McLean. Costumes by Royer. Sound, Joseph Aiken, Roger Heman. Musical direction, Louis Silvers. Cast: Freddie Bartholomew, Madeleine Carroll, Sir Guy Standing, Tyrone Power, C. Aubrey Smith, Virginia Field, Forrester Harvey, George Sanders, Montagu Love, J. M. Kerrigan, Gavin Muir,



ON THE AVENUE

20th Century-Fox



THE LAST OF MRS. CHEYNEY

M-G-M

Will Stanton, Douglas Scott, John Burton, Lumsden Hare, Una O'Connor, Miles Mander, Murray Kinnell, Ralph Cooper, Fay Chaldecott, Yorke Sherwood, May Beatty, Robert Grieg, Hugh Huntley, Billy Bevan, E. E. Clive, Elsa Buchanan, Georges Renavant, Lester Mathews, Arthur Hohl, Reginald Barlow, Holmes Herbert. Released January 29, 1937.

**The Last of Mrs. Cheyney:** Produced by Lawrence Weingarten. Directed by Richard Boleslawski. Screen play by Leon Gordon, Samson Raphaelson and Monckton Hoffe. From the play by Frederick Lonsdale. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Gowns by Adrian. Photographed by George Folsey. Film editor, Frank Sullivan.





ONE IN A MILLION

20th Century-Fox



LLOYDS OF LONDON

20th Century-Fox



AFTER THE THIN MAN

M-G-M



THE GOOD EARTH

M-G-M

Assistant director, Eddie Woehler. Cast: Joan Crawford, William Powell, Robert Montgomery, Frank Morgan, Jessie Ralph, Nigel Bruce, Colleen Clare, Benita Hume, Ralph Forbes, Aileen Pringle, Melville, Cooper, Leonard Carey, Sara Haden, Lumsden Hare, Wallis Clark, Barnett Parker. Released February 19, 1937.

**After the Thin Man:** Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Frances Goodrich and Albert Hackett. From the story by Dashiell Hammett. Art director, Cedric Gibbons. Photographed by Oliver T. Marsh. Film editor, Robert J. Kern. Assistant director, Charles Dorian. Cast: William Powell, Myrna Loy, James Stewart, Elissa Landi, Joseph Calleia, Jessie Ralph, Alan Marshall, Teddy Hart. Released December 25, 1936.

**The Good Earth:** Associate producer, Albert Lewin. Directed by Sidney Franklin. Screen play by Talbot Jennings, Tess Slesinger and Claudine West. Based upon the novel by Pearl S. Buck. Adapted for the stage by Owen Davis and Donald Davis. Produced by The Theatre Guild, Inc. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Harry Oliver, Arnold Gillespie, Edwin B. Willis. Wardrobe, Dolly Tree. Photographed by Karl Freund. Film editor, Basil Wrangell. Montage by Slavko Vorkapich. Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph, Soo Yong, Keye Luke, Roland Lui, Suzanna Kim, Chingwah Lee, Harold Huber, Olaf Hytten, William Law, Mary Wong. Release day to be determined.



# NEWSREELS PROTEST MARCH OF TIME AWARD

## In Entirely Different Categories, Say Editors, Objecting to Academy's Terminology

This week the editors of the old line newsreels arose as one man, finding themselves in agreement for the first time in history, in a "round robin" protest against the terminology of the Academy of Motion Picture Arts and Sciences in its recent special award to the screen March of Time "for having revolutionized one of the most important branches of the industry—Newsreel."

The newsreels vigorously deny that they have been revolutionized. In substance and effect they charge the Academy's citation with being irrelevant, perhaps immaterial and maybe incompetent.

The basic contention of the objecting editors is that newsreels and the March of Time belong in entirely different categories.

The editors' protests simultaneously and coincidentally found expression in letters to MOTION PICTURE HERALD, setting forth their reactions, judgments, opinions, thus:

### "Not the Real Thing," Says Talley

TO THE EDITOR OF THE HERALD:

There is only one broad conclusion to draw from the Academy Award to March of Time "for having revolutionized one of the most important branches in the industry—the newsreel." That conclusion is that the newsreels as now constituted should disband their world staffs, discontinue the photographing and distributing of current or spot news happenings and hire a stock company of players resembling world figures and retire to a studio where we can re-enact what is happening along the lines of what we read in the newspapers plus whatever editorial slant we may wish to inject.

So far as I know the newsreels as at present constituted were never officially the subject of a review by the Academy of Motion Picture Arts and Sciences. Efforts have been made in the past to have the newsreels submitted for their review with a view to obtaining an award or awards for quality, news worthiness, imagination or whatever qualities make a newsreel good, bad or indifferent.

Along comes a product, March of Time, admittedly good and interesting in its field, but admitting itself it is not a competitor of the newsreels, and, to the astonishment of every logical minded person, it wins an award for revolutionizing a type of product which it does not even profess to be.

Time Magazine is one of the most interesting publications ever created, yet nobody thinks of it in terms of having revolutionized the New York Times. One is a news magazine, the other is a newspaper. The difference between March of Time and the newsreel is almost exactly the same.

There is no substitute for the real thing. Pictures of the news when it happens and as it happens will always be a stable commodity. Anticipating news before the event, reviewing the news after the event and re-enacting the news may and apparently has a market value in the opinion of the public, but the true and real pictures of actual events will always hold first place in the opinion of people who are interested in the world's affairs.

A news picture is a news picture and nothing can revolutionize it. It may be well edited or badly edited, it may be well described or poorly described, it may be presented in good taste or bad taste, but the essential fact remains that the picture is the thing. It seems to

*The Chicago board of motion picture censors has granted a request by the German and Italian consuls there to delete from newsreels any references or scenes regarding members of their country taking part in the civil war in Spain.*

me curious logic that an award for "revolutionizing" the presentation of real news should be awarded to a product which admittedly re-enacts the news.

TRUMAN TALLEY,  
President and Producer  
Movietone News

### "Taken for a Ride," Says Clofine

TO THE EDITOR OF THE HERALD:

The primary function of the newsreel always has been and must continue to be pictorial reporting of spot news. All other functions are incidental. It is upon this foundation the newsreel has been built to its present important place in the film industry. In view of this basic fact, how curious becomes the citation accompanying the Academy Award to the March of Time. There is no intention here to quarrel with the award itself but that it should be presented "for revolutionizing the newsreel" to a film product which makes not even a pretense of performing the newsreel's fundamental mission is a patent absurdity.

In the past year there have been such outstanding events as the Ethiopian War, the abdication of King Edward, the election and inauguration of President Roosevelt, the greatest floods in the nation's history, the civil war in Spain—the newsreels brought these and countless other events to the screens of America, promptly and comprehensively while they were still alive in the consciousness of the atreagoers. This is a commonplace of newsreel service—it was such before the March of Time was ever thought of, it must continue to be such to justify the newsreel's existence. No film can claim to be a newsreel which does not provide this service.

It is as sensible to place a review like the March of Time in the category of a newsreel as to confuse the function of Time Magazine with that of the New York Times, or Time's radio dramatizations with radio's spot news.

There is a place for reviews and there is a place for newsreels. The smart young men who maneuvered this citation through the Academy are doing motion pictures a distinct disservice in attempting to discredit, however backhandedly, an institution which has won for the industry millions of friends and whose place in the film world and in the confidence of the public cannot seriously be questioned at this late date.

The Motion Picture Academy has been taken for a ride.

M. D. CLOFINE,  
Editor, News of the Day

### "Misdirected Acknowledgment": Richard

TO THE EDITOR OF THE HERALD:

The award of the Academy of Motion Picture Arts and Sciences is the first acknowledgment, even though misdirected, that has been vouchsafed by that body to the newsreels. It is interesting to remember that newsreels are older by many years than the first features, heretofore the major subject of Academy awards and remarks.

The present left-handed acknowledgment of

the existence of newsreels comes in a form completely bewildering to the men who have given their lives to the making of newsreels. This first award goes to a magazine reel, patterned along radio review lines. Fairly enough, this reel does not itself claim to be a newsreel.

One of two answers explains the action of the Motion Picture Academy. The first, and possibly the more likely, is a total lack of understanding of the history of newsreels, particularly over the last five years. The alternative is that the Academy has succumbed to a cleverly engineered publicity stunt, fabricated on the assumption that the magazine reel in question was in some fashion a newsreel.

I would suggest that the members of the Academy become acquainted with the five newsreels, each of which issues two editions a week. They would then learn that the monthly review, which they credit as responsible for "a shot in the arm" of all the newsreels, made its bow in the midst of a far-reaching renaissance in newsreel technique. Any exhibitor knows this. The renaissance was the logical outcome of two factors. The first was the introduction of sound into motion pictures. The second was the blessing of keen competition which has been, and I trust always will be, a major asset of the newsreel industry. This renaissance took the form of constant trial, experimentation, discarding, elaboration, and finally adoption of certain editorial formulas now proved by time and by public acceptance.

It is particularly noteworthy that among these proved newsreel formulas the fictionizing of news is emphatically missing. Such treatment of news may be acceptable for a screen magazine, but the true newsreel covers news immediately, services news promptly, and edits news as it happened—not as we think it may have happened, or should have happened. These, and these alone, are its vital functions.

I respectfully recommend for consideration the question as to why the Motion Picture Academy has so far failed to recognize in any way whatsoever the newsreels themselves; their editorial accomplishments—and the achievements of newsreel cameramen, not alone of my staff but of the staffs of my competitors as well. For to these men getting the news is the ruling passion of life, and to them, individually and collectively, there is no difficulty, no discomfort, no peril imposing enough to permit any one of them to say under any circumstances, "It can't be done."

A. J. RICHARD,  
Editor, Paramount News

### "Magazine, Not Newsreel": Smith

TO THE EDITOR OF THE HERALD:

Nobody objects to the March of Time receiving an Academy Award of Merit, but no news reel man, and probably few in the industry generally, will see any reason for granting that award to the March of Time for distinguished services in the news reel field.

March of Time comes no nearer being a news reel than it does to being a two reel comedy. It found, and has developed for itself, a new field, which if it has to be labelled should be called the magazine field.

One might as well award the magazine "Time" a prize for its contribution to the field of daily journalism as to credit the March of Time with any contribution to the news reel field. I am sure it would be considered very poor judgment for any publishing committee to refer to the magazine "Time" as a daily journal. I think it is equally poor judgment for the Academy to put the March of Time in the news reel field.

So far as the news reels are concerned they are used to being kicked around, although when the industry is attacked they are always called upon to make the fight for their more vulnerable brothers.

But the Academy has given an unearned distinction to a company willing and able to give the award wide publicity. That unfairly places the news reels at a disadvantage, and no good comes to the motion picture industry.

COURTLAND SMITH,  
President, Pathe News



# U.S. INQUIRY OF TRADE PRACTICES ASKED IN BILL, TO AID INDEPENDENT

## Alabama Representative Says Block and Blind Booking and Playdate Restrictions Are Protested by Exhibitors

An inquiry into the business practices of motion picture distributors in relation to the anti-trust laws, by a Congressional committee, was proposed this week in the House by Samuel F. Hobbs, representative from Alabama.

The campaign to divorce distribution from exhibition, sponsored by Allied States Association of Motion Picture Exhibitors in bills introduced in several state legislatures, brought no new developments this week. Committee hearings on the proposal in Ohio and Wisconsin adjourned without action.

Other activity in state and municipal legislatures bearing on motion picture interests included:

Proposals for a levy on theatre receipts in Illinois.

An advertising tax in Kansas.

A new scale for theatre licenses in Winnipeg.

An attack on censorship of newsreels at a legislative hearing in Ohio.

A new general municipal law in New York which would require that for children between the ages of 8 and 16 the theatres must set aside a special section in charge of a matron.

Bills for a 10 per cent admission tax and a 10 per cent levy on gross film rental were killed by a committee of Nebraska's Senate.

A resolution calling for investigation of motion picture distribution by a special judiciary subcommittee of the House was introduced, Mr. Hobbs said, following receipt of numerous complaints from his home state that the distributors were "putting independent exhibitors out of business" through their application of block and blind booking, designation of playdates and other provisions, and that their practices constituted "suppression of independents and discrimination" in violation of the anti-trust laws.

The representative said that he would go before the House rules committee at the first opportunity to urge approval of his resolution and then would seek immediate action.

Associated Press reports of the introduction of the proposal said that the resolution would direct the judiciary committee to point its inquiry particularly toward activities of the Motion Picture Producers and Distributors of America, Inc., and the extent "to which members thereof have cooperated" through that agency "to suppress competition and restrain trade."

Continuous investigation of activities in the motion picture industry by four agents of the anti-trust division of the Department of Justice is necessitated by the constant flow of complaints reaching Washington, according to John Dickinson, former assistant attorney general. Mr. Dickinson's statement was made before his recent resignation, when he appeared before the House appropriations committee in its hearings on the department's appropriation bill for the coming fiscal year.

One case against the industry has been insti-

## FOUR ANTI-TRUST SUITS IN PROGRESS

*Developments in four anti-trust suits now in progress against distributors in federal courts this week included:*

*The district court in Macon, Ga., refused to issue the preliminary injunction sought by the Broadway Theatre, Inc., of Tampa, Fla., against Vitagraph, Inc., Twentieth Century-Fox, Paramount, United Artists, Columbia, Universal and RKO. The Tampa theatre, owned by B. E. Gore and Mary E. Gore, charged conspiracy on the part of the defendants in violation of the Sherman anti-trust laws.*

*Twentieth Century-Fox, Paramount and Gaston Dureau, buyer and booker for Saenger Theatres Corporation, filed replies to the bills of complaint in the George Fuller conspiracy case in New Orleans. The defendants denied participation in any conspiracy or monopoly.*

*In a second suit in New Orleans, Affiliated Theatres won a temporary injunction barring Columbia from supplying "Theodora Goes Wild" to competing theatres.*

*George S. Ryan, attorney for Loretta L. Momand, operator of a theatre in Shawnee, Okla., indicated that deposition will be taken in New York and other distribution centers for presentation to the federal court in Boston in connection with the anti-trust suit brought by him for Mrs. Momand against major distributors.*

tuted in Texas, Mr. Dickinson told the committee, but the investigation there, he said, has not yet produced any evidence on which a major proceeding could be based.

Legal representatives of large distributors were unable to agree, after two meetings, on a further appeal of the ruling of the New York State court of appeals that film rentals collected in New York City were subject to the two per cent municipal sales tax. It had been planned to carry the case to the United States supreme court.

The rentals were held to be taxable by the state's highest tribunal in deciding a \$61,000 assessment against rentals received by the United Artists exchange in New York for the first assessment period of 1935. Distributors in the city are liable now for an accumulated tax, with penalties and interest, of more than \$2,000,000, about half of which was collected from exhibitors in 1936 and is held in escrow pending the outcome of the litigation.

A two per cent privilege tax on gross receipts from the sale of or furnishing of advertising in Kansas was proposed in a bill introduced by the committee on assessment and taxation. The state House of Representatives this

## Tax on Theatre Receipts Proposed in Illinois, Advertising Levy in Kansas; Censorship of Newsreels Attacked

week killed a bill providing for a two per cent sales tax which would have included admissions, all forms of advertising, trucks, telegrams and utility services.

The Winnipeg city council approved a new scale of theatre license fees, increasing charges on larger houses and reducing them on smaller ones. The new scale is \$150 for houses with up to 300 seats, \$250 from 300 to 499 seats, 50 cents a seat from 500 to 1,499 seats, and 55 cents a seat above this capacity.

## Newsreel Censorship Attacked

A sharp attack on newsreel censorship was made last week by the Ohio Senate judiciary committee at the hearing on the bill which provided for elimination of censorship of newsreels in the state. Keith Lawrence of Cleveland, sponsor of the bill, declared the practice delayed delivery of prints to theatres and held that it was no more necessary than censorship of pictures in magazines or newspapers.

Charles C. Pettijohn, general counsel for the Film Boards of Trade, said that the newsreels represented a pictorial press with an average weekly circulation of 75,000,000 and that the publicity given Ohio in the reels was worth 100 times as much as the censorship revenue, which was estimated at \$35,000 annually. No cuts ever were made in the newsreels, he said, adding that the reels were entitled to the same freedom as the press.

Jack Connolly, general manager of Pathe News, said there was no profit made from newsreels. "Our profit last year was less than \$400. We paid \$5,400 in Ohio censorship fees," he said. Only two other states, Maryland and Virginia, censor newsreels, he added.

Decision was reserved by the committee.

## Receipts Tax Asked

A proposal for a two per cent tax on theatres' gross receipts headed a list of bills in Illinois, including measures to establish a state censorship board, to regulate billboard advertising, to tax vending machines in theatres, to compel theatre managers to employ attendants for rest rooms, and proposals for a 30 hour work week for theatre employees.

A bill introduced in the New York state legislature concerned admission of unaccompanied children to theatres in the state. An amendment specified that the theatres must set aside a special section and provide a matron for each 35 children. A similar law, passed last year, is effective in New York City.

A bill introduced in the Oklahoma Senate provided for a state board of censors to be appointed by the Governor. The board would be authorized to assess \$2 for each 1,200 feet of film and \$2 for duplicates.

Four bills applying to the film industry died with adjournment of West Virginia's legislature last week. They would have required distributors to maintain branches in the state, established state censorship, barred chance games and imposed a general sales tax of one per cent.

Motion picture theatres were eliminated from the Georgia chain store tax bill by the Senate finance committee, on the premise that they are home owned.

A bill to legalize Sunday motion pictures was tabled by the House of Representatives of Maine.



# 123



THE KEYSTONE  
OF YOUR FUTURE



# THAT'S HOW 20<sup>th</sup> RAN IN FEBRUARY'S BOXOFFICE CHAMP POLL

*a 5 year record!*

20th steals the boxoffice spotlight again . . . this time with "On the Avenue," "One in a Million" and "Lloyds of London" topping the field as February's greatest money hits in Motion Picture Herald's poll!

But the way 20th is clicking out the knockouts made it inevitable!

Look at the following six pages, for example. And add to those hits "Wake Up and Live," "This Is My Affair," "Cafe Metropole" and "Wee Willie Winkie"  
Tentative Title  
...some of the record-breakers still to come from 20th this season!

When the boxoffice talks, it nominates 20th Century-Fox for the industry's highest honors!

*Let's go—*



**A picture greater than words can tell!**





"Every evidence the picture will score a boxoffice smash! Will take any audience by the heart and send it out inspired! Simone Simon's deeply moving performance carries her forward to wide appeal. Projects James Stewart to unquestionable star status!"  
—Daily Variety

"Should prove magic at the boxoffice. Fine, deeply moving romance, brought to exquisite life for cycle of sweeping popularity. Simone Simon and James Stewart are superb!"  
—Hollywood Reporter

**SIMONE SIMON**  
*and*  
**JAMES STEWART**  
*in*  
**'SEVENTH HEAVEN'**

*with* **JEAN HERSHOLT**  
**GREGORY RATOFF**  
GALE SONDERGAARD • J. EDWARD  
BROMBERG • JOHN QUALEN • VICTOR  
KILIAN • THOMAS BECK • SIG RUMANN  
MADY CHRISTIANS

**Directed by Henry King**  
*Director of "Lloyds of London"*

**Associate Producer Raymond Griffith.**

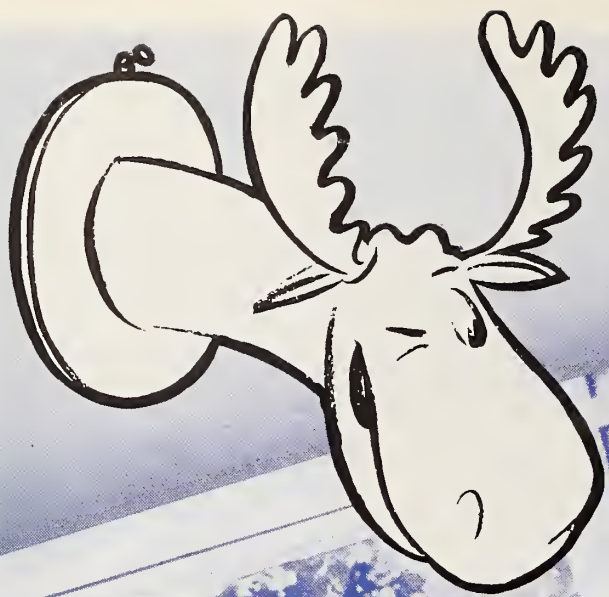
Screen play by Melville Baker. Adapted from the stage play "Seventh Heaven" produced and directed by John Golden. Written by Austin Strong.

**Darryl F. Zanuck** in Charge of Production

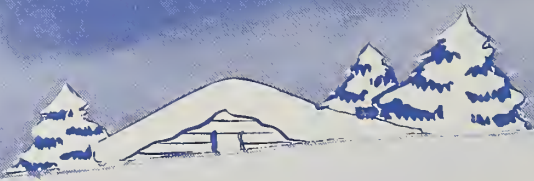


THE KEYSTONE  
OF YOUR FUTURE





SUCH GOINGS - ON...  
I DIED LAUGHING!





*You'll go to town fifty ways*

with this merry, romantic successor to "Love Is News"!

Dashing, full-of-the-devil Don Ameche . . . and that luscious dish of loveliness, Ann Sothern . . . snowbound strangers in a mountain cabin! So-o-o . . . they let it snow! The brightest, peppiest, laugh-spiciest show that ever cheered (or was cheered by) an audience!

*Don*  
**AMECHE**      *Ann*  
**SOTHERN**

in  
**'FIFTY ROADS  
TO TOWN'**

with  
**SLIM SUMMERVILLE • JANE DARWELL  
JOHN QUALEN • DOUGLAS FOWLEY • ALLAN  
LANE • ALAN DINEHART • STEPIN FETCHIT**

Directed by **Norman Taurog**

Associate Producer **Raymond Griffith**. Screen play by **George Marion, Jr.**, and **William Conselman**. Based on the novel by **Louis Frederick Nebel**. Music and lyrics "Never in a Million Years" by **Mack Gordon** and **Harry Revel**.

**Darryl F. Zanuck** in Charge of Production



THE KEYSTONE  
OF YOUR FUTURE



# THE GREATEST ADVENTURE OF AN ADVENTUROUS ERA!

*The thrill of the "Three Musketeers"!  
The romance of "The Scarlet Pimpernel"!  
The intrigue of "Richelieu"!*

Audiences will live again the days when men dared all for love...  
in this spectacular drama of warm lips, cold steel, brave hearts!  
And the stirring beauty and glamorous magnetism of Annabella  
will win even greater plaudits from admiring throngs than in  
"Wings of the Morning."







*Conrad*  
**VEIDT**

and

**ANNABELLA**

in

# Under the Red Robe

with

RAYMOND MASSEY  
ROMNEY BRENT  
SOPHIE STEWART  
LAWRENCE GRANT

Produced by Robert T. Kane

Directed by Victor Seastrom

Adapted from Stanley J. Weyman's unfor-  
gettable novel and the play by Edward Rose

A New World Picture  
Released by  
20th Century-Fox



# GOVERNMENT SETS NEW RULES FOR HOLLYWOOD'S FILMING OF U.S. NAVY

## Provide for "Supervision in the Interest of Security" and "Prompt Local Provisional Censorship" Where Needed

The United States Government's future relations with motion picture producers in the matter of Hollywood's filming of the U. S. Navy will be governed by a new set of regulations. Whether the growing interest of the world's big naval powers in one another's militaristic possessions influenced the new rules for control over filming could not be officially ascertained at Washington.

Regardless, the Navy's old filming rules have now been clarified so as to remove all doubt as to their intention, and stronger censorship has been created over the matter portrayed both by the newsreels and the producers of regular theatrical short subject and feature motion pictures.

The Navy Department at the Capital this week had before them for review the completed draft of the new regulations. They are expected to be issued formally within the month, and after their approval the "General Order No. 35, (Revised)" will be distributed to producers in Hollywood, to newsreels in New York and to others interested in the making of Navy motion picture and still photographs. Certain violations are liable to prosecution under the espionage act.

The new provisions are as follows:

### Motion Pictures, Commercial

(a) The Chief of Naval Operations may authorize naval cooperation with commercial motion picture producers in recognition of the value to both the public at large and the Naval Service in the production of accurate portrayals of naval life. The cooperation between the motion picture producers and the Navy will involve, on the part of the motion picture producer, agreement in writing to adhere to the restrictions imposed by this order and, on the part of the Navy, assistance to the motion picture producers in the technical supervision of the taking of the picture to prevent the inclusion of matter not desired to be made public.

#### (b) Photoplays

(1) The Chief of Naval Operations may, at his discretion, authorize naval cooperation for the production of photoplays, the scenarios of which have been submitted and approved.

(2) The Naval authority designated to cooperate with the producing company will provide for Naval supervision in the interest of security of all footage taken within Naval jurisdiction, and where practicable, for prompt local provisional censorship of such footage as may be considered by the supervisor to contain information of a confidential nature. The local provisional censorship is for the purpose of quickly bringing to the attention of both the producing company and the Navy Department film which is questionable and is not for the purpose of questioning script or dialogue. One print of all the questioned footage for the given production will be forwarded as confidential matter by the Naval authority con-

## GENERAL ORDER ON NAVY PHOTOGRAPHS

The "General Order" of the United States Navy's new regulations governing the filming by Hollywood or the newsreels of the Navy and its activities provides basic considerations as follows:

1. *The protection of confidential matter from compromise by means of photography must depend upon the physical covering of any item exposed to even a distant camera.*

2. *The responsibility for photographs taken and released must be placed upon the officer in command at the place the photographs are taken.*

3. *Certain violations of the regulations published hereto may render the violators liable to prosecution under the Espionage Act.*

cerned to the Chief of Naval Operations. The producing company will be informed when the questioned film is forwarded to the Chief of Naval Operations.

(3) All photoplays produced with naval cooperation will be submitted by the Producing Company to the Navy Motion Picture Board of Review, Navy Department, Washington, D. C., for final review and censorship prior to release.

(4) Whenever a photoplay is produced with naval cooperation, the Navy Department reserves the right to acquire without cost two positive prints of every such photoplay, and to use them in any manner it may see fit, excepting that these prints will not be used commercially nor will they be exhibited at shore stations until out of their pre-release status.

#### (c) Newsreels

Newsreels of Naval subjects for which naval cooperation is granted will be accorded naval supervision in accordance with paragraph 4g of this order. Newsreels of this category will be forwarded by the producing company for final censorship to the Commandant, Third Naval District, New York, prior to release.

(d) In view of the strict control exercised over motion pictures taken in naval jurisdiction, in order to meet the legitimate requirements of motion picture producers for scenes of a spectacular nature, motion picture photographs of fleet in simple maneuvers, aircraft in flight, distant views of ships firing, interior views of living quarters and similar scenes which do not disclose information of a confidential nature may be permitted subject to final censorship.

(e) When the Navy Department Board of Review or the Commandant, Third Naval District, censors and condemns any footage, the producing company will promptly submit all prints, "lavenders," and negatives of that footage to the censoring authority, together with a signed statement that all prints, "lavenders," or negatives of any nature made from the disapproved footage have been surrendered to naval authority.

(f) Civilian (motion picture) photographers

## District Commandant to Exercise Final Censorship Over Newsreels of Subjects for Which Help Is Extended

shall be informed that the retention of negatives or prints or the publishing of photographs in violation of their agreements or failure to deliver negatives or prints to proper naval authority upon demand may render them liable to prosecution under the Espionage Act.

(g) In order to protect the interests of both the commercial photographer and the Navy, whenever a commercial photographer ("Still" or "Motion Picture") is authorized to take pictures of a naval subject an Officer or other qualified expert will be detailed to act in an advisory capacity to the photographer in order to prevent the disclosure of objects which the Navy does not wish to be photographed. Experience has shown that a majority of the pictures requiring censorship could have been released for publication were it not for inadvertent disclosure of confidential matter in the background. Attention is invited to paragraph 1. (b), (3) of this order.

## Attack on Duals Begun in Chicago

by WILLIAM F. CROUCH  
in Chicago

The advent of spring makes it an open season again on double features in the Chicago territory. During the winter months the fires have been smoldering and there is every evidence that they will break out anew during the next few weeks.

At the Allied Theatres of Illinois annual election and general meeting last week, double features were the main topic for discussion. More than 75 exhibitors representing 160 theatres took part.

According to Aaron Saperstein, who was re-elected president of the group for the seventh time, Allied is working on what might be termed a "secret plan" to halt the dual bill practice. The various phases of this new plan are not being divulged. Legal advice and the cooperation of a group of prominent independent exhibitors is being used in the formation of the new idea which if proven workable, will, declared Mr. Saperstein top dual bills here within a week.

The Balaban & Katz circuit started double features and is said to prefer them. All other circuits are strongly opposed to the plan which was once in operation here for 18 months, three years ago and which failed to prove successful.

Other groups besides Allied are in the battle against duals. The Better Films Council of Chicago is strongly opposed to the plan and has been conducting surveys among schools and other organizations to feel out the general sentiment. Local newspapers have been active in campaigning against the double feature idea and have lambasted it in editorials and cartoons.

Just when Allied's "secret plan" will be put into effect here is doubtful at present. Allied theatres feel that they have ways and means of combatting the local situation and that in due time they will expose their plan and put Chicago theatres back on the single feature basis.



# MONOGRAM PICTURES STARTS AS NATIONAL PRODUCER-DISTRIBUTOR

## Complete Producing Organization and Full System of Exchanges Established, with W. Ray Johnston as President

Monogram Pictures Corporation on Monday became the twelfth national producer-and-distributor of motion pictures, completing a full-staffed producing organization in Hollywood, a full system of exchanges in the field, and home office control in New York, under the leadership of William Raymond Johnston, president.

Participating personnel comes from Wall Street and Park Avenue, Hollywood Boulevard and Broadway. Financing comes through a \$1,312,500 public stock subscription, underwritten by the New York Stock Exchange house of J. A. Sisto, and the additional participation, by way of \$200,000 in a five-year financing and film-printing agreement, with Pathe International Corporation and Pathe Film, Inc.

Scott R. Dunlap heads the Monogram filming unit in Hollywood as vice-president in charge of production. Associated with Mr. Dunlap will be I. E. Chadwick, Lon Young, Dorothy Reid and Kenneth Goldsmith, serving as production supervisors, each in charge of a filming unit.

### European Distribution Signed

William Gell is the Monogram distribution executive in Europe, a contract for selling the new product on that continent having already been signed with Mr. Gell's Pathe Films, Ltd., of London.

The board of directors consists of Sol. A. Rosenblatt, former deputy administrator of the Blue Eagle's National Recovery Administration; J. A. Sisto, of Wall Street; William Rhinelander Stewart of Park Avenue; and Mr. Johnston and Mr. Dunlap.

Mr. Rosenblatt will serve as Monogram counsel. He introduced the Sisto bankers and Mr. Johnston, thereby paving the way to his own participation. O'Henry Briggs will be invited to join the directorate, to represent the Pathe financing-film printing connection, on his return in a few days from a Florida sunning. Rhinelander Stewart's participation on the board is "private." He was considered Park Avenue's "most eligible bachelor and the 'most perfectly polished gentleman' of New York society—the blue-blooded 400. Mr. Stewart, who one month ago married Mrs. Allan Ryan, has a private fortune reputedly well up in the millions.

### Home Office Executives

Monogram's home office executive roster, besides Mr. Johnston, includes Edward A. Golden, as general sales manager; Norton V. Ritchey, general manager of the export department; Madeline S. White, secretary of the company and executive assistant to the president; Herschel Stuart, treasurer; J. P. Friedhoff, comptroller; John S. Harrington, transportation manager; Louis S. Lifton, general director of advertising and publicity, and Hugh G. Davis, chief auditor. Walter Greene will be West Coast publicity director.

"That there has been a definite shortage and irregularity of releases in the independent field

## SALESMAN APPROACHES THEATRES, VANISHES

*A person giving different aliases each time has been approaching neighborhood theatre operators in New York, according to the Independent Theatre Owners Association, and offering a plan whereby he would give the theatre a certain number of toy airplanes and canaries if it would throw the advertisement of neighboring stores on the screen. The stores, according to his plan, were to pay him for the service.*

*When this person has received the service fee from the store owners, he disappears, the Association office said.*

has been known for some time, and Monogram steps in to fill that gap," said the company's opening announcement.

### Production Plans Finished

Production plans are already complete and call for 42 pictures for 1937-38. Two of these already have been filmed, "Legion of the Missing Men," with Ralph Forbes, and "The Outer Gate," with Ralph Morgan, Kay Linaker and Ben Alexander. Dorothy Reid, Monogram supervisor, is now in Samoa shooting the third, "Paradise Isle."

Monogram Pictures as a company name is not new to the industry. Mr. Johnston's original Rayart Pictures Corporation, organized in 1924 in the independent field, wound up its affairs because of the changeover from silent to sound, in 1928, and then, in 1931, Mr. Johnston organized Monogram Pictures, as a co-operative organization of 20 exchange franchise holders with 39 affiliated exchanges. In 1935, Mr. Johnston and his executive personnel and exchange "cooperators," formed Republic Pictures with Herbert J. Yates of Consolidated Film Industries. Mr. Yates financed the new Republic to the extent of some \$2,000,000, the Yates interests eventually completely succeeding Johnston's.

### Corporate Entity Retained

The corporate entity of Monogram Pictures, while dormant since 1935, was never completely abandoned. The idea for its return to new activity had been in Mr. Johnston's mind for more than a year, from the time it became apparent that his relations with Mr. Yates' Republic Pictures eventually would be severed. That came some months ago with the settlement of his contract.

Associated with Mr. Johnston through the original Monogram and on into Republic were many of the new company's present officers: Edward Golden, Madeline White, Jack Harrington and Norton Ritchey, who for years has been conducting, with his father, James V. Ritchey, the Ritchey International Corporation, as foreign sales representative.

Herschel Stuart is a newcomer to the Johnston executive ranks. He was last with Columbia Pictures as advertising-publicity director, taking that position, in 1934, from a circuit post with Paramount Publix Theatres. He served as general manager of the Radio-Keith-Orpheum Circuit in 1933, and prior to that was, for five years, general manager of the Fox Poli Circuit, and, for eight years, assisted Harold

## \$1,312,500 Public Stock Subscription Underwritten, \$200,000 Financing and Film-Printing Agreement with Pathe

B. Franklin in various national circuit enterprises.

Only a short interlude with Chesterfield Pictures, last year, interrupted Mr. Golden's long association as sales manager for Ray Johnston.

Louis Lifton, the new publicity-advertising director, and another newcomer to the Johnston staff, has had wide press agency experience.

### Exchange Owners Affiliated

The company now reports as significant in its future operations the affiliation of the franchise exchange owners as investors and stockholders of the new company.

All exchanges joining the new affiliation will change their names on May 1st to Monogram Pictures, dropping their present individual names. Each exchange becomes a definite unit of the new company, the only difference between the present setup and the major-owned national organization being that in the new Monogram plan all the exchanges are to be operated by the owners instead of by branch managers.

### Corporate Affiliates Listed

The organization will be made up of 31 affiliated branch offices in the United States. The corporate affiliations in the group will consist of Monogram Distributing Corporation (a home office subsidiary), which will operate New York, Philadelphia and Washington exchanges;

Also Monogram Film Exchanges, Inc., Albany and Buffalo; Monogram Pictures, Inc., Detroit; Monogram-Capital Film Exchanges Chicago and Indianapolis; Monogram-Midwest Film Corporation, Milwaukee; Monogram Pictures Corporation, Minneapolis; Monogram-Selected Pictures Corporation, Cleveland; Monogram Pictures of California, Inc., operating exchanges in Los Angeles, San Francisco, Seattle, Portland, Denver and Salt Lake City.

Also Monogram Pictures Corporation, Oklahoma City; Monogram-Amity Film Exchange, Dallas; Monogram-Consolidated Film Distributors, Inc., Kansas City; Monogram-Royal Pictures, Inc., Pittsburgh; Monogram Exchanges, Inc., Cincinnati; Monogram-Southern Film Exchanges, Inc., Atlanta, Charlotte, New Orleans and Memphis; Monogram Film Distributors, Inc., Omaha and Des Moines; Monogram Pictures, Inc., St. Louis, and Monogram Pictures, Inc., Boston and New Haven.

The present plan also permits the parent organization to work out national sales policies.

### Production Control

Monogram Pictures, Inc., a wholly-owned subsidiary, will control production at the New Hollywood Studios (formerly the Talisman Studios), on Sunset Boulevard, in Hollywood, with Scott Dunlap under contract as chief executive.

An advisory committee consisting of franchise (exchange) distributors and Monogram executives has been appointed by Mr. Johnston to act as a contact between the production and the distribution ends. Serving on this committee will be, besides Mr. Johnston, as chairman; Howard Stubbins, of the Los Angeles exchange; Ed Blumenthal, Dallas; Henri El-

(Continued on following page)



# NEW MONOGRAM READY

(Continued from preceding page)

man, Chicago; Charles W. Trampe, Milwaukee; Benjamin Welansky, Boston, and Scott Dunlap, Edward Golden and Norton Ritchey.

The franchise holders must obtain the approval of the parent company to distribute any "outside" productions, but Mr. Johnston explained that it might well be a company policy in situations such as the south where the westerns are a substantial part of the revenue, for the Monogram organization to acquire such added product and release it through the exchanges in such territories.

Stories already acquired for the first year, 1937-38 release, include the following:

## Group "A"—Five "Specials"

FRECKLES COMES HOME, by Jean Stratton-Porter.

COLLEGE SWEETHEART, from Leona Dalrymple's *Women's Home Companion* story, "Blind Date."

ROMANCE OF THE LIMBERLOST, adapted from Gene Stratton-Porter's "Her Father's Daughter."

PARADISE ISLE, from Allan Vaughan's *Cosmopolitan Magazine* story, "The Belled Palm."

LAND OF THE SKY BLUE WATERS, using Cadman's songs, "At Dawning," and "The Land of Sky Blue Waters."

## Group "B"—21 "Leaders"

LEGION OF MISSING MEN, with Ralph Forbes, by Norman Hall.

THE COUNTY FAIR, by Harold Morrow.

SALESLADY, by Harold Morrow.

BURNING BARRIERS, by Edwin Parsons.

THE OUTER GATE, by Octavus Roy Cohen, with Ralph Morgan.

THE GIRL NEXT DOOR, comedy drama.

THE MARINES ARE HERE, comedy drama.

NUMBERED WOMAN, by Harrison Jacobs.

LUCK OF ROARING CAMP, by Bret Harte.

FALSE COLORS, *Saturday Evening Post* story, by Lew Lipton and James Grant.

SCANDAL, by Kathleen Shephard, from her "Tintype of a Lady" novel.

QUEEN OF THE YUKON, from Jack London's "Daughter of the Aurora."

THE HOOSIER SCHOOLBOY, by Mary McCarthy.

MY OLD KENTUCKY HOME, story of the south-land.

THE 13TH MAN, by John Kraft.

A BRIDE FOR HENRY, *Liberty Magazine* story, by Josephine Bentham.

TELEPHONE OPERATOR, story of floods.

FLYING ORDERS, story of the air service.

WOLF CALL, from Jack London's dog story, "That Spot."

PORT OF MISSING GIRLS.

FEDERAL BULLETS, by Major George Fielding Eliot.

## Group "C"—Eight Westerns

Titles to be determined.

The nature of eight other features to be determined soon. Meanwhile, six pictures will be in all of the 31 exchanges on the national opening date on May 1st, and three pictures will be released monthly thereafter.

## Registration Plan Submitted

Accompanied by a registration fee of \$687.50, the registration of 1,000,000 shares of \$1 par value common stock was submitted to the Securities and Exchange Commission last week by Monogram Pictures, for approval. Proceeds of the issue, half of which is to be reserved for options at prices which eventually will run as high as \$10 per share, were estimated at \$6,875,000.

Of the total issue, only 350,000 shares will be available for the general public

and will be offered through J. A. Sisto and Company, New York, at a price of \$3.75 per share, 75 cents of which will represent the underwriters' commission, under an agreement which requires the sale of 83,333 1/3 shares within 120 days or the purchase of that amount by the underwriter.

Holder of one of the options for stock, besides his position as a member of the board of directors, was Sol A. Rosenblatt, who, with William B. Jaffe, is counsel for the company.

The company is technically the successor to W. Ray Johnston Enterprises, Inc., whose stock was acquired in exchange for 37,299 shares of the proposed issue, figured on a price of \$3 per share for the new stock.

At the same price, 38,700 shares are outstanding, having been issued as follows for interests which are to be part of the new company; W. Ray Johnston, 17,750 shares; Monogram Pictures of California, 3,333 1/3 shares; Royal Pictures, Inc., 1,500 shares; Selected Pictures Company, 1,283 shares; Monogram Pictures, Inc., Detroit, 1,500 shares; Southern Film Exchanges, Inc., 3,500 shares; Monogram Pictures Corporation, Omaha, 1,200 shares; Intermountain Pictures, 1,200 shares; Monogram Pictures Company, Oklahoma, 1,200 shares; Amity Film Exchanges, 4,366 2/3 shares; Monogram Film Exchanges, Buffalo, 1,500 shares, and Midwest Film Company, 366 2/3 shares. These represent the owner interest of the franchise holders in the parent company.

It is also planned to exchange with Mr. Johnston 7,333 1/3 shares of the new stock for 22,000 shares of old \$1 common Class B stock, and to use 66,666 2/3 shares for issuance to Pathe International Corporation in liquidation of a debt of \$200,000, as already mentioned in connection with Pathe's five-year loan and film-printing agreement.

## Resale Barred for Year

It is agreed that the holders of the 150,000 shares represented in the foregoing are not to resell their stock for a period of one year.

The 500,000 shares which are reserved for options included 222,500 for J. A. Sisto and Company, 10,000 for Pathe International Company, 197,717 for Mr. Johnston and his designees, 34,891 for Leon Fromkess as a "finder's fee," and 34,891 for Mr. Rosenblatt, for his services.

This stock may be taken up at any time prior to December 28, 1942 at a price of \$4 per share until December 28, 1938, and at \$1 increase each year, plus 25 per cent, which would make the price in the last year \$10.

W. Ray Johnston, as president of the new Monogram, is to receive \$25,000 a year under a five-year contract and, to protect the company against loss in the event of his death, he is to attempt to obtain life insurance in the sum of \$250,000, the company to pay the premiums and to be the beneficiary.

Scott R. Dunlap, as vice-president in charge of production, gets \$300 a week, under a five-year contract.

The registration provides that the board of directors is to be composed of at least five persons and designates for service thereon: Mr. Johnston and Mr. Dunlap, Sol Rosenblatt, William Rhineland Stewart and J. A. Sisto.

Plans of the company, as set forth in the statement, provide for organization of a subsidiary to operate its exchanges, including the exchanges to be established in New York, Philadelphia and Washington, and \$50,000 is to be set aside from the proceeds of the stock issue for that purpose.

# Paramount Ends Convention with Theatre Partners

As the annual Paramount theatre partners' dinner at the Roney Plaza Hotel in Miami, Fla., concluded the three-day meeting of company theatre executives last Saturday night, it was heard that as a result of the conference, theatre admissions in the majority of Paramount situations will be increased to meet rising costs within the industry.

Increased production costs generally, a greater number of pictures in the higher budget brackets from all major studios during the new season and actual and anticipated higher labor costs are the factors which will make admission increases inevitable, it was said. A deterring effect on cash awards, giveaways and double featuring is also expected to be noted in many situations throughout the country as a result of the sessions.

Of the assortment of problems discussed by the company's complete roster of theatre operators with the exception of E. C. Beatty of the Butterfield Circuit, Michigan, that of how to meet increased operating overhead was one of the most significant. Many of the delegates were undecided on whether or not it was wise to increase their prices in view of the fact that many increases had been already put into effect during the past few months.

It was understood that one significant phase of the deliberations veered around the methods of making it possible for Paramount to act as one national unit despite the fact that its partners now make their own film buys with New York serving principally in the manner of a service depot. This did not mean that the company will again centralize purchases in New York as it once did, but rather is giving consideration of ways and means of enabling the organization to act as one national entity, when actually it is not, in point of film buys aggregating millions of dollars each season, it was explained.

Meanwhile, in New York, plans for the testimonial dinner to Adolph Zukor, Paramount chairman of the board who is celebrating his Silver Jubilee, scheduled for next Monday, were going ahead. Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., has been announced as one of the speakers and on the dais, among others, will be Daniel Frohman and William A. Brady, who were Mr. Zukor's first theatrical partners. Mayor Fiorello LaGuardia will also attend and Postmaster General James A. Farley is also expected.

The committee in charge of the entertainment, embracing Louis K. Sidney, Loew's; Harry Kalcheim, Paramount; Bill Howard, RKO, and Steve Trilling, Warners, has announced the reception of appearance commitments from outstanding stage, screen and radio personalities for a 90-minute show. The Mutual Broadcasting Chain will broadcast the show and station WHN will put the dinner on the air.

The New England distribution of "Cloistered" has been taken over by Mike Thomas, with offices in Boston.



# THE HOLLYWOOD SCENE

## The Foreign Factor

The importance of what may be called the foreign factor in the production equation is indicated in current studio developments. Walter Wanger, with sets already built and script finished, abruptly called off the production of "The River Is Blue" because, it is said, of inability to predict the outcome of the present Spanish struggle.

To avoid similar action, Samuel Goldwyn is arranging to confer with President Manuel Quezon of the Philippines when the latter passes through Los Angeles on his return trip from Washington. "The Real Glory," which pays a tribute to the American occupation of the Archipelago, will be the subject of their conferences.

Another Goldwyn picture, "The Hurricane," is a second problem of the producer. The U. S. Navy Department, which maintains jurisdiction over American Samoa, has as its slogan: "Samoa for Samoans Only." In order to obtain permission for native tribes to appear in the film, and for the quartering of large crews of technicians and camera men on the island, Mr. Goldwyn has had to take Lieut. Commander Lucien B. Green, U. S. N., with his location company to act as "governmental supervisor."

In England, Robert Kane, producer for 20th Century-Fox, having purchased "Lawrence of Arabia" from Alexander Korda, is understood to be having his script carefully checked by British government officials and by company attorneys, mindful, perhaps, of another picture of Korda production, "Catherine the Great," which Madame Lupescu, associate of King Carol of Roumania, caused to be ordered barred from the kingdom because of her alleged conviction that it had a hidden significance toward her.

## Finish 5; Start 11

Eleven pictures were started as 5 were finished to net, for the second consecutive week, a gain of 6 pictures, bringing to 45 the number of films in the shooting stage at close of business in Hollywood last weekend.

Regarded as probably the most important feature started is "Vogues of 1938," a Walter Wanger production for UA release. Promising to be a colorful film that should lend itself readily to unique exploitation, it will present Warner Baxter, Joan Bennett, Helen Vinson, Frances Langford and Mischa Auer in the leading roles. Many additional cast assignments will be made as the film progresses.

### Republic Starts Three

Republic started three pictures. "Gun Smoke Range," a number in the "Three Mesquiteer" series, will present Robert Livingston, Ray Corrigan, Max Terhune, Julia Thayer, Kenneth Harlan, Allen Connor and Samuel McKim. Joseph Kane is directing. With Gene Autry, Smiley Burnette and Armida in the leading roles, "Rough Riding Rhythm," a musical outdoor action adventure story, got under way. Other cast members are Hal Taliaferro, Alice Clauser, Frankie Marvin, Charles King

## CLUB HEARS STORY OF PRESS AGENCY

*"The press agent considers himself lucky when he gets a break in 35 per cent of syndicated and wire columns and if his picture is not mentioned in those, it won't be mentioned by anyone," William Thomas, director of publicity for Columbia in Hollywood, told the Advertising Club of Los Angeles this week.*

*"The day of the pipe-dream and wild publicity is gone. It must be news today," he continued. "Hollywood's selling job does not end with the release of the picture. Fan mail is very important. So, too, are fan photographs, though both are becoming a racket. Hollywood studios spend \$100,000 per year answering fan letters."*

and the Oklahoma Outlaws. Mack Wright is directing.

The third production, "Michael O'Halloran," a Gene Stratton Porter story, will present Jackie Moran, Wynne Gibson, Warren Hull, Charlene Myatt and Hope Manning in the principal parts. Karl Brown is directing.

Two pictures went in the work at 20th Century-Fox. "She Had to Eat," a farce comedy drama, will feature Rochelle Hudson with Jack Haley, Eugene Pallette, Arthur Treacher, Douglas Fowley, John Qualen, Tom Kennedy, Tom Dugan, Ferdinand Munier and Lelah Tyler. Malcolm St. Clair is directing. The second film, "One Mile From Heaven," a romance drama with music and dancing, will present Claire Trevor, Bill Robinson, Joan Carroll, Fredi Washington, Eddie Anderson, Paul McVey, John Garradine and Eric Wilton. Allan Dwan is the director.

### "Lady Luck" Shooting

At Warners "Lady Luck" started. Barton MacLane and Ann Sheridan head the cast, which includes Peggy Bates, Dick Purcell, Walter Cassell, Lottie Williams, Eugene Jackson, Charley Foy, Addison Richards and James Robbins. Louis King is directing.

Paramount started "A Night of Mystery," a comedy drama. Cast personalities are Roscoe Karns, Helen Burgess, Grant Richards, Ruth Coleman, Harvey Stephens, Elizabeth Patterson, Purnell Pratt and Colin Tapley. E. A. Dupont is directing.

"The Girl Said No," a comedy romance, started at Grand National. Its cast is headed by Robert Armstrong and Irene Hervey, supported by Frank Moulton, William Danforth, Vera Ross, Paula Stone, Holmes Herbert, Gwili Andre and Ed Brophy.

For Columbia release, Larry Darmour began work on "The Ghost Ranger," action adventure western. The cast includes Bob Allen, Louise Small, Mary McLaren, Harry Woods, Slim

Whittaker and Roger Williams. Spencer Bennett is directing.

Final picture on the newly started list, put into work as the week closed, is "Missus America," tentative title, by Radio. Victor Moore, Helen Broderick and Anne Shirley are the only current cast assignments. Joseph Santley is directing.

### Five Films Completed

Two pictures on the completed list appear to be of a character to attract more than usual attention. "The Old Soak" probably is the one about which most excitement will center. Already a subject of controversy, with some likelihood that the title will be changed, the picture stars Wallace Beery, with Janet Beecher, Judith Barrett, Eric Linden, Betty Furness, James Bush, Robert McWade, Una Merkel, Ted Healy, Oscar O'Shea, George Sidney and Margaret Hamilton. J. Walter Ruben directed.

Paramount's contribution to the potentially important picture class is "Make Way for Tomorrow," formerly titled "The Years Are So Long." A domestic comedy drama, it was directed by Leo McCarey. The complete cast: Beulah Bondi, Victor Moore, Fay Bainter, Thomas Mitchell, Barbara Read, Porter Hall, Elisabeth Risdon, Louise Beavers, Margaret Hamilton, Ralph Remley, George Offerman, Jr., Tommy Buff, Charlie Arnt, Maurice Moscovitch, Ferike Boros, Byron Fangler, Horace Love, Lelah Taylor, Bernard Suss, Helen Dickson, Mitchell Ingraham, Gloria Williams, Avрил Cameron, Nick Lukats, Ralph Brooks, Gene Lockhart, Ruth Warren, Kitty McHugh, Alice Reating, Bobby Caldwell and Ethel Clayton.

### Ritter Western Ready

Grand National completed "Hittin' the Trail." Tex Ritter is featured with Jerry Bergh, Tommy Bupp, Earl Dwire, Snub Pollard, Jack Smith, Archie Ricks, Henry Warden, Rex Whiteley and his Range Ramblers and Ritter's Tornadoes. R. N. Bradbury directed the Edward Finney production.

"As Good As Married" was finished at Universal. Principals are John Boles, Doris Nolan, Walter Pidgeon, Mary Phillips and Ernest Cossart. Eddie Buzzell directed.

The 20th Century-Fox "Angel's Holiday" was moved to the cutting room. Jane Withers is starred with Sally Blane, Robert Kent, Joan Davis, Frank Jenks, John Qualen, Lon Chaney, Jr., Al Lydell, John Kelly, Harold Huber, Russell Hopton, George Taylor, Cy Kendall, Troy Brown, Virginia Sale, Charles Arnt, Ray Walker and Paul Hurst. James Tinling directed.

## Ah, Hollywood

Hollywood had its playful way this week with New York Giant Lou Gehrig who piqued a press agent by refusing while here for screen tests to pose with feminine stars in publicity pictures he said the absent Mrs. Gehrig wouldn't care for. The press agent's idea of a punitive jest was to filch one of the diamond star's nightshirts, have it autographed by Joan Crawford, Jean Harlow and Gladys George, and mail it on to the first baseman's first lady.



## Manheim Resigns Post at Universal

N. L. Manheim, foreign manager of Universal Pictures and associated with the company for 18 years, tendered his resignation in New York Tuesday, effective on the appointment of a successor.

Mr. Manheim, one of the industry's best known foreign managers, said that he planned to leave as soon as possible for a vacation in the South. No successor has been named.

Mr. Manheim, born at Syracuse, N. Y., in 1890, was graduated from Syracuse University and became associated with the Shuberts in legitimate stage production for five years prior to joining Universal in 1919 as a salesman. Subsequently, he became assistant general sales manager for the company, short subject manager and general service manager. He was appointed general foreign manager 14 years ago and has continued in that post since.

Commenting on the resignation, R. H. Cochrane, president of Universal, said: "I am sorry to see Nate go. He has always been one of our standbys and one of the old guard. I have nothing but admiration for the way he handled his duties and I am going to miss him, not only as an associate but as a friend. I know he will be successful in his new undertaking. My best wishes go with him."

## George E. Quigley Heads Colorfilm

George E. Quigley, fiscal agent for European financial interests which hold an option to acquire control of Keller-Dorian Colorfilm, has been elected chairman of the board of Keller-Dorian to succeed Bayard Colgate, resigned.

The election, held this week, followed the acquisition of additional Keller-Dorian stock by the interests represented by Mr. Quigley, although the group has not yet completed its acquisition of control. Its option was extended to December 1, next, during which time it proposes to take up additional stock which is to be deposited by Bayard and Henry Colgate and William Celestin, whose total holdings represented 75 per cent of the outstanding Keller-Dorian stock, Mr. Quigley said.

Mr. Celestin continues as president. Mr. Quigley also was elected vice-president, and Henry Colgate re-elected vice-president. Lawrence Brown was re-elected secretary and treasurer.

Eastman Kodak has not exercised its option to retain exclusive rights for the manufacture of raw stock to be used in the Keller-Dorian color process, as a result of which the company or its licensees may obtain raw stock from any manufacturer, Mr. Quigley explained.

Grand National is the first company to be licensed to use the Keller-Dorian process for feature production and Richard A. Rowland is now working on the first picture, "Grand Canyon."

## Spring Buyers Number

The predominant medium of decoration of the motion picture theatre auditorium today should be, not paint and plaster ornament, but light, is the view taken by Ben Schlanger, New York theatre architect, in an article to appear in the April 3rd issue of *BETTER THEATRES*. Discussing the three functions of light in the auditorium, he urges greater attention to illumination of the screen area, which he refers to as a problem long neglected.

The April 3rd issue of *BETTER THEATRES* (appearing in conjunction with next week's issue of *MOTION PICTURE HERALD*), is the *Spring Buyers Number*, carrying the semi-annual directories of the theatre equipment and furnishings market, all newly revised.

Among other features, the issue will contain:

"Getting the Most Out of Modern Sound Equipment," the first of two articles by Aaron Nadell, prominent writer on sound and projection, pointing out the changes in service methods that have been brought about by the development of the new sound systems.

Descriptions of two theatres—one of unusual design showing the application of tradition in order to effect an environment of distinctly local character—and a description of a recently completed remodeling project presenting notable use of the newer lighting schemes.

A discussion of electrical installations from the point of view of operating costs, by J. T. Knight, Jr., regular contributor on theatre maintenance.

"Special Types and Patterns in Carpeting for the Theatre," in which Eugene Clute, wellknown writer on architecture and interior decoration, follows his article on carpet selection in the March 6th issue, with a discussion of the relatively new "patent back" type, Chenille, and the current styles in carpet patterns for theatres.

These articles are in addition to other features and regular departmental material.

## Warner Trial March 29

Federal Judge Alfred C. Coxé in New York has set March 29th as the date of trial of the suit brought by Alfred Bein against Warners claiming that the picture, "The Mayor of Hell," infringed on his play, which was known under the two titles, "Right Out of Hell" and "Little Ol' Boy." An injunction and an accounting of profits have been asked.

## New Guild Widens Membership Drive

At a special meeting held Tuesday, midnight, at the Times Square Hotel in New York, the newly organized Theatrical Business Representatives Guild, formed less than a month ago for the purpose of social activity and educational purposes, voted to increase its membership and to invite theatre owners, producers and other employers as well as the press to join. The Guild decided on a mass open meeting to be held Tuesday, midnight, April 6th, at a place to be announced.

Dues have been reduced to \$2 monthly, with no initiation fee. This was voted on unanimously by the original 30 charter members who paid \$25 each. The membership committee reports the acceptance of 404 new members. A housing committee has been searching for a clubhouse.

The sponsors now claim the Guild "looms as a powerful beneficial association for those in the theatrical, motion picture, radio and other branches of entertainment."

An employment bureau to be set up, intends to take issue with the present Federal Theatre Project officials over allegedly "slipshod" methods employed by the government group in assigning individuals without previous experience to positions as theatrical managers, press agents, and treasurers.

A committee also is working on a group insurance plan.

## 'Film Daily' Year Book Published

The 19th annual year book published by the *Film Daily* in New York was distributed this week with several additional features not found in previous editions including a telephone directory of motion picture companies in New York and Hollywood and a gazetteer of the more prominent members of the industry. For the first time, also, television is given important position in the volume.

## Massachusetts Theatres Plan Expansion Move

Western Massachusetts Theatres, Inc., operated by Samuel and Nathan Goldstein with headquarters in Springfield, Mass., are planning to expand the circuit, it was announced this week. Plans are now complete for the erection of new houses in Brattleboro, Vermont, and Utica, N. Y. The Colonial at Pittsfield, Mass., will be remodeled and three other theatre properties in the territory are expected to be purchased shortly.

## Columbia Club Officers

Lillian Stark was elected president of the Columbia Club at the Columbia home offices in New York last week. She succeeded Leonard Picker, who did not run for reelection. Other officers chosen were Guy Wood, first vice-president; Seymour Zwilling, second vice-president; H. L. Smith, treasurer; Jack Bass, financial secretary; Carmel Latell, secretary; Margaret Kapfer, assistant secretary; Henry Straus, press agent, and Nellie Keogh, chairman of the board.



# FILMS GROSS 73% OF U.S. AMUSEMENT INCOME AND CARRY 64% OF PAYROLL

**Motion Picture Theatres Employ 93,052, or 59 Per Cent of Workers in All Amusements, Pay \$102,804,000 in Wages**

The extent to which motion picture exhibition represents the backbone of American amusements is graphically shown in official government census reports. From these it is determined that American film exhibition conducts one-third of all American amusement places, yet employs 59 per cent of all amusement employment, pays 64 per cent of all amusement payrolls, and grosses 73 per cent of all amusement receipts.

Final figures on the 1935 census of amusements, made public by the United States Census Bureau last Saturday, disclose:

1. 157,789 persons were employed in all amusements, and 93,052 of them, or 59 per cent, were in motion picture theatres.

2. \$159,641,000 represented the entire amusement payroll, while motion picture theatres' payroll was 64 per cent of this, or \$102,804,000.

3. Total receipts for all amusements were \$699,051,000, of which motion picture theatres grossed \$508,196,000, or 73 per cent.

There were 37,677 establishments of all kinds covered in the census, 12,024 of them motion picture houses. The census reported on baseball, football and other sports, bathing beaches, canoe rentals, circulating libraries, race tracks, riding academies, skating rinks and swimming pools, amusement parks and amusement devices, band recitals, billiard and pool parlors, bowling alleys, dance studios, dog tracks, and legitimate stage, vaudeville, opera and motion picture theatres.

Other than the grand totals of workers, payrolls and gross income, individual geographical figures for motion pictures and the other amusements have not yet been made public. City and state totals will be forthcoming soon, it is expected.

As in the 1933 census, when 10,043 motion picture theatres with total receipts of \$406,542,000 were reported, the Census Bureau admits that its figures are not complete, explaining that some places were closed when the field canvassers arrived and it was impossible to secure data by mail.

The most important reason for the lack of accurate data, however, it was said, was the absence of legislation making it mandatory to provide the information. The census was taken with Works Progress Administration relief funds, the project having been conducted as a relief enterprise and was without the sanction of Congress which covers the regular censuses.

William J. Murray, 72, for the last 15 years a manager for Harris Amusement Company, is dead in Youngstown, Ohio, of pneumonia. He was stricken prior to a leave of absence granted because of ill health.

## Relative Positions of Amusement Industries, as Census Bureau Sees It

CENSUS OF BUSINESS

PLACES OF AMUSEMENT: 1935  
UNITED STATES SUMMARY  
ESTABLISHMENTS, RECEIPTS, PERSONNEL, AND PAY ROLL,  
BY KINDS OF BUSINESS

Kind of business	Number of establishments	Receipts (add 000)	Active proprietors and firm members	Employees (full-time and part-time). Avg. for year	PAY ROLL* (add 000)		
					Total	Full-time	Part-time
<b>TOTAL FOR UNITED STATES 1/</b>	<b>37,677</b>	<b>\$699,051</b>	<b>31,215</b>	<b>157,789</b>	<b>\$159,641</b>	<b>\$140,762</b>	<b>\$18,879</b>
Amusement devices	902	4,360	658	1,167	1,025	889	136
Amusement parks	303	8,982	194	3,252	2,610	2,293	317
Bands and orchestras	708	4,611	1,669	3,732	2,981	2,363	618
Baseball and football clubs, sports and athletic fields, and sports promoters	426	25,273	269	5,410	9,699	6,202	3,497
Bathing beaches (not including municipal)	328	2,218	276	637	546	456	90
Billiard and pool parlors, and bowling alleys	12,412	43,271	11,988	20,928	10,617	8,459	2,158
Boat and canoe rental service	939	1,479	951	406	324	266	58
Circulating libraries (commercial)	932	3,039	848	736	611	562	49
Dance halls, studios, and academies	3,872	14,831	3,929	10,838	5,408	3,648	1,760
Horse and dog race tracks	64	32,466	19	3,753	7,199	3,662	3,537
Riding academies	645	2,448	622	958	683	629	54
Skating rinks	345	1,396	335	697	389	291	98
Swimming pools (not including municipal)	698	1,938	580	798	523	425	98
Theaters, legitimate stage and opera; and theatrical productions	158	19,630	62	3,642	8,030	6,582	1,448
Theaters, motion picture (including motion picture theaters with vaudeville)	12,024	508,196	6,104	93,052	102,804	98,855	3,949
Other amusements	2,921	24,913	2,711	7,783	6,192	5,180	1,012

\* Includes no compensation for proprietors and firm members of unincorporated businesses.  
1/ Figures revised since publication of geographic division releases.

## H. C. Robertson Dies On Way to Hospital

Harry Clark (Bobby) Robertson, 65, West Coast theatre operator, died in Seattle, Wash., late last week en route to a hospital.

Born in Hopkins, Mo., he was a graduate of the Oregon Law School. For 15 years he was secretary to former Senator John H. Mitchell of Oregon. Later he became general manager for Sullivan and Considine vaudeville circuit where he stayed 13 years. From office manager for Jensen-Von Herberg he joined Fox West Coast.

## Joseph Hockstein

Joseph Hockstein, 67, pioneer theatre builder, died at his home in Bayonne, N. J., last weekend. He built the Bijou theatre more than 30 years ago and later the Strand and the DeWitt. His wife, two sons and two daughters survive.

## James Wiest

James Wiest, theatre manager, whose last post was the Regal, Hartford, Conn., died in New York last weekend. His widow and one child survive.

## George A. Wright

George A. Wright, Sr., one of the first settlers in the theatrical colony of Norwalk, Conn., died at his home there last weekend following a brief illness. A son, George A. Wright, Jr., for years stage director for John Golden and now in Hollywood, survives.

## Breen Visiting Europe To Study Reactions

Joseph I. Breen, Production Code Administrator, is on his way to Europe to confer with representatives of the American industry in Paris and London on European reaction to American films produced in accordance with Production Code regulations.

Mr. Breen arrived in New York last week and sailed on the *Europa*. He plans to return in three weeks.

## Philip Armstrong

Philip Everhardt Armstrong, 44, for many years editor of the *Seattle Post-Intelligencer's* film and drama department, died Sunday following a heart attack. His dismissal last fall precipitated the Newspaper Guild strike that forced the newspaper to suspend publication for more than three months.

## Charles Heywood

Charles Heywood, 89, actor, singer and female impersonator of the last century, died in Newark this week. During his career he operated a theatre in Newark.

## Take Tyler Series

Astor Pictures in New York has closed with Elliott Film Company of Minneapolis and Atlantic Pictures of New Orleans for distribution of its series of eight Tom Tyler westerns.



# SUBSTITUTES FOR 'GAMES' OPPOSED

## Elimination of Chance Drawings Virtually Completed in New York Loew and RKO Theatres

With virtual elimination of chance games in all Loew and RKO houses in Greater New York this week as the final distributions of accumulated prizes were made, and with abandonment of the games in most of the Skouras and Century operated houses, theatre executives went a step further and announced that no substitutes for Bank Night, Screeno, Bingo and the like would be sought.

Actions against the games elsewhere were for the most part moves by municipalities to eliminate them from local houses. In Baltimore Bingo was adjudged a lottery and six suits against theatres were filed in Boston for using giveaways. Managers of several theatres in Buffalo were called before the grand jury and in Detroit briefs were filed in the United Detroit Theatre action against the Colonial. The Bank Night suit of Missouri against R. W. McEwan was set for trial May 5 in Kansas City. The Arkansas legislature passed a bill legalizing Bank Night. The National in New Orleans voluntarily dropped Bank Night. The mayor of Omaha insisted on regulated drawings. In Canada 22 exhibitors banded together in their demands to eliminate all giveaways.

In Manhattan the feeling among circuit operators was that chance games have outlived their popularity. They pointed to the fact that RKO, Loew's and Skouras have increased admission prices in some of their houses. The Century Circuit feels that its prices are now at their peak.

### Found Guilty of Lottery

Consolidated Amusements and Springer and Cocalis units have not discontinued chance games. Neither of the independent circuits has increased admission charges.

Simon Fabian, head of the circuit bearing his name, this week dropped Bank Night from the Fox, Strand and Paramount in Brooklyn. He has made no decision on eliminating the game in his houses upstate, however.

Meanwhile, in Baltimore, Joseph Kane, manager of the Royal, theatre with Negro patronage, came to trial before Judge Eugene O'Dunne charged with operating a gambling establishment and conducting a lottery and was found guilty on the second charge. The jury decided that a Bingo game operated in connection with theatrical performances is illegal.

### Buffalo Managers Subpenaed

Suits were filed in the district courts of Brockton, Marlboro, Lynn and Woburn, all in Greater Boston, by George S. Ryan, Bank Night attorney, against theatres allegedly refusing to pay royalty charges. The defendants were Campello Corporation, Reading Theatre Corporation, Hudson Amusement Corporation and R. B. Rubin. The suits were based on alleged breach of contract.

"Get gambling out of business," urged the Boston Better Business, Inc., in a bulletin opposing chance games.

Managers of several Buffalo neighborhood theatres were subpenaed this week to appear

before the Erie County grand jury to testify in the district attorney's investigation into what police called a chance game swindle perpetrated against audiences in Buffalo, Tonawandas and Niagara Falls. Six persons were under arrest, two waived preliminary examination.

Theatre owners and members of the Bergen County Gasoline Dealers Association in New Jersey were reported as initiating a cooperative merchandising drive called a "car-athon," entering their customers in a contest for a number of automobiles. The first car was scheduled to be awarded at the Queen Anne theatre, Bogota, this week.

The Bank Night case of Missouri versus R. W. McEwan has been set for hearing before the supreme court at Kansas City May 5th. The case was taken to the high court last year after Judge Marion C. Waltner in the circuit court held that no consideration was involved in the promotion, and that, therefore, it did not violate Missouri's anti-lottery laws. The prosecutor of Jackson County filed the appeal.

## Special Master To Review RKO Reorganization

The mass of litigation which has arisen since publication of the RKO reorganization plan has so delayed consideration of the plan itself that a special master will be appointed to conduct the proceedings, it was indicated this week by Federal Judge William Bondy before whom most of the litigation has been brought.

### New Petition Entered

A hearing last week brought a new petition into the already complex situation, rendering more remote the possibility of hearings on the plan itself unless a part or all of the proceedings are turned over to a special master by the federal court. The new petition was brought by Edward J. Hickey of Washington, a holder of old RKO Class A stock, who charged that Section 77-B of the federal bankruptcy statute under which the company is being reorganized is unconstitutional and that the RKO refinancing plan of 1931 which eliminated the old Class A stock by an exchange for the present common violated the rights of the stockholders. Three other similar actions have been instituted in the course of the reorganization by holders of the old Class A stock.

Judge Bondy reserved decision on a motion by Irving Trust Company, trustee of RKO, for approval of an agreement for the transfer to Stadium Theatres Corporation, an RKO subsidiary, of Keith-Albee-Orpheum's remaining interest in Orpheum circuit. The agreement provides for the transfer to Stadium of a final \$486,830 of Orpheum notes and collateral held by K-A-O. Stadium recently acquired the Orpheum assets under a transaction now being attacked in two separate actions by preferred stockholders of Orpheum.

Decision on one of these actions, brought by Samuel Zirn for Orpheum first preferred stockholders of San Francisco, was reserved this week by Federal Judge Murray W. Hulbert. Mr. Zirn charged that Stadium acquired Orpheum's assets for a cash outlay of \$143,000, instead of the \$700,000 cash consideration pro-

vided for in the Stadium bid which was approved by the court.

O. C. Doering, counsel for the RKO trustees, said that RKO had been advancing funds to Orpheum for years and that if it continued to do so "RKO eventually would be bled to death."

Judge Bondy this week set April 1st for hearing of a petition for interim allowances for Irving Trust Company as trustee for RKO, and its counsel, Donovan, Newton, Leisure & Lumbard. Irving Trust asked \$60,000 and its counsel petitioned for \$85,000.

### Spitz Named Chairman

Leo Spitz, president of RKO Radio Pictures and Pathe News, was elected chairman of the board of both those companies, succeeding M. H. Aylesworth. Mr. Spitz recently assumed the chairmanships of KAO and B. F. Keith Corporation.

The KAO Corporation and subsidiaries this week reported a net profit for 1936 of \$1,237,141 after all charges, equal to \$19.23 each on 64,304 shares of seven per cent cumulative preferred stock on which arrears on December 31st were \$24.50 a share. In 1935 earnings were \$403,073, or \$6.26 a share earned on the preferred stock in 1935.

Income from theatre admissions was \$13,739,404, against \$12,998,229 in 1935; gross revenue was \$15,480,179, against \$14,601,061; operating income after expenses was \$1,988,875, against \$1,843,630, and total income was \$2,285,129, against \$2,084,488.

The profit-and-loss deficit on December 31st was \$1,479,164, against \$2,772,441 at the end of 1935, while capital surplus was \$8,152,076, against \$8,939,800, reflecting payment of \$787,724 in dividends in 1936.

Current assets on December 31st were \$2,625,971, including \$2,519,141 cash, against \$2,131,429 and \$1,999,421, respectively, a year before. Current liabilities were \$1,397,216, against \$1,968,630.

The B. F. Keith Corporation and subsidiaries reported for 1936 a net profit of \$1,056,257, against \$464,645 for 1935. Gross revenue was \$10,386,249, against \$9,974,630, and total income was \$1,734,108, against \$1,012,926.

Surplus on December 31st was \$648,312, against \$367,625 a year before. Current assets were \$990,821, against \$866,098, and current liabilities, \$679,223, against \$1,248,395.

## National Takes 20th-Fox Films

John D. Clark, general sales manager, and Herman Wobber, western division sales manager for Twentieth Century-Fox Film Corporation, this week closed their first large product deal for next season when they signed a contract with National Theatres. Spyros Skouras and Edward Zabel acted for the circuit in closing the deal, which is for one year.

The agreement calls for 52 features, exclusive of four westerns and two Tarzan pictures Sol Lesser will produce, and the distributor's complete list of short subjects.

William T. Powers, film buyer for the circuit, and Milton Hossfeld, his assistant, are still on the coast ironing out the difficulties in various individual situations concerned in the agreement. Details for Milwaukee and Kansas City will be completed in Manhattan shortly when Harold J. Fitzgerald and Elmer C. Rhoden arrive from their headquarters in the field.

Approximately 420 theatres now operated by National Theatres are included in the deal. The circuit has about 75 additional houses which are closed.

Last year, National signed a two-year agreement with Paramount and a three-year franchise with Loew's.



# THE CUTTING ROOM

## The Singing Marine

(Warner)

Musical Romance

Soldier and cadet in "Flirtation Walk," sailor and midshipman in "Shipmates Forever," Dick Powell here becomes just what the title denotes. In the romance, tragedy, comedy, music spectacle and thrill, Warner's No. 1 singing personality will be aided by an extensive aggregation of players, among them Hugh Herbert, Allen Jenkins, Jane Darwell, Jane Wyman, Eddie Acuff, Berton Churchill, Robert Barrat, Pierre Watkin and Addison Richards, the surprising dancing discovery, Lee Dixon, the promising newcomer, Doris Weston, and another young woman of whom much is expected, Bada Ann Borg.

The story is by Delmer Daves, who accounted for both "Flirtation Walk" and "Shipmates Forever." The music and lyrics, featured in singing and dancing numbers and permitting introduction of much feminine pulchritude, were prepared by Harry Warren and Al Dubin. The spectacular choral dancing numbers were created by Busby Berkeley. Ray Enright, whose versatility in such assignments covers everything from Joe E. Brown's comedies to James Cagney's action subjects to Powell's musicals, is the director in charge.

The story is somewhat "different." Regimental comrades of the singing marine, who is in love with an eating house cashier, send him to New York for an amateur radio tryout. A success, he goes AWOL in line of duty and romance as he also gets swell headed. He makes money but loses popularity. In China he is the hero of an assault upon bandits, and learns there is more happiness in the Marine Corps where a girl loves him than in a world of tinsel and glitter without her.

Release date: July 3.

## The Hit Parade

(Republic)

Tragi-Romance

Although this is a topical production of personalities featured in radio broadcasts, the motivating story is essentially tragedy and romance. A top flight radio entertainer played by Louise Henry, made so by the managerial ability of the character played by Phil Regan, tosses him aside. To obtain revenge, the manager elevates a onetime honky tonk singer, played by Frances Langford, to radio fame. The noted entertainer learning that her successor is a parole violator, exposes her. The successor disappears. To find her, the manager lines up radioland's most celebrated entertainers to broadcast an appeal in her behalf. With the girl's return also comes a parole officer with a pardon.

The story is an original by Bradford Ropes, who did the screen play in cooperation with Samuel Ornitz. Gus Meins, at the helm in many Hal Roach features and short subjects, is the director. Music and lyrics were contributed by Lou Handman, Walter Hirsch, Ned Washington, Sammy Seft, Cliff Friend, Matt Malneck and Duke Ellington. Alberto Colombo is the musical director.

The cast supporting the principals includes the screen personalities Edward Brophy, Max

Terhune, Inez Courtney, Monroe Owsley, Pierre Watkin, Stanley Fields, Johnny Arthur, J. Farrell MacDonald, George Givot, Sammy White and William Demarest. Radio personalities to be seen are The Gentle Maniacs, The Tic Toc Girls, Duke Ellington and his band, Eddie Duchin and his orchestra, Carl Hoff, Al Pearce and His Gang, Molasses and January, The Voice of Experience, Ed Thorgersen, and Oscar and Elmer.

Release date: April 30.

## She Had to Eat

(20th Century-Fox)

Comedy

Analyzing in advance this oddly but truly titled production, one realizes that if what is planned eventuates, it will have diversity. Whether it may prove confusing remains to be seen.

A strange lot of characters are brought together in the story. Included are a slightly daffy millionaire touring the country on a special train, his balmy valet, the proprietor of a gasoline station in a hick town, a smart girl who knows how to get along without money, a bunch of gangsters, and G-men. There are hectic experiences aboard the train; the boy and girl have a wild time in a big city, and gangsters who think the boy looks like their own public enemy number one tangle with the police and G-men get together for a wild and woolly climax.

The story is based on a novel by James Edward Grant and Morris Musselman. Malcolm St. Clair is the director.

Personalities in the combination of comedy, romance and thrills are Rochelle Hudson as the girl, Jack Haley as the boy. Eugene Pallette is the roaming millionaire and Arthur Treacher his valet. Other principals are John Qualen, Douglas Fowley, Tom Kennedy, Tom Dugan, Ferdinand Munier and Lelah Tyler.

Release date: April 16.

## Honeymoon Pilot

(Columbia)

Tragi-Romance

A story of action has been chosen for a production which again features Rosalind Keith and Charles Quigley. An effort is being made to combine the values of an unusual love story and melodrama. A member of the Mexican Border Patrol becomes an undercover operator apparently in league with a gang of international smugglers. A young newspaper woman tries to find out just who this undercover operative is and how his plane, which masquerades as a honeymoon express carrying American elopers to a Mexican Gretna Green, figures in the smuggling racket. The production gives promise of appeal both to those who appreciate the value of thrilling action and semi-mystery and those who find interest in a refreshing love story.

The story is an original by Jack Cooper, and Owen Francis did the screen play. Direction is shared by C. C. Coleman and Folmer Blangsted.

The cast in support includes Rita Hayworth, John Gallaudet, Marc Lawrence, Russell Hicks, Herbert Heywood, Patricia Farr and Arthur Loft.

Release date: April 16.

## Make Way for Tomorrow

(Paramount)

Domestic Tragi-Comedy

The story is spun of substances which promise to give it wide appeal. Financial circumstances cause a long time married couple to separate and live with different children, modern minded children who have troubles of their own. The elements are those which go to make up a good domestic tragi-comedy.

The theme is based upon a book of the month club choice of two or three years ago under the title "The Years Are So Long." The author, Josephine Lawrence, conducts a question and answer column in the Newark *Call*. Thousands of readers wrote her baring their problems. Among the questions most frequently asked were, "Must I support my mother and father?" "Is it right for my children to turn their backs on me now that I have grown old?"

Vina Delmar, whose stories were the basis for "Bad Girl," "Bad Boy," "Hands Across the Table" and "Sadie McKee," prepared the screen play. Leo McCarey, maker of "Ruggles of Red Gap" and "The Milky Way," is directing.

The cast is long. Beulah Bondi and Victor Moore are the aged mother and father. The children are Thomas Mitchell, Charlie Arnt, Elizabeth Risdon and Margaret Hamilton. Fay Bainter is Mitchell's wife, with whom Miss Bondi goes to live. Barbara Read is Mitchell's daughter and Tommy Bupp and George Offerman are Miss Risdon's children, with whom Moore lives. Others of prominence are Porter Hall, Louise Beavers, Maurice Moscovitch and Gene Lockhart.

Release date: Not determined.

## Kid Galahad

(Warner)

Prizefight Story

Prizefight pictures are not new. Many exhibitors question their value. But when a studio such as Warner Brothers elects to produce one as a class A attraction, the experiment becomes of more than usual importance.

"Kid Galahad" is adapted from a best selling story which also ran serially in a popularly priced weekly magazine. It was written by Francis Wallace. It's a story of that political chicanery and gangsterism that the lay public, whether or not interested in the sport, has chosen to associate with prize ring matters. It's the story of a tough champion, his tougher manager, another hard guy who is afraid although he does not lack in courage, a young fellow who has only a terrific wallop and a heart that will not let him quit, and a girl inspired by a great love. The action is not much different from what has been seen many times.

Following completion of the screen play by Seton I. Miller, Michael Curtiz was assigned to direct the production. The principals have name value, Humphrey Bogart, Wayne Morris, Edward G. Robinson, William Haade, elevated to public notice when he was chosen to enact the role of a steel worker in a recent New York stage play. The girl is Bette Davis, currently in "Marked Woman." Other important players are Joe Cunningham, Jane Bryan, Harry Carey and Soledad Jimenez.

Release date: May 29.



# pre-sold to 120

THE SATURDAY  
EVENING POST



Collier's

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WATCH NEWSPAPERS AND BILLBOARDS FOR  
OPENING ANNOUNCEMENTS IN YOUR LOCAL THEATRE!  
Startlingly New! Daringly Different! Screamingly Funny!  
The Biggest Stars of Tomorrow in the Picture of Today!  
It's a Ravishing Revolution in Screen Revelry!  
The NEW UNIVERSAL Presents

## TOP OF THE TOWN



**Brilliant Beauty! Gorgeous!**  
**Busy With Entertainment!**  
Doris Nolan • George Murphy  
Hugh Herbert • Gregory Ratoff  
Gertrude Niesen • Ella Logan  
Henry Armetta • Ray Mayer  
Mischa Auer • The Three Sailors  
The California Collegians  
Peggy Ryan • Gerald Oliver  
Smith • Jack Smart • Claude  
Gillingwater • Ernest Cossart  
Directed by Ralph Murphy  
Designed by John Hawkley  
Dancers by Gene Sander

**Songs You'll Rave About!**  
by Jimmy McHugh and Harold Adamson  
"I Feel That Foolish Feeling  
Coming On" • "There Are  
No Two Ways About It"  
"Blame It On The Rhumba"  
"Fireman Save My Child"  
"I've Got To Be Kissed"  
"Top Of The Town"  
"Where Are You?" "Jamboree"  
CHARLES R. ROGERS  
Lois Brock, Associate Producer

**YOU HAVE NEVER SEEN SUCH ENTERTAINMENT!**  
AGAIN THE NEW UNIVERSAL GOES TO  
TOWN WITH A GLAD, MAD JUBILEE OF LOVE  
AND LAUGHTER, GLITTERING WITH MAG-  
NIFICENT SETTINGS AND GORGEOUS GIRLS.  
SING! SWING! SWANK!

SEE DORIS NOLAN • GEORGE MURPHY •  
HUGH HERBERT • GREGORY RATOFF •  
GERTRUDE NIESEN, ELLA LOGAN, HENRY  
ARMETTA, RAY MAYER, MISCHA AUER,  
The Three Sailors, Peggy Ryan, Gerald Oliver,  
Smith, Jack Smart, The California Collegians,  
Claude Gillingwater, Ernest Cossart and a dazzling  
cast of 350.  
Directed by Ralph Murphy • Associate Producer, Lois Brock  
CHARLES R. ROGERS, Executive Producer

## TOP OF THE TOWN



**GREAT SONG HITS GALORE!**  
by Jimmy McHugh  
and Harold Adamson  
"Where Are You?" "That Foolish Feeling  
Coming On" • "There Are No  
Two Ways About It" • "Blame It  
On The Rhumba" • "Fireman  
Save My Child" •  
"I've Got To Be Kissed" •  
"Top Of The Town" •  
"Where Are You?" "Jamboree"

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26 FEATURES  
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CAROL HOBARD  
in "STORY OF A WOMAN"



## TOP OF THE TOWN

IT'S TOP SPEED! IT'S TITILLATING! IT'S TOP-LEVEL! New Universal's musical triumph, presenting DORIS NOLAN... GEORGE MURPHY... HUGH HERBERT... GREGORY RATOFF... GERTRUDE NIESEN, ELLA LOGAN, HENRY ARMETTA, RAY MAYER, MISCHA AUER, THREE SAILORS, Peggy Ryan, Gerald Oliver Smith, Jack Smart, The California College Boys, Claude Gillingwater... only dazzling cast of 350. Presented by NEW UNIVERSAL who gave you "MY MAN GODFREY" and "THREE SMART GUYS!"

Song hits selected by Jimmy McHugh and Harold Adamson. Hear "Where Are You?" "That Foolish Feeling," "Top Of The Town," "Where No Two Ways About It," "Blame It On The Rhumba," "Fireman Save My Child," "Jamboree." A magnificent new musical directed by Leigh Murphy... Associate Producer, Leo Brick... CHARLES R. ROGERS, Executive Producer

## LIFE

## LIFE begins at the TOP OF THE TOWN



A champagne-charged speedshow—rhythm—svelty—romance. Don't miss "TOP OF THE TOWN"



GLAMOUR!  
Doris Nolan as a million-airs' daughter with money to burn and a red-hot idea.

SONGS!  
Ecstic Gertrude Niesen and other great entertainers sing McHugh and Adamson's thrabbling hit tunes in TOP OF THE TOWN. Hear "Where Are You?" "That foolish feeling," "Top Of The Town," "There Are No Two Ways About It," "Blame It On The Rhumba," "Fireman Save My Child," "Jamboree."

LAFFS!  
Hugh Herbert, Gregory Ratoff... Henry Armatta... Mischa Auer (the first time you've seen these four great comics in one picture). Ella Logan... Jack Smart and countless others.

As big as LIFE and tops in laughter! A magnificent new musical smash of breathless beauty—top speed—tip-top—topsy-turvy—New Universal's great motion picture. TOP OF THE TOWN. DORIS NOLAN... GEORGE MURPHY... HUGH HERBERT... GREGORY RATOFF... GERTRUDE NIESEN... ELLA LOGAN... HENRY ARMETTA... RAY MAYER... MISCHA AUER... THREE SAILORS... Peggy Ryan, Gerald Oliver Smith, Jack Smart, The California College Boys... dazzling cast of 350.

sent the opening gun in one of the biggest national campaigns in film history! It sells a BIG picture in a BIG way!

# TOWN

and that's only the beginning! Turn over please!



A champagne-charged speedshow—romance—stunning gown—guiltless girls! You dare not miss it! "TOP OF THE TOWN" PRESENTED BY NEW UNIVERSAL who gave you "THREE SMART GUYS" and "MY MAN GODFREY!"



# Mass Selling...

TWO GREAT 24 SHEETS THAT WILL DOMINATE ALL BILLBOARD DISPLAYS!

## THE GIANT MUSICAL HIT S

# TOP OF THE TOWN

EIGHT BIG

THERE'S NO TWO WAYS ABOUT IT



BACKED BY THE  
BIGGEST RADIO  
HIT-SONG  
CAMPAIGN  
EVER PUT  
BEHIND A  
PICTURE!



15 FOOT STREAMER—One of the many smash  
Accessories for "TOP OF THE TOWN"!



CHAS. R. ROGERS



# With Everything!

## HOW

## ONG HITS

## GIANT

## MUSICAL

## HIT

## SHOW

# TOP OF THE TOWN

DORIS NOLAN • GEORGE MURPHY • HUGH HERBERT • GREGORY RATOFF  
GERTRUDE NIESEN • ELLA LOGAN • HENRY ARMETTA  
RAY MAYER • MISCHA AUER • THE THREE SAILORS  
SAMUEL S. HINDS • CLAUDE GILLINGWATER • RICHARD CARLE • ERNEST COSSART • JOYCE COMPTON  
PEGGY RYAN • JACK SMART • GERALD OLIVER SMITH • THE POLA FRIGOLI • THE ORIGINAL CALIFORNIA COLLEGIANS  
MUSIC BY JIMMY MCGOUGH • LYRICS BY HAROLD ADAMSON • PRODUCED BY JIMMY MCGOUGH • DIRECTED BY JIMMY MCGOUGH

NEWSPAPER ADS IN THE  
GIANT CAMPAIGN THAT WILL  
BLANKET THE NATION!



THAT'S THE NEW UNIVERSAL FOR YOU



# FOUR COMPANIES REPORT NET PROFIT

## Paramount Stockholders Approve \$15,000,000 Bond Issue; Changes in Warners' Holdings

Net profit of Twentieth Century-Fox for 1936, reported as \$7,924,126, was more than double the total for 1935, it was shown this week. Financial interest centered also on the announcement that Paramount has received the requisite two-thirds vote from stockholders approving the issue of \$15,000,000 new convertible 3½ per cent bonds; General Theatres Equipment Corporation reported a net of \$959,509; the Securities and Exchange Commission announced changes in the Warner Brothers holdings of Albert and Jack L. Warner, and Time, Inc., reported a net profit of \$2,747,232.

### Equals \$3.55 a Common Share

The Twentieth Century-Fox profit for the 52 weeks ended Dec. 26, 1936 was equivalent, after dividends paid on the preferred shares in the year, to \$3.55 a common share on shares outstanding at the year end. Computed on the basis of preferred stock outstanding the earnings would be equivalent to \$3.77 a share on the common stock. In 1935 the revised net profit was \$3,563,087.

Holders in 1936 exchanged 327,754 preferred shares of Twentieth Century-Fox Film for 409,638 common shares, making 1,031,287 preferred and 1,636,168 common shares outstanding at the year end.

After dividends of \$5,066,281 paid in 1936, reflecting \$1.50 a share paid on the preferred and \$2 on the common stock, earned surplus on Dec. 26 stood at \$8,753,622, against \$6,096,947 the year before. Provision for surtax on undistributed profits was \$254,916.

Current assets on Dec. 26 were \$25,874,019, including \$5,718,082 cash and inventories of \$16,798,163, while current liabilities were \$5,587,259, including \$100,110 notes payable.

The consolidated profit and loss and earned surplus account of Twentieth Century-Fox Film Corporation and wholly owned subsidiaries for the period compares as follows:

	52 wks. ended Dec. 26, '36	52 wks. ended Dec. 28, '35
*Gross income .....	\$51,670,695	\$42,447,609
Dividends .....	\$1,145,909	291,143
Profits of controlled subsidiaries .....	214,801	320,743
Other income .....	1,000,375	883,183
Total income .....	\$54,031,780	\$43,942,678
Expenses .....	12,380,893	10,594,457
Amortization of production costs .....	25,987,300	22,065,898
Participation in film rentals..	6,075,399	6,482,658
Loss by controlled subsidiaries .....	73,047	199,132
Interest .....	185,177	289,723
Amortization of discount.....	32,279	58,491
†Deprec. fixed assets.....	269,471	289,190
Prov. fed. income tax.....	849,172	400,041
Surtax on undist. prof.....	254,916	.....
Net operating profit.....	\$7,924,126	\$3,563,088
Foreign exchange adj.....	201,171	.....
Net inc. to surplus.....	\$7,722,955	.....
Preferred dividends .....	1,916,132	.....
Common divs. ....	3,150,148	.....
Surplus .....	\$2,656,675	.....

\*From sales and rentals of films and literature. †Excludes depreciation of studio building and equipment of \$627,476 absorbed in production costs in 1936, \$533,563 in 1935 and \$609,645 in 1934. ‡Includes \$1,134,000 from National Theatres Corp.

The consolidated balance sheet of the com-

pany and its wholly owned subsidiaries compares as follows:

	Dec. 25 '36	Dec. 28, '35
<b>Assets</b>		
*Property account .....	\$13,399,320	\$10,179,300
†Invest and advances.....	17,085,905	16,721,446
Cash .....	5,718,032	7,110,003
Accounts and notes rec.....	2,698,247	1,840,968
Inventories .....	16,798,163	17,343,727
Other assets .....	332,843	502,858
Deferred chgs.....	91,462	123,741
Prepaid oper. exp.....	659,576	349,874
Total .....	\$56,783,548	\$54,171,917
<b>Liabilities</b>		
Capital stock .....	\$15,910,933	\$15,910,933
Funded debt .....	1,852,200	2,023,200
Notes payable .....	100,110	423,444
Accounts pay. and accrued expenses .....	3,442,880	3,348,750
‡Portion of fund debt.....	639,820	159,000
Reserve for fed'l taxes.....	1,404,449	632,728
Debt. pay (curr) .....	.....	1,696,600
Sundry liab. due after 1 year.....	1,117,744	444,118
Deferred credits .....	1,213,843	878,020
Res. for contingencies.....	306,358	636,935
‡Res. fluct. dollar value.....	250,000	250,000
Paid-in surplus .....	21,791,590	21,671,242
Earned surplus .....	8,753,621	6,096,947
Total .....	\$56,783,548	\$54,171,917

\*After depreciation. †From which has been deducted \$14,500,000 reserve for revaluation of investments. ‡Represented by 1,031,287 no-par shares of \$1.50 cumulative convertible preferred stock and 1,636,169 no-par shares of common stock. §Portion of funded debt maturing in one year, less bonds held in treasury. ||Reserve for fluctuation in dollar value of working assets in foreign countries.

The profits for 1936 include \$1,134,000 dividends from the National Theatres Corporation, against none the year before. For the fourth quarter of 1936, net profit was \$3,472,275, against \$1,566,763 in the same period in 1936 and compared with \$1,682,662 in the third quarter of 1936.

National Theatres Corporation and voting controlled domestic subsidiaries had a consolidated net income of \$2,923,209 last year, against \$2,192,194 in the previous year. Twentieth Century-Fox Film Corporation owns 42 per cent of National's outstanding capital stock, and its proportional interest in the 1936 earnings amounted to \$1,227,747.

Approximately \$12,000,000 of its outstanding six per cent notes had been deposited for exchange for new 3¼ per cent convertible bonds under the plan recently submitted to stockholders, it was announced at the Paramount home offices.

Current operations of the company were called slightly better than during the closing quarter of 1936. Film rentals were higher but amortization charges likewise were larger.

### Time's Net \$2,747,232

The 1936 net profit of \$2,747,232 reported by Time, Inc., parent company of Time Magazine, Fortune, Life and the motion picture newsreel March of Time, was equivalent to \$11.93 a common share. Estimated tax provision and special expenses totaled \$900,000. For 1935 the net income was \$2,249,823 or \$9.74 a share.

### Imperial Pictures Securities

Imperial Pictures was planning to file an application this week with the Securities and Exchange Commission for permission to issue new securities, following completion of an agreement for the issuance of new common stock. William M. Pizer completed arrangements with the underwriters of the stock who will be the Refinance Corporation, A. R. Titus & Company, New York, and T. L. Chapman, Chicago bankers.

### Sentry Safety Control

The financial report of Sentry Safety Control Corporation and its subsidiaries for the year ended December 31, 1936, showed a net profit of \$1,792 after depreciation and charges. This is equivalent to less than one cent a share on

267,950 shares of common stock. The net compares with \$3,622 in 1935.

### General Theatres Net

The General Theatres net of \$959,509 was equivalent to \$1.80 per share of 532,461 no par capital shares. A total of \$58,550 was set aside for Federal surtax on undistributed profits, provision for uncollectible accounts and other deductions.

### Reports to SEC

Reports to the Securities and Exchange Commission of the stock transactions of officers and directors of corporations, made public Saturday, showed the disposition by Albert Warner in January of 65,000 optional six per cent convertible Warner Brothers debentures by gift. An amended report for December showed that a similar 65,000 debenture gift was made in that month.

The gift of 65,000 debentures also was reported in January by Jack L. Warner. At the close of the month, it was shown, Albert Warner held 1,567,000 and Jack L. Warner 1,587,000 debentures.

A report from David Bernstein, New York, showed the acquisition in January of 13,890 shares of Lowes', Inc., common stock, bringing his holdings to 15,680 shares.

## Roxy Bondholder Group Wins Point

Carlos Israel, counsel for the Pound bondholders' committee, which proposed the reorganization plan for the Roxy Theatre Corporation in New York, won a point this week as the hearings on the plan started in the United States district court before Special Master Addison S. Pratt. The court ruled that all objecting bondholders' committees must file certificates from banks showing that the bondholders whom they represent still own Roxy Theatre bonds.

Robert G. Reed, counsel for Ernest Angell, regional director of the Securities and Exchange Commission, declared at the opening of the hearing that the SEC was intervening in the proceedings as a "friend of the court" at the request of Federal Judge Francis G. Caffey.

Five bondholders' protective committees filed objections and suggested amendments to the plan. Lamar Hardy, United States attorney, and Arthur G. Koch, original equity receiver of the Roxy, also filed objections.

Russell Z. Cruickshank was the principal witness. He stated that he appraised the value of the Roxy realty at \$3,500,000 on March 3. The land was appraised at \$1,300,000, the balance for the theatre. The assessed valuation of the Roxy is \$3,325,000. Mr. Cruickshank said that he set the value of \$3,300,000 in August, 1935, but had increased the valuation because of the rise in the real estate market.

Charles A. Bennett, Roxy accountant, testified that profits from the opening to the date of receivership were \$1,862,598. Earnings for the reorganized corporation would have to be at least \$500,000 annually before deduction for depreciation, taxes and interests if a reasonable return on the common stock were to be realized, Mr. Bennett said.

### Friars' Frolic Easter

The annual frolic of the Friars' Club in New York will be at the Alvin theatre on Easter Sunday night. Jay C. Flippen, Abbott and Frolicker, is in charge.



# ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Grand National Films has been doing much staff-expanding of late both at its New York office and at the Hollywood studio. Now Richard Rowland, for the company, has appointed an official "poppy-watcher" to the production staff.

Mr. Rowland needs an opening scene of a field of poppies for Grand National's "Grand Canyon," in color, and he has staked out the poppy-watcher in the best carpeted field near Bakersfield to watch the way the poppies blow, equipping his observer with calipers, wind deflectors, smudge pots and cheese cloth baskets with instructions to keep the poppies blooming as long as possible.

▽  
Columbia Pictures Corporation officially notifies the motion picture industry, its Columbia executives, stockholders and workers that TOOTS Stark has been elected president of the company's Columbia Club of home office employees.

▽  
"Double, double, boil and bubble," Will Shakespeare might have commented on the current plethora of double bills.

But a patron at the Mainstreet theatre in Kansas City, the other evening, was shocked into audible comment of an unpoetic sort when, in a double bill, Spring Byington died very effectively in "Green Light" and immediately came to life in "Penrod and Sam."

▽  
Cecil Blount DeMille, now of Paramount, has lost his official standing as America's No. 1 bath tub propagandist, the Association of Master Plumbers of New York having this week picked Betty Lawford, stage and screen actress, as the champion who has done more in recent years to "turn the eyes and thoughts of thousands back to the solid pleasures of the old-fashioned tub."

Miss Lawford's claim to plumbing fame comes from the bath she takes nightly, undraped, on the stage of the Ethel Barrymore theatre, in full view of the audience in the play, "The Women."

▽  
Mr. DeMille, on the other hand, is out to conquer new fields, delving deep into research for his new "Buccaneer," for Paramount, to bring out the origin of the cocktail.

Searching the French quarter of New Orleans for data to be used in making the film, Mr. DeMille learned that the cocktail began right there.

It appears that the cocktail was invented by one A. A. Peychaud, a pharmacist, who possessed a secret Santo Domingan formula for bitters and mixed the bitters with brandy in old-fashioned double-ended egg cups.

The egg cup, called a coquetier, thus became the christening fount of the cocktail. Pronounced "ko-k-tay," it was improperly called a "cock-tay" by those who could not accurately pronounce the French. Americans began calling the cups and the famous libation Peychaud served them in "cocktails" as a joke.

▽  
Lily Pons, famed singer of opera and films, has been awarded a gold badge that signifies she is an inspector of the Connecticut Motor Vehicle Department.

Terry Ramsaye, neighbor of Miss Pons, at Connecticut's Silver Mine, thinks he'll send his cars right over for inspection.

The lure of the mishap still is one advantage to the public of the personal appearance on the stage. Anything may happen, accidentally.

Now the many advantages of the motion picture in this connection are well known, the perfection that can be obtained by cutting and retaking, the studio stage that can be expanded to a mile or ten miles, the choice that makes possible to show one actor's beetled brow in a closeup among a thousand howling mobsters. In motion pictures, for example, there need not be such an accident as that which befell the charming and graceful little Natalie Bodanya, the other night, when, while singing a serious role for the Metropolitan Opera, a very important part of her period costume fell to the floor. She kicked them off the stage and went on with her singing, to cheers from the crowd.

Add to the lure-of-stage mishap the incident at New York's Town Hall, where on the day following Miss Bodanya's accident, an ambitious young pianist from Louisiana, giving his first recital, ended a flash arpeggio with a very blue note. But instead of displaying his confusion in a flutter, he walked calmly to the footlights and explained: "I just washed my hands and cannot do a thing with them." And for his trigger touch he got a noisy salvo of handclaps and two Page One newspaper puffs.

▽  
TODAY'S DISILLUSIONMENT, from an advertisement in *Billboard*:

STRIP TEASERS wanted. The face is the thing! Good figures are numerous, but a beautiful face is rare. All applicants should consult a mirror first before applying. H. K. and Morton Minsky, Oriental Theatre.

▽  
Mrs. Madge Gordon, at Webster City, Iowa, lost \$350 when her name was called at the local theatre's prize drawing, because she could not get to the stage to claim the prize. The sheriff had just taken her to the women's jail at Rockwell City to serve a five-year term.

▽  
Billy Ferguson, exploiter for Howard Dietz and Silas Seadler, at Metro, has just coaxed Hi, the Chinese water-buffalo belonging to Wang and his family in "Good Earth," into making the first cinematic water-buffalo tour on record. Hi will follow Leo the lion, and Tarzana, Johnny Weissmuller's chimpanzee, and Mary, the rhinoceros, in addition to sundry other animalistic Fergusonisms. To avoid any possibility of dissatisfaction, or a sit-down strike—there are so many sit-down strikes these days—Billy is giving Hi a specially-designed air-conditioned traveling coach. He will also get a swimming tank in which he can take daily and—when in a frolicsome mood—nightly submersions. A heating system for chilly weather is another luxury, in the typical Ferguson manner, which is likely to make Hi's colleagues back in China envious. Hi was formerly called Lo.

▽  
Rutgers Nielson, of RKO, wired ahead to the B-Bar-H dude cowboy ranch at Garnet, California, to reserve a Shetland for Red Kann, due to arrive there Friday.

A motion picture showman saved the day for America's newspapers in the terrible New London, Texas, school disaster which brought death to so many hundreds of school kiddies.

When the blast occurred, not a single reporter was in the news room of the nearby Henderson *Daily News*, nor could a newsman be located on the outside.

E. S. C. Coppock, well known in Texas theatrical fields, was visiting Henderson in his capacity as traveling executive for East Texas Theatres. He was among the first to reach the scene, and, aware of the plight of the newspaper, rushed back from the disaster to the *Daily News*.

Although Mr. Coppock is not a newspaper man, or even an "ex" newspaper man, he wrote virtually all the front page copy printed in extra editions of the Henderson paper and supplied the facts telephoned to metropolitan newspapers and news wire services over the country.

▽  
Francis Xavier Bushman, of early screen fame, now keeps a wayside inn out in the west.

Over the door there is a sign, reading: "From Ham to Hamburger."

▽  
*Joe Weil, of Universal Pictures, sent to Morris Kinzler, of New York's Roxy theatre, who sent to Mike Vogel, of our Managers' Round Table Club, the original copy of a cabled news dispatch received by United Press from the town of Strathpeffer, in Scotland, and which read as follows:*

The Village Council today voted down a proposal to give every elderly inhabitant among this village's 427 residents a free drink of Scotch Whiskey to toast the health of the King and Queen on Coronation Day.

▽  
"I catch 'em coming or going" seems to be the motto of Wally Feehan, who handles the northern California and Oregon sales territory for L. S. Sonney's Roadshow Attractions.

Mr. Feehan's current major offering is "Gambling With Souls," a torrid independent picture based on drug traffic "evils."

When small town exhibitors tell Feehan that the community doesn't like "sex" pictures, Feehan counters with his second offering, a "Passion Play."

▽  
*One of these days the news will leak out from Hollywood that the judges who decided the outstanding scientific and technical achievement of the year in production for the Academy of Motion Picture Arts and Sciences' annual award, had quietly recommended "honorable mention" to United Artists "for the development of a practical, efficient, and quiet wind machine."*

▽  
GOO-AND-GUSH DEPARTMENT, from THE ERA, in London:

"Hollywood is growing up. It wouldn't surprise me a bit if within a few years a search for the average, home-loving couple would lead right to Hollywood."

—Joan Crawford



# SHOWMEN'S REVIEWS

## SEVENTH HEAVEN

(20th Century-Fox)

### A Story of Love and Faith

Ten years ago, lacking a few months, Fox Film gave "Seventh Heaven" to the public. Like the preceding "Humoresque" and the succeeding "The Miracle Man" and "Holiday," it immediately became a standard by which other films were judged. It made two stars, Janet Gaynor and Charles Farrell. It established box office records in many theatres.

At that time a reporter for *Motion Picture News* wrote, "Everyone who sees 'Seventh Heaven' (no one should miss it) will appreciate how a picture can ring with romance . . . the new film contains a deep spiritual tug . . . it faithfully carries out its highlights since it is treated with imagination and feeling."

Darryl Zanuck, who, with due recognition of his excursions into the realm of dramatic and romantic history, usually prefers to devote his executive talent and showmanship to subjects of more topical importance, thought well enough of the property to remake it. In doing so, it is entirely probable that Mr. Zanuck has done service to himself, exhibitors, the theatre-going public, Simone Simon, James Stewart, the other principals and the industry as a whole. If the original "Seventh Heaven" set records that only the advent of sound could erase, it may be expected that this re-creation will establish newer ones. Today's "Seventh Heaven" is grounded on universal appeal, for the deluxe theatres and the small town theatres, whose patrons many times must wonder if Hollywood is aware of their existence.

Primarily "Seventh Heaven" is a good love story, and such stories usually are good entertainment and good money makers. Much might be said about the worthy manner in which this picture is produced, directed and photographed. It might be wondered why 20th Century-Fox did not elect to save its publicity blast on Simone Simon until now. It might be wondered why James Stewart has not been recognized as the accomplished artist he proves himself to be.

However, if there are to be remakes, this version of "Seventh Heaven" demonstrates clearly how they may be remade. If new stars are to be born, it also demonstrates how that may be accomplished. A great many remember the first "Seventh Heaven," and it is inevitable that there will be comparisons, yet many never saw the film of a decade ago.

"Seventh Heaven" is an idyllic love story and with comedy, humor and thrill.

A sewer scavenger denies God and love, yet he is a "remarkable fellow." A girl is tossed out of a brothel after being whipped by her sister. Fate makes them companions. He becomes a street washer. "Diane" and "Chico" plan marriage, but war breaks out, "Chico" is

recruited and they "marry in the sight of God." Every day for four years, at eleven o'clock "Diane" knows "Chico" is with her. With the coming of peace, everyone in whom "Diane" believes and those she distrusts tells her "Chico" is dead, but her faith tells her otherwise. She has lived for "Chico" and a blinded "Chico" lives for her.

It was the intention of Twentieth Century-Fox to show this film to an exclusive press gathering. Then someone had the idea to distribute several hundred tickets to "average" men and women. The usual big picture preview seldom defines public reaction. Too many cheer leading executives, stenographers, friends of the stars, director, cameraman, stooges for everyone who gets screen credit are on hand provoking an artificial enthusiasm. This reviewer chose a seat among five persons who indicated by their bewilderment that the only thing they knew about it was that someone had handed them tickets permitting them to see a preview of "Seventh Heaven" free. The young fellow on our left, who thought that "no movie star should wear such a camel's hair overcoat like that guy Stewart," finally decided, "Mister, that's a swell show." The quite buxom woman at our right, who came in only because "I hadda get outer the rain," borrowed our handkerchief to wipe away the tears.—GUS McCARTHY.

Produced and distributed by Twentieth Century-Fox. Darryl Zanuck in charge of production. Raymond Griffith, associate producer. Directed by Henry King. Associate producer, Raymond Griffith. Screen play by Melville Baker. Adapted from the stage play "Seventh Heaven," produced and directed by John Golden. Written by Austin Strong. Photographed by Merritt Gerstad. Art director, William Darling. Associate, David Hall. Set decorations by Thomas Little. Assistant director, Robert Webb. Film editor, Barbara McLean. Costumes by Gwen Wakefield. Sound, Arthur Von Kirbach, Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 3013. Running time, when seen in Hollywood, 90 minutes. Release date, March 26, 1937. General audience classification.

#### CAST

Diane .....	Simone Simon
Chico .....	James Stewart
Father Chevillon .....	Jean Hersholt
Boul .....	Gregory Ratoff
Nana .....	Gale Sondergaard
Aristide .....	J. Edward Bromberg
Sewer Rat .....	John Qualen
Gobin .....	Victor Kilian
Brissac .....	Thomas Beck
Durand .....	Sig Rumann
Marie .....	Mady Christians
Mateot .....	Rollo Lloyd
Mme. Frisson .....	Rafaela Ottiano
Sergeant Gendarme .....	Georges Renavent
Gendarmes .....	{ Edward Keane John Hamilton Paul Porcasi Will Stanton Irving Bacon
Young Soldiers .....	{
Officer .....	Leonid Snegoff
Nurse .....	Adrienne D'Ambricourt

## That Man's Here Again

(Warner)

### Comedy

This is a comedy for Hugh Herbert, a tragic romance for Tom Brown and Mary McGuire, youthful Australian actress who makes her featured debut. A melodrama for Joseph King.

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

All elements are merged to make the production a family attraction.

In the apartment house where he works as night elevator boy, "Jimmy Whelan" finds destitute "Nancy Lee." He prevails upon the manager to engage her as a maid. Tenant is "Thomas Jesse," an art collector of sorts, who sometimes has plenty of money but usually is broke, though he's always happy. Also residing there is "Mr. Murdock," who uses his apartment for philandering. "Jimmy" falls in love with "Nancy" and "Jesse" is kind to her, but "Mr. Murdock" is a menace. When the girl, who is going to have a baby, breaks a supposedly valuable vase belonging to "Jesse," she runs away. She is found in an orphanage where her child has been born. "Jesse" plans a welcome home party for "Nancy," and uses "Murdock's" apartment. "Murdock" returns but is silenced when "Jesse" threatens to expose his clandestine dates and later reveals him as an art thief. "Jimmy" and "Nancy" embark upon married life.

*Previewed in the Warner Hollywood theatre. The show apparently made an impression on some in the audience, but most of the metropolitan minded attendance did not seem to care one way or the other.—G.M.*

Produced and distributed by Warner-First National. Produced by Bryan Foy. Directed by Louis King. Story by Ida A. R. Wylie. Screen play by Lillie Hayward. Photographed by Warren Lynch. P. C. A. Certificate No. 2875. Running time, when seen in Hollywood, 60 minutes. Release date, April 17, 1937. General audience classification.

#### CAST

Jimmy Whelan .....	Tom Brown
Nancy Lee .....	Mary McGuire
Thomas Jesse .....	Hugh Herbert
Mr. Murdock .....	Joseph King
Elevator Boy .....	Teddy Hart
Orphanage Superintendent .....	Dorothy Vaughan
Apartment Superintendent .....	Arthur Aylesworth
Chinese Merchant .....	Tetsui Komai
Policeman .....	James Burtis

## Midnight Taxi

(20th Century-Fox)

### Melodrama

The familiar theme of G-men in conflict with crooks is applied here to a combination of romance, drama, melodrama, suspense and thrill action. It is pictured in formula style, but due to clever writing, worthy production detail and several high grade character performances, the show is interesting.

A counterfeiting gang, "Strickland," "Rudd," "Dillion" and "Tod," succeed in passing so much queer money that government operatives are at wits' ends endeavoring to stop it. Secretively, so that his brother officers will not know, G-man Gardner is instructed to become a taxi driver, find out who are the members of the gang and worm his way into their confidence. Complications ensue when "Gardner" becomes romantically attached to the mob's moll, "Gilda Lee." Shot in one G-man raid, "Gardner" is nursed to recovery by "Gilda." "Strickland," however, becomes suspicious of the new member, and despite "Gilda's" pleas to the contrary, he is about to administer a dose of the medicine that is the lot of all spys. Endeavoring to save him, "Gilda" is placed in personal danger, but in a climax aboard a fog shrouded yacht, the resourceful G-man is the



leader of a battle in which the gang is eliminated and the girl saved.

Direct appeal is to the younger folk, who find interest in dime novel melodrama and heroics.

*Previewed in the Uptown Theatre, Los Angeles. It engaged the attention of the youngsters, but the adults seemed to be of the opinion that it offered nothing new or different from many pictures they had seen.—G. M.*

Produced and distributed by Twentieth Century-Fox. Associate producer, Milton H. Feld. Directed by Eugene Forde. Screen play by Lou Breslow and John Patrick. Based on the story by Borden Chase. Photographed by Barney McGill. Art director, Hans Peters. Assistant director, William Eckhardt. Film editor, Al De Gaetano. Costumes by Herschel. Sound, S. C. Chapman, Harry M. Leonard. Musical direction, Samuel Kaylin. P.C.A. Certificate No. 3123. Running time, when seen in Hollywood, 70 minutes. Release date, April 2, 1937. General audience classification.

## CAST

Chick Gardner.....	Brian Donlevy
Gilda Lee.....	Frances Drake
Philip Strickland.....	Alan Dinehart
John Rudd.....	Sig Rumann
Flash Dillon.....	Gilbert Roland
Lucky Todd.....	Harold Huber
J. W. McNeary.....	Paul Stanton
Erickson.....	Lon Chaney, Jr.
Barney Flagg.....	Russell Hicks
.....	Regis Toomey

## "Jim Hanvey—Detective"

(Republic)

Comedy-Melodrama

The plot is mystery melodrama, the atmosphere comedy. Both elements have been well applied and an unusual romance has been worked in. Novelty in characterizations and plot are the outstanding qualities. A new kind of detective is introduced for inspection, Guy Kibbee handling the role with skill and understanding. The supporting cast perform capably.

Preferring to hunt and fish, "Hanvey" has little desire to return to the detective business though officials of an insurance company plead that it's a matter of life and death that "Mrs. Frost's" stolen emeralds be recovered. "Hanvey" is impelled to action only when a reporter "Terry," very much in love, and "Joan," daughter of "Mrs. Frost," admit they stole the jewels for a lark and their problem now is how to return them without being discovered. Under orders of master crooks, "Romo" and "Smith," petty thieves arrive at "Hanvey's" camp. "Hanvey" arranges to take care of everything, but a butler is murdered. From then on "Hanvey" has his hands full, but solves the problem in an ingenious manner that is both entertaining and suggestive of showmanship.

Letting the patrons know that this is different should be the route to satisfactory business.

*Previewed in the Warner Theatre, Beverly Hills. An audience which usually does not take to this type of picture indicated it was satisfied.—G. M.*

Produced and distributed by Republic Pictures. Executive producer, Albert E. Levoy. Associate producer, Joseph Krungold. Directed by Phil Rosen. Screen play by Joseph Krungold and Olive Cooper. Adaptation by Eric Taylor and Cortland Fitzsimmons. Original story by Octavus Roy Cohen. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Film editor, William Morgan. Musical supervision, Harry Grey. Sound engineer, Terry Kellum. Costumes by Eloise. P. C. A. Certificate No. 3120. Running time, when seen in Hollywood, 70 minutes. Release date, April 5, 1937. General audience classification.

## CAST

Jim Hanvey.....	Guy Kibbee
Terry.....	Tom Brown
Joan.....	Lucie Kaye
Mrs. Frost.....	Catharine Doucet
Romo.....	Edward S. Brophy
Smith.....	Edward Gargan
Mrs. Ellis.....	Helen Jerome Eddy
Dunn.....	Theodor Von Eltz
Elwood.....	Kenneth Thomson
Frost.....	Howard Hickman
Lambert.....	Oscar Apfel
Davis.....	Wade Boteler
Editor.....	Robert Emmett Keane
Garrett.....	Robert E. Homans
Taxi Cab Driver.....	Harry Tyler
Pete.....	Frank Darien
Brackett.....	Charles Williams

## Three Legionnaires

(General Pictures)

Comedy

Comedy, both light and slapstick, is General Pictures' initial production. With the entertainment idea of "Two Arabian Knights" adapted with liberal license, the film is an hour's blending of gag, situation and character fun. Well produced, presenting a cast of favorably known performers, the picture can fill many spots where a little rapidly moving nonsense is needed.

Running along with the comedy is an acceptable romance and quite a bit of burlesqued melodrama. The locale is Siberia. The American doughboys, "Conners" and "Barton," who don't know the war is over, still are carrying on. There's not much military duty but what there is the soldiers take seriously. Most of the time they have plenty of opportunity to go adventuring into romance.

"Sergeant Conners," commanding officer, manages to get into several messes with "Olga," Russian, while "Barton" devotes his attention to "Sonia," refugee. "Stavinski," Cossack commander, is indulging in a little double dealing with the invading Bolsheviks, but he is more or less held in line by a threat of the arrival of American reinforcements. The reinforcements arrive in the person of an Iowan, a flora and fauna hunter whom "Conners" and "Barton" palm off on "Stavinski" as U. S. Grant, the general. Ensues a lot of tomfoolery until the Cossacks's suspicions are aroused. This brings "Ivan," strong man, into the action to stage a one-man war, until an American patrol lands in town to notify the detachment of two that the war is over.

As everything is intended to be funny and the few serious moments that are worked in have a comedy tinge, the film can be sold to average audiences as a fun fest.

*Previewed in studio projection room.—G.M.*

Distributed by General Pictures. Produced by Robert E. Welsh. Presented by Fenn Kimball. Directed by Hamilton MacFadden. Original story by George Waggoner. Screen play by George Waggoner and Carl Harbaugh. Production manager, Archie Buchanan. Photographed by Ira Morgan. Art director, Ralph Berger. Film editor, Finn Ulbach. Sound recorder, Winston Moore. Assistant director, Vernon Keays. P. C. A. Certificate No. 3118. Running time, when seen in Hollywood, 60 minutes. General audience classification.

## CAST

Chuck Conners.....	Robert Armstrong
Jimmy Barton.....	Lyle Talbot
Olga.....	Fifi D'Orsav
Sonia.....	Anne Nagel
U. S. Grant.....	Donald Meek
General Stavinski.....	Stanley Fields
Aide.....	Maurice Black
Inkeeper.....	Leonid Snegoff
Ivan.....	"Man Mountain" Dean

## Song of the City

(MGM)

Romantic Drama

The production tells an interesting story in an acceptable manner. Although the cast does not offer any outstanding commercial names, the roles are generally well played. Produced on a minimum budget, the film's backgrounds are high grade and add much to the significance of the basic motivation, in that the drama of conflicting romance is accentuated by the drama of production effects.

The locale is San Francisco and the time is the present. Because he has lost his money, "Herrick" no longer desires to marry "Jane Lansing," heiress. Falling overboard while drunk, he is rescued by the members of an Italian fishing fleet. Taken into the home of "Mr. Ramandi," "Herrick" falls in love with the elder daughter, "Angelina." The girl, ambitious for an operatic career, is loved by "Mario," business man, who hopes to finance her studies in Europe. When "Angelina" returns "Herrick's" affection, "Mario" accepts the situation philosophically, but her brother, "Benevenuto," resents the stranger's intrusion and attempts to drive him away. Following a

fight, "Herrick" leaves and "Angelina," believing that the boy has gone forever, sails with "Mario" for Europe. Meanwhile, "Miss Lansing" has recovered her wandering lover and has him aboard her yacht. As it is putting out to sea, the radio sparkles the news that the liner on which "Angelina" is traveling is afire. This time, it is "Herrick" who dashes to the rescue. When he saves the girl, "Mario," "Benevenuto" and the other "Ramandis" decide it is useless to stand in the pathway of true love. "Miss Lansing" is of the same opinion.

The character of MGM's B grade films being understood by all who play them, this can be accepted as comparing favorably with the run-of-the-mill.

*Previewed in the studio projection room in Hollywood.—G. M.*

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard and Michael Fessier. Directed by Errol Taggart. Original story and screen play by Michael Fessier. Music by Dr. William Axt. Lyrics by Gus Kahn. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Eddie Imazu and Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Leonard Smith. Film editor, John B. Rogers. Assistant director, Marvin Stuart. P.C.A. Certificate No. 3183. Running time, when seen in Hollywood, 65 minutes. Release date, April 2, 1937. General audience classification.

## CAST

Angelina.....	Margaret Lindsay
Paul Herrick.....	Jeffrey Dean
Mario.....	J. Carrol Naish
Benevenuto.....	Nat Pendleton
Tommy.....	Stanley Morner
Jane Lansing.....	Marla Shelton
Mrs. Ramandi.....	Inez Palange
Mr. Ramandi.....	Charles Judels
Guido.....	Edward Norris
Marge.....	Fay Helm
Tony.....	Frank Puglia

## The Golem

(Metropolis)

Medieval Legend

This is a modern French treatment of the legend of Prague first brought to the screen in America when Paramount distributed a silent German version of it in 1921 with results generally regarded as noteworthy. That production, having no lingual handicap, gained prominent listing among the so-called art films of the era. This one is dependent upon translation titles, particularly well written, but is beneficiary of some 17 years of development in cinema technique. It is a much superior picture. What the art-y critics, loath to cancel out a prior commitment, may have to say about that is another matter and, in the degree that newspaper comment influences patronage, more important.

The legend concerns a robot created by a fifteenth century rabbi to deliver ghetto residents of Prague from persecution, and left, at his death, in an inanimate state subject to re-animation at such time as the Jews may again find their lot unbearable. Early in the sixteenth century a lecherous and demented monarch persecutes his Jewish subjects and, fearing the vengeance of the robot (Golem) if reanimated, orders his men to steal and destroy it. They are unsuccessful, but the king's mistress, abetted by another of her lovers, obtains possession of it and hides it in the palace. The king tortures the rabbi entrusted with the secret formula for reanimating the Golem and he, lest he be killed and the secret perish with him, imparts it to his wife. The king's men discover the Golem and place it in the dungeon pending public destruction. Imprisoned also are the rabbi and his wife, she in a cell adjoining that of the Golem. She applies the secret formula, the Golem walks through the city, destroying the palace and bringing death to the oppressors, disintegrating into dust at the rabbi's command when deliverance of the oppressed has been accomplished.

Into the fabric of this central theme are woven incidents depicting royal depravity and court conduct in a fashion not countenanced under the Production Code. These include two torture sequences and three boudoir episodes.

Settings are both artistic and realistic. Ef-

(Continued on page 45)



# BIG NOISE at the BOX

**"JOYOUS! SWEET ENTERTAINMENT FROM START TO A HILARIOUS FINISH! FROM THE SAME STUDIO RESPONSIBLE FOR 'THREE SMART GIRLS' AND THERE NEED BE NO APOLOGIES IF COMPARISONS ARE MADE!"** continues the jubilant Hollywood Reporter about



# WHEN LOVE



ELEANORE GRIFFIN'S FAMOUS McCALL'S  
MAGAZINE STORY LOVED BY MILLIONS

with **VIRGINIA  
BRUCE**

of "The Great Ziegfeld" and "Born To Dance"

# ANOTHER BOX OFFICE SMASH



# OFFICE!"

*Hollywood Reporter*

See the startling "JACK  
O' LANTERN" number!  
Hear the two hit songs  
by McHugh & Adamson  
—"When Love Is Young"  
and "Did Anyone Ever  
Tell You?"

# Is Young"

**KENT TAYLOR • WALTER BRENNAN**

Handsome star of the season's distinguished films

Winner of the 1936 Motion Picture Academy Award

**JEAN ROGERS • JACK SMART • FRANKLIN PANGBORN**

**STERLING HOLLOWAY • GRETA MEYER**

**WILLIAM TANNEN • CHRISTIAN RUB**

Directed by Hal Mohr, Associate Producer Robert Presnell

**CHARLES R. ROGERS** Executive Producer

## FROM THE NEW UNIVERSAL!



(Continued from page 43)

fects obtained by camera and continuity are unusual and powerful. The film is expensively and painstakingly produced. The players are qualified for their assignments and much of the acting is eloquent enough to register its points independently of word or caption. Occasional abrupt transitions may be due either to shortening for the American market or other causes, but do not seriously impair the narrative flow.

*Reviewed at press screening in advance of opening at the 55th Street Playhouse, New York.*—W. R. W.

Produced in Prague by A-B Films. Distributed in the United States by Metropolis. Directed by Julien Duvivier. Scenario by Andre-Paul Antoine. Production manager, F. Kassler. Photographers, Vich and Stalich. Settings by A. Andreiev. Edited and titled by Martin J. Lewis and Herman G. Weinberg. No P.C.A. certificate. Release date, March 20. Running time, 88 minutes. Adult audience classification.

## CAST

Emperor of Prague.....Harry Baur  
His Chancellor.....Roger Karl  
Prefect of Police.....Gaston Jacquet  
Countess Strada.....Germaine Jasnev  
Trignac.....Roger Duchesne  
Toussaint.....Aimos  
Rabbi Jacob.....Charles Dorat  
Rachel.....Jany Holt  
The Golem.....Ferdinand Hart

## Tsar to Lenin

(Lenauer International)

### Historical Record

Introductory captioned matter credits the films here assembled to a hundred sources, the archives of several nations, war correspondents, amateur photographers, to various armies and to the Tsar's own camera. From the last named come the most unique and interesting scenes included in the compilation, showing the royal family in off-the-set activities of various kinds. From all these sources have been collected and chronologically integrated episodes which combine to tell the story of the Russian revolution in considerable detail and with force.

The introductory matter also introduces Max Eastman as narrator and utters a declaration of impartiality which he evidently strives to uphold, breaking down only occasionally to indicate in crisp and seemingly extemporaneous comments what he really thinks about masses, classes and such. These allusions do not materially detract from the power of the pictorial record.

The chronicle is remarkably well segmented and comprehensive. All or nearly all of the personalities whose activities made headlines in the years covered are shown, as well as many whose names came into prominence later. War and what went on in the wake of war supply graphic and sometimes gruesome evidence. Narration includes frequent quotations from documents and speeches, duly credited to sources drawn upon. Mr. Eastman's inflection, as is to be expected, favors Lenin and scorns the Tsar.

*Reviewed at the Filmarte theatre, New York, where an audience, possibly influenced in some degree by glowing reviews from New York newspapers duly displayed in front of the theatre, applauded sharply certain shots of Lenin and closeups of the red flag.*—W. R. W.

Collected and produced by Herman Axelbank. Edited and compiled by Max Eastman. Distributed by Lenauer International Films. Release date, March 6. Running time, 68 minutes. Adult audience classification.

## Breezing Home

(Universal)

### Turf Melodrama

Orthodox sportsfolk classify humanity in two divisions, one of these embracing the lovers of thoroughbred horses and the other grouping and despising those who regard them as, to quote the film, "animated slot machines." The picture presents both classes, dealing with them in such a way as to reveal the reasons for the orthodox point of view. It is an intelligent and under-

standing treatment of horse racing as conducted, by both kinds of people, at this time in this country. It is not the biggest or most spectacular production based on this subject in recent years but it is one of the most authentic. That it should be exploited primarily as a turf melodrama, and as such forcefully, seems manifest.

The story sets up as opposing factors clean and unclean sports practices, represented respectively by "Steve Rowan," an honest trainer, and "Joe Montgomery," a crooked bookmaker. "Montgomery" comes into possession of the thoroughbred, "Galaxy," which he races as the property of "Gloria Lee," a night club performer in his employ, retaining "Rowan" as trainer. When "Rowan" refuses to throw a race "Montgomery" enters another horse ridden by a crooked jockey who crowds "Galaxy" into the rail and injures the animal. "Rowan" resigns and "Gloria" takes the crippled horse to California to nurse it back to condition. She enters it, ultimately, against a horse on which "Montgomery" has staked his fortune and, in spite of intricate trickery resorted to by the bookmaker, "Galaxy" wins the race. Interwoven with this sequence of events are others bringing "Rowan" and "Gloria" into the standard romantic relationship in time for the happy ending.

The long arm of coincidence customarily exercised in stories of the race track is given a rest in this one. The things that happen in the story could and do happen. The people act as people would in the circumstances presented. William Gargan plays the honest trainer in direct, unostentatious manner and Alan Baxter's portrayal of the crooked bookmaker is gratifyingly commonplace. Wendy Barrie and Binnie Barnes are credible owners of competing thoroughbreds. Raymond Walburn and William Best supply comedy relief without overdoing it.

*Reviewed at the Roxy theatre, New York, where a Palm Sunday audience predominantly family in character forgot they were looking at a film and "rode the winner home" in the final race sequence as though everybody present had their money on his nose.*—W.R.W.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Director, Milton Carruth. Story by Finley Peter Dunne, Jr., and Philip Dunne. Screen play by Charles Grayson. Photographed by Gilbert Warrenton. P. C. A. Certificate No. 2987. Release date, January 31. Running time, 64 minutes. General audience classification.

## CAST

Steve Rowan.....William Gargan  
Henrietta Fairfax.....Binnie Barnes  
Gloria Lee.....Wendy Barrie  
"Clint" Evans.....Raymond Walburn  
Mrs. Evans.....Alma Kruger  
Joe Montgomery.....Alan Baxter  
"Speed".....William Best  
Eddie.....Michael Loring  
Pete, the Jockey.....Elisha Cook, Jr.

## It Isn't Done

(Cinesound, Australia)

### Comedy-Drama

With every new picture, Cinesound is showing a more assured knowledge of production technique. Bearing in mind the pathetically weak Australian pictures of the earlier days of Australian production, the audience that witnessed the preview of "It Isn't Done" found it hard to imagine that the picture they were looking at had been actually made in the Commonwealth. Here, indeed, is a film for which this country need make no apologies. In that respect it is epoch-making.

In the principal part of "Hubert Blydon," Cecil Kellaway, who has been a leading stage personality in the Australian cities for many years and who wrote the original typifies a hale-and-hearty Australian farmer who lacks the social graces but has a dignity all his own. The type is well known. He is comfortably settled with his family in the "bush" when news is brought that he has inherited a title and a legacy. "Blydon" and his family depart for London. Except for the daughter they do not fit into their new surroundings and there are signs of a snobbish indifference on the part of those who resent their intrusion. Despite this, romance quickly blossoms between the

daughter and "Blydon's" heir; and finally "Blydon" deliberately falsifies some evidence which disproves his right to the title, and leaves the new Earl and his daughter to marry while he and his wife return to Australia. There is now admiration for "Blydon" among those who maligned him.

Kellaway is inclined to step out of character at times but generally his "Blydon" is an excellent study. A girl with great possibilities is Shirley-Ann Richards. She is by far the most impressive feminine personality local studios thus far have introduced. It is encouraging also to note that care has been exercised in the casting, and the "bits" do their job.

*At the Australian preview at the Village theatre, Toorak (Victoria), the audience laughed uproariously at many of the comedy scenes and were genuinely moved by the dramatic passages. Cecil Kellaway was repeatedly called and his appearance was greeted with cheers.*—CLIFF HOLT.

"It Isn't Done" has been booked by General Theatres Corporation for extended first-run seasons in its ace houses in all key centers.

Produced by Cinesound, distributed by British Empire Films. Directed by Ken G. Hall. Original story by Cecil Kellaway. Scenario, Frank Harvey. Recording director, Clive Cross. Art directors, Eric T. Thompson, J. Alan Kenyon. Technical director, Bert Cross. Photography, George Heath. Film editor, William Shepherd. Assistant Director, Ron A. Whelan. Running time, 90 mins.

## CAST

Hubert Blydon.....Cecil Kellaway  
Patricia Blydon.....Shirley-Ann Richards  
Lord Denvee.....Frank Harvey  
Peter Ashton.....John Longden  
Jarms.....Harvey Adams  
Ronald Dudley.....Campbell Copelin  
Veronica Blydon.....Sylvia Kellaway  
Mrs. Blydon.....Nellie Ferguson  
Harry Blydon.....Douglas Channel  
Mr. King.....Frank Dunn  
Mr. Potter.....Leslie Victor  
Lord Addersley.....Harold Meade  
Mrs. Dudley.....Rita Pauncefort

## Razumov

(Garrison)

### French Melodrama

A French production of Joseph Conrad's novel, "Under Western Eyes," concerns the activities of Russian revolutionists at the turn of the century. The players are French and speak in that language. English translation is accomplished by superimposed captions. The setting is Russia and Geneva.

The story concerns the brilliant and non-partisan student, "Razumov," who blunderingly betrays to police the anarchist, "Haldin" and is pressed into police service as an informer. Unhappy in the assignment, he murders a police official to prevent capture of a girl conspirator and then confesses to the radicals his betrayal of "Haldin." They forgive him, as a group, but one of them shoots him in reprisal, for which the dying student expresses thanks. The object of the narrative appears to be delineation of the way in which conflicting political forces are alleged to have caught up and crushed would-be neutrals in the period and place pictured.

The film is well composed, admirably photographed, sufficiently lucid as interpreted and marred but slightly by occasional anachronisms.

*Reviewed at the Cameo theatre, New York, dedicated to the exhibition of Russian subjects, where an audience sympathetic to radicalism applauded the death of the hero.*—W. R. W.

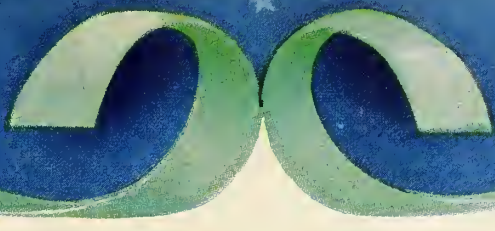
Produced by Andre Daven. Distributed by Garrison Films, Inc. From the novel, "Under Western Eyes," by Joseph Conrad. Directed by Marc Allegret. No P.C.A. certificate. Release date, March 8. Running time, 95 minutes. General audience classification.

## CAST

Razumov.....Pierre Fresnay  
Haldin.....Jean-Louis Barrault  
Nathalie Haldin.....Danielle Parola  
Mikulin.....Jacques Copeau  
Mikulin's Agent.....Pierre Renoir  
Nikita.....Gabrio  
Razumov's Father.....Roger Karl  
Lespara.....Michel Simon  
The Concierge.....Madeleine Suffel

(Continued on page 51)





**WE WOULD  
LIKE YOU  
TO SETTLE  
A LITTLE  
CONTROVERSY**



# JEAN ARTHUR...



*says:*

"Thanks, Charlie, my pal—always gallant to the ladies—letting me tell my side of the story first!

Yes, I'll make you a little bet that "History is made at Night" will draw more business at night than it will on the matinees. And what's more I'll spot you an extra hour's business as a handicap. I mean we'll count matinee receipts up until 7:00 P. M. instead of the usual six o'clock figure.

Why, sure! You'll draw the love-sick dames in the afternoon—but when I slip into those manly arms of yours and we clinch—the men will want to trade places with you and the women will say 'That gal, Jean Arthur, knows her technique'.

Matinees alright . . . but watch that box-office get hot at night!"





# CHARLES BOYER...

*says:*

"Ordinarily, ma cherie, you'd have a good bet. But on 'History is Made at Night' you've made a faux-pas (bum guess to you), and here's the reason why—

Exhibitors know a good combination (I'm gallant enough to give you some credit) and therefore they'll open their doors *several hours earlier than usual*. That will make the matinees that much longer, increase the theatre-man's turnover by one full show and add whatever money you'd care to wager to the shiny coffers of your dashing screen lover.

R.S.V.P. (which means if you've got a clever answer let's hear from you)."

## MR. EXHIBITOR

*says:*

"What's all the argument about?

'History is Made at Night' will draw morning, noon and night—it's packed with every sure-fire box-office ingredient—Stars at the very crest of their popularity—A story spiced with laughs and thrills . . .

Reserve your best playing time—double it...and even that won't be enough".





# Day <sup>OR</sup> Night

IT WILL WRITE BOX-OFFICE HISTORY



WALTER WANGER *presents*

**CHARLES BOYER** *and*

**JEAN ARTHUR** *in*

**HISTORY IS MADE AT NIGHT**

*with*  
**LEO CARRILLO • COLIN CLIVE**

*Directed by* **FRANK BORZAGE** *Original story*  
*by* **Gene Towne and Graham Baker**

RELEASED THRU UNITED ARTISTS



(Reviews continued from page 45)

## Bill Cracks Down

(Republic)

Steel Mill Story

Immature story material makes the production a minor offering. Concerned with the rivalry of two men for the same girl, one actually in love with her while the other seeks only to embarrass his rival, the picture moves along with little action or suspense. A rather weak climax adds nothing.

The story has been placed in a steel mill, where, with but few exceptions, the entire unfolding takes place. Grant Withers as "Tons Walker" and Ranny Weeks as "Bill Reardon" are rivals for the affection of "Susan," played by Beatrice Roberts. Others in the cast include Judith Allen, William Newell, Pierre Watkin, Robert Williams and Georgia Caine.

"William Reardon" has devoted his life to building the steel company which bears his name. He is eager to have his son carry on the tradition of the Reardon name but after a heart attack which eventually causes his death he draws up a will which stipulates that "Tons," a trusted employee, shall take over "Reardon's" job for one year, the son to work in the mill under "Tons." "Bill," the son, and "Tons" are in constant disagreement. "Bill" steals "Tons'" girl. In a fight "Bill" fells "Tons" near a mould of molten steel. "Bill" rescues "Tons" and they become friends. "Tons" and "Susan" are reconciled.

Previewed in projection room.—P.M.

Produced and distributed by Republic. Associate producer, William Berke. Directed by William Nigh. Screen play by Dorrell McGowan and Stuart McGowan. Original story by Owen Francis and Morgan Cox. Photography by William Nobles. P. C. A. Certificate No. 3163. Running time, 60 minutes. Release date, March 22, 1937. General audience classification.

### CAST

Tons Walker.....	Grant Withers
Susan.....	Beatrice Roberts
Bill Reardon.....	Ranny Weeks
Elaine Witworth.....	Judith Allen
Porky.....	William Newell
William Reardon.....	Pierre Watkin
Steve.....	Robert Williams
Mrs. Witworth.....	Georgia Caine
Hilda.....	Greta Meyer
Jarvis.....	Edgar Norton
Smalley.....	Harry Depp
Zimick.....	Eugene King
Dr. Colcord.....	Landers Stevens
Snowflake.....	Eddie Anderson

## Manhattan Waterfront

(RKO Radio)

Seagoing New York

New York's tall buildings, night clubs, and whatnot have been duly recorded previously. Now a comprehensive survey of its maritime life is presented in this "World On Parade" subject. The three rivers that surround Manhattan island, the Hudson, East River and the Harlem River, with their docks, bridges, all manner of vessels and waterfront dwellings; varying from the shanties to the affluent appointments of private docks, are shown, with a running commentary by Alois Havrilla. Running time, 11 minutes.

## Popular Science, No. 4

(Paramount)

Interesting

Interesting from the standpoint of both content and manner of presentation are these Popular Science subjects done in color. This number of the series has been divided into three categories. The first has to do with some of the novelties in the scientific trade, such as a snore-suppressor, a device to keep the feet warm on winter nights, and an alarm clock the principle component of which is water. The second is given over to a tour of a modern kitchen with all the newest gadgets to make the housewife's task the easier. Lastly, a microscopic closeup of living bacteria, as viewed through the modern microscope, is presented. Running time, 11 minutes.

## SHORT PRODUCT PLAYING BROADWAY

Week of March 20

### CRITERION

Captain Blueblood.....Vitaphone  
Paramount Pictorial, No. 7...Paramount  
Whoops, I'm a Cowboy....Paramount

### MUSIC HALL

March of Time, No. 8.....RKO Radio  
Pathe Topics, No. 7.....RKO Radio  
Foreign Sports.....RKO Radio

### PARAMOUNT

An Underwater Romance...Paramount  
Bunny Mooning.....Paramount

### RIALTO

Where Champions Meet...Paramount  
It's on the Records.....Universal

### RIVOLI

Mother Pluto.....United Artists  
Putting on the Dog.....RKO Radio

### ROXY

Ready to Serve.....Educational  
Stranger Than Fiction, No. 34. Universal  
Toby Tortoise Returns.....United Artists

### STRAND

Under Southern Stars.....Vitaphone  
Picador Porky.....Vitaphone

## Coronation Preview

(Henry Matson)

London Preparing

Timely and of more than passing interest in view of the publicity on the approaching Coronation of George the Sixth herein is presented the London of today in the throes of preparation. A running commentary accompanies the camera through the streets of London, the hotels, fashion displays and other elements that will play a prominent role. A trip to the Tower of London and a display of the Coronation jewels wind up the tour. Running time, 10 minutes.

## Grips, Grunts and Groans

(Columbia)

Slapstick

For those who relish the rough and tumble brand of comedy as provided by the Three Stooges, this latest variation of their woes, should be a source of enjoyment. Fleeing from the law, the vagabonds rush into the waiting embrace of some gentlemen who need a couple of sparring partners for their prize wrestler, Bustoff. Commissioned to chaperone the burly fighter, trouble increases for the boys when their charge drinks himself into deep unconsciousness. Curly, disguised to resemble the fighter, is receiving the worst of a poor bargain when a bottle of hyacinth scent works Curly up into a very lather of fighting insanity, for what is, physically at least, a smashing finale. Running time, 19 minutes.

## The Star Reporter, No. 2

(Paramount)

Headliners

In his role of Star Reporter, Ted Husing is master-of-ceremonies in introducing promising future "names" and some already established ones. Stanley Worth, in the first category, sings a ballad to the accompaniment of Vincent Lopez and his orchestra. The Boswell Sisters sing a novelty number, Jack Blair does some plain and fancy tap dancing, and finally Yasha Bunchuk and his Cossack choir contribute harmony. Running time, 11 minutes.

## Saratoga Summers

(RKO Radio)

Historic City

Saratoga, New York, often has been referred to as the cradle of Eastern horse racing. But in addition to horse racing, Saratoga is famous for its health resorts, its spas and the architecture of its buildings, some dating back to Colonial days. Bill Corum as narrator accompanies the camera on tour of the city, winding up with a water carnival put on by the young women in the social colony. An interesting subject. Running time, 11 minutes.

## The Lyin' Hunter

(Columbia)

Fair Cartoon

Routine cartoon business attractive especially to the younger element. The subject concerns the misadventures of Krazy Kat as a result of not too strict regard for the truth. Posing as a sort of miniature Tarzan while conducting his little nephews on a tour of the zoo, Krazy is delighting the youngsters with accounts of his superhuman courage. The "payoff" comes when Krazy is given a merry chase by a tiger, only to find out that the supposedly ferocious beast is a harmless one being used for film work. Running time, seven minutes.

## Scrambled Legs

(Columbia)

Sport Reel

One of the New World of Sport Series, the subject is one of the best of the lot and is equally good as a laugh provoking picture, with comic shots of the sport of wrestling. Beginning with the Dusek Brothers, the composition includes a variety of wrestlers from some nimble youngsters to a brawny female. Perhaps, the highlight in laughs is a bout refereed by Gunboat Smith, who gives the audience as many laughs as do the contestants. The whole work is done in fast style and contains many hilarious moments. Running time, 10 minutes.

## Going Places, No. 33

(Universal)

Miami

Miami, Florida's "winter wonderland" city, is the subject of this latest of the Going Places series with Lowell Thomas as usual doing the narration. The city with its wide palm-lined streets, the long beach with its gaily bedecked clientele, the mansions of its more prosperous citizens, the golf links and the horse parks appear to good advantage under the scrutiny of the camera's lens. Also shown is the large trailer camp. In an airplane view over the Everglades the camera photographed a Seminole Indian village and some wild life of the marshland, flamingoes, wild turkey and deer. Running time, 10 minutes.

## O'Brien Opens Studio

Willis O'Brien, who did the special effects in "King Kong," has opened his own studio in Hollywood under the name of Technograph Studios and plans to specialize in effects for major and independent companies.

## Hollywood Studios Enlarged

Hollywood Studios, Inc., has leased a 335-acre ranch near Chatsworth, Cal., and Maurice Gebber, president, plans to erect streets and exterior sets on the property for rental to outside companies.

George Kraska of Boston has taken over American distribution of "Annie Laurie," Scottish made picture featuring Will Fyffe.



# MPTOA ADJOURNS ON FAMILIAR NOTE

## Perennial Problems Treated in Resolutions; 20 Per Cent Cancellation Is Demanded

Adoption of resolutions condemning score charges, designated playdates, appearances of Hollywood stars on the air, adverse legislation and distributors' delay of adoption of the "ten-point" trade practice program—all perennial controversies in exhibition—and approval of the Duffy Copyright Bill summarized final action of the seventeenth annual convention of the Motion Picture Theatre Owners of America, which closed at the Biltmore hotel in Miami on Friday.

Returning home on the weekend were 386 registered participants in the convention, including independent owners, circuit representatives, MPTOA officials, reporters of the trade and news press, and salesmen and executive contacts who attended on behalf of numerous equipment manufacturers, theatre supply dealers, producers, distributors, exchanges and a varied assortment of accessory concerns.

The return to the office of the entire executive personnel, headed by Edward L. Kuykendall, assured a continuance of the organization's campaign for the trade practice program.

An increase to 20 per cent in cancellation privileges accorded exhibitors was demanded.

On the ten-point plan, the convention resolved "to fully accomplish the universal acceptance of the plan, instruct its executive committee to work unceasingly for its consummation, and authorize the committee to either continue the course of negotiation it has been pursuing, or to adopt and utilize other means that will effectively aid in attaining the plan."

### Calls Block Booking Essential

As for block booking, the convention held that "the continuous operation of a motion picture theatre requires the licensing of photoplay attractions in blocks and in advance of actual exhibition," and resolved that "the MPTOA opposes any and all attempts to prohibit by law the sale of motion pictures in groups or blocks provided exhibitors uniformly are given the unconditional right to exclude at least 20 per cent of the total number of feature pictures brought in groups of ten or more, and demands that the percentage of rejections permitted to the exhibitor be increased to a minimum of 20 per cent."

It was conceded, in another resolution, that the exhibitor is dependent upon one or more specific days in each week for profit-making, but, it was charged, distributors "have unreasonably encroached upon individual theatre operation and policy by reserving in their contracts and in exercising the right to designate definite playdates for their percentage pictures."

The convention commended "those distributors who have signified their intention of abandoning the unconscionable practice of collecting score charges, and insists upon the immediate abolition of score charges by those companies which continue this extortion."

As for the radio, the "MPTOA believes that those distributors who encourage star appearances, particularly in skits from current or future motion picture material, are guilty

## EQUIPMENT SHOW URGED BY MPTOA

*A national equipment council to work with the Motion Picture Theatre Owners of America has been proposed to Ed Kuykendall, president, and is understood to have been willingly received by him in Florida where he just presided over his organization's annual convention.*

*The idea would not commit the exhibitor organization nationally or otherwise to the purchase of the product of the contributing manufacturers, but would bring into being at each annual convention an accessory exhibit which is beyond the size of the 21-booth display to which the accommodations at the last convention were limited.*

of an appalling error of judgment, and that just as the constant dripping of water wears away the stone, so will the constant appearance of stars and feature players wear away the public interest in the motion picture stars and vehicles in which they subsequently appear."

It was demanded that "this practice must cease," and, after the practice was given a severe pummeling from the floor, it was decided to name a committee to act.

### Picquet Reports on Duffy Bill

Charles W. Picquet, of North Carolina, reporting to the convention as chairman of the music and taxes committee, declared that the committee had found the Duffy Copyright Bill now in Congress to be the only bill at present that would give exhibitors some measure of relief from the exactions of the American Society of Composers, Authors and Publishers, "and deliver them from the ever present dangers of increased, burdensome and possibly ruinous license fees for the public presentation of music for profit."

It was pointed out that the measure "abolishes the minimum penalty clause of \$250 per violation under the threat of which blackjack ASCAP has for years made us pay them infamous license fees." The Duffy Bill would leave the penalty to the discretion of the court.

The convention lauded Hollywood's producers "for their success in improving the quality of motion picture entertainment and urges exhibitors to give special attention to developing public interest in their own community in the exhibition of outstanding artistic pictures that are a credit to the industry and to the theatre."

The committee on legislation and taxation, headed by Judge Roy L. Walker, of Texas, indorsed the position of Mr. Kuykendall, as president, and the organization's directors on the music tax and the Pettengill anti-block booking bill.

"Any class of regulatory legislation would be detrimental to all parts of the industry," said the report.

### 16mm. Film Inquiry

The committee on unfair trade practices, of which O. C. Lam was chairman, recommended that the ten-point MPTOA program be approved by the delegates and that the president and executive committee not only be empowered to further its final adoption, but also seek

elimination of the score charges and obtain the 20 per cent unconditional rejection privilege.

It recommended that the president and executive committee investigate the use of 16mm. film of current non-educational releases for use in direct competition to established theatres.

A report also was adopted on the advantages to exhibitors of the proposed "Conciliation Boards."

Arthur H. Lockwood, of Connecticut, in reporting on "The Economic Level of Admission Scales," warned that "there are not many situations where a little tinkering with the admission prices wouldn't change the profit picture for a theatre."

Roy L. Smart, of North Carolina, said "personal contact and personal interest in the community's athletic contests and community work builds confidence and friendship, which, in turn, builds steady, dependable business."

Adolph Zukor, chairman of the board in charge of production at Paramount Pictures, left his own company's convention at a nearby Miami hotel to tell the MPTOA delegates that exhibitors must develop a method of assuring producers of worthwhile pictures a greater return. He said he did not know whether the method was one of extended runs or higher prices.

M. E. Comerford acknowledged a rising vote to the memory of R. F. (Pete) Woodhull, and a resolution was ordered directed to the late Mr. Woodhull's family in New Jersey.

Participating in the attack on star broadcasts were Fred Wehrenberg, Edward G. Levy, Ben Berinstein, Jules Michaels, H. V. Harvey, R. A. McNeil, B. F. McCormick, W. G. Ripley, M. C. Moore and A. Julian Brylawski.

A closing resolution paid the convention's respects to M. E. Comerford, one of the oldest vice-presidents in point of service.

## Kinematograph Year Book Issued to British Trade

The 1937 Kinematograph Year Book has been published by Kinematograph Publications, Ltd., of London. The 740 page directory contains, in addition to the usual company, theatre and personnel listings, a review of the British motion picture industry's problems, a survey of technical and equipment developments in theatres and studios, and an article by Norman Hart, B.A., solicitor to the Cinematograph Exhibitors Association, on legal questions.

Subdivisions of the book include a classified list of all circuits and theatres in the United Kingdom and the Irish Free State, approximately 5,000 houses; an alphabetical and classified trade directory; a list of films trade shown during 1936 and a full list of films registered under the Quota Act provisions; a list of all trade organizations in the United Kingdom; important legal decisions; a directory of important British film companies with directors and authorized and issued capital; biographies of personalities in the industry, and the personnel of the leading renting companies.

## Levine to Leave Republic April 3

Nat Levine will have completed his duties at Republic Studios in Hollywood on April 3, by which time he will have "Hit Parade," his last for the company, out of the cutting room. Herbert J. Yates is expected in Hollywood soon from New York and on his arrival a new production head will be chosen for the company.

The annual meeting of the Motion Picture Producers and Distributors of America will be held on Monday at the offices in New York.



# NAZIS MAKE GOVERNMENT CONTROL OF FILM INDUSTRY OFFICIAL ACT

## Goebbels Establishes Government Directed "Trust" Monopolizing Production and Distribution of Pictures

The motion picture industry in Germany finally has passed officially into the hands of Adolph Hitler's Nazi Government.

Thus Europe's third state-controlled film structure is established, Soviet Russia having taken control of its industry after one of the Red revolutions, and Benito Mussolini having acquired "supervision" for his Fascistic State not long after he marched on Rome with his "Black Shirts" in 1922.

The Reich film studios and film business are now in the grip of Doctor Joseph Goebbels, minister of propaganda, who "hopes to realize his cherished plans for artistic and propagandistic pictures."

Reports of Ufa-Film "defying" Mr. Goebbels, causing creation of a government-directed "trust" monopolizing production and distribution, were wirelessly to New York from Berlin by the American press.

Besides his intentions aimed at establishment of a controlled propaganda medium, Mr. Goebbels was called the new "Dictator" of motion pictures in his country.

The official foreign contacts of the industry here, in the foreign department of the Motion Picture Producers and Distributors of America, had not been notified officially or directly of the new move. They described the action as "quite probable."

Elsewhere in American motion picture quarters where close observance continuously is made of foreign film affairs, it was explained that the Nazi Government unofficially has had virtual control of the business for a long time. The new move, then, makes it official.

### Market in Decline

Germany as a market for American motion pictures long since ceased to represent any sizeable patronage. Because of the Nazi political attacks against others, Germany, in turn, has suffered economic boycotts of its films and products here, to the point where practically no market exists today in America for German films, whereas, next to England, America previously used more films from Germany than from any other foreign country. There were German theatres in many German-speaking localities, but that situation, too, is of the past.

Strengthening even further his grip on all propaganda media, Dr. Goebbels also has established the office of director of all German radio activities. Heinrich Glasmeier, former broadcasting director of Cologne, has been named to the new post of Reich Intendant.

There can be no question now, the German press explained, of the complete domination by the Nazi Government over all radio service in the country.

First detailed explanation of the new Reich-directed film trust was wirelessly last Friday to the New York Times from Berlin. The dispatch said that announcement officially had been made in Berlin of the creation "of what amounts to a government trust monopolizing German film production and distribution."

"Majority stock control of UFA-Film, Ger-

## UFA SALES TERMS HEARD

Berlin film row reports of a price of 29,000,000 marks paid for the purchase of UFA-Film last week by "mysterious" purchasers were wirelessly to New York this week by the New York Times. The total outstanding stock of the company had a par value of 45,000,000 marks and stood at 74 on the Boerse, it was said.

"Every available source indicates that either the government itself or government agents now own the concern," said the dispatch. "This cannot, however, be confirmed officially. All that can be ascertained with certainty is that the new owners bought not only the majority control but the whole concern. Virtually all the stock had been held by the Hugenberg interests and the Deutsche Bank."

many's largest production" was said to have been "purchased by an anonymous group headed ostensibly by the Deutsche Bank und Disconto-Gesellschaft."

"There are three combines in Germany dominating production and distribution—UFA, Tobis, and the Bavarian Film Corporation," the Times explained. "Tobis was quietly absorbed shortly before Christmas by a similar anonymous consortium, which through Tobis gained control of the Bavarian Film Corporation. Only UFA was left as an independent organization."

"Despite the secrecy surrounding the deals, it is no longer a secret that Dr. Joseph Goebbels himself is in back of the move to place control of the industry in the hands of a new group," said the dispatch. "It is believed virtually certain that the Propaganda Minister will now determine the policy of the film company and hold the purse strings."

"The old censorship and suggestion system was not a success. Finally Dr. Goebbels announced that artists, film directors and actors must be placed on the boards of directors to raise the level of production."

"Tobis, which had already passed into the consortium's hands, promptly obeyed, but UFA held out stubbornly and refused to consider the Propaganda Minister's proposal. Ten days ago, speaking to the German Film Congress, he warned that if private producers did not do as he suggested means would be found to force them to do so," the Times' wireless dispatch continued.

"To date UFA's control has been in the hands of Dr. Alfred Hugenberg, Chancellor Hitler's one-time Minister of Economics and leader of the defunct German Nationalists. The Hugenberg interests control slightly less than half of the corporation's stock, but they now have apparently surrendered to necessity and prepared to retire."

Then, on Monday, the Times' Berlin correspondent wirelessly a second explanation of the Reich move, declaring that "the German film industry has become over the weekend the subject of a National Socialist experiment."

"The complete switch in the ownership of the industry, as revealed Friday in connection

## Minister of Propaganda Called "Dictator" of Films; Radio Control Also Established Under New Directorship

with the sale of UFA's controlling stock to an anonymous group," it was said, "has been followed by a press campaign indicating beyond doubt that Propaganda Minister Goebbels now intends to realize at all costs his cherished plans to produce what he considers artistic and propagandistically valuable films."

"On the other hand, the great mystery is, more than ever, the question 'Who really owns the German film companies now?' The Deutsche Bank announced it was acting only as an agent in taking over the controlling block of UFA stock. The only thing that is clear is that Dr. Goebbels supports and directs the policy of the anonymous owners who replaced the former controlling group, first in the German Tobis Film Corporation before Christmas, then in Bavaria Films at the end of February and finally now in UFA."

"Actors and other employees in the Berlin UFA studios assert briefly that their company has been completely taken over by the State. This probably is an oversimplification of a complicated financial situation. In any case Dr. Goebbels is now in control and must show what he can do. Motion pictures are fortunately his hobby and he is frequently seen in the company of film stars and directors," it was said.

### Tobis Board Named

Dr. Goebbels, continued the Times, "showed his hand for the first time on January 20 when the actor-directors Willi Forst, Emil Jannings and Gustaf Gruendgens were elected to a six-man board of German Tobis, which now controls nearly twice as much production as UFA. It is categorically asserted in well-informed quarters that German Tobis has been owned outright by the government since mid-December. . . ."

"The purely business and financial affairs of Tobis are now managed by three businessmen-directors, Fritz Main, Ernst Scheffler and Sigmund Jung, the last named probably the government spokesman. The three actors form an advisory committee that must be consulted on all productions."

"Tobis also recently brought its subordinate companies under stricter discipline. They are now all to have one script-reading department, one casting department and one advertising office. Whereas the Tobis production schedule calls for 60 program pictures this season, it is announced that only 50 will be produced next year. Here again can be seen the hand of the Propaganda Minister, who insists that too many inferior films are being produced and insufficient time devoted to painstaking preparation," the dispatch continued.

### Model for Changes in Others

"It is generally assumed here that the changes made in the management and policy of Tobis under its new owners will serve as a model for changes to be made in Bavaria Films and UFA."

"No immediate important changes were made when Bavaria was taken over by the new owners at the end of February. In this case the new owners were anonymous. Ostensibly the 'New German Cinema Syndicate' openly purchased the controlling stock at a fairly high price. In reality the purchase of Bavaria is

(Continued on following page)



# THIRD EUROPEAN STATE RULES FILMS

(Continued from preceding page)

quite as mysterious a matter as the shift in the control of Tobis and UFA. No one seems to know who is really backing the cinema syndicate itself.

"A showdown with the old UFA management will not come until the general stockholders' meeting early in May. Then, perhaps, some of the anonymity surrounding the shift in ownership of the German film industry will be cleared away.

"The experiment Dr. Goebbels has undertaken is not an easy one from the point of view of money," explained the *Times*. "The UFA and Tobis concerns have survived and occasionally prospered merely because Tobis controls valuable (sound) patents and UFA now owns and controls 111 photoplay houses in 49 cities with a seating capacity of 120,735. Since 1933 the annual film attendance in Germany has increased by 100,000,000 to 333,000,000. One reason, in fact, why UFA has been in trouble with the government is that it has obtained a monopoly of genuine first-run Berlin houses, shutting out the officially more favored Tobis.

## A Losing Proposition

"Film production, however, has been a losing enterprise all the way," the *Times* added. "UFA's director general, Ludwig Klitzsch, estimates that the annual deficit on 110 German films produced last season will be 12,000,000 to 15,000,000 marks. The gross figure on total production costs for the Reich is 55,000,000 marks and total sales returns 44,500,000, leaving a deficit of at least 10,500,000 annually.

"Under the new dispensation, intended to produce artistic and politically useful films, this deficit problem has to be met somehow. Production costs have already doubled since 1932-33. The average cost of a film at that time was 250,000 marks," it was said.

"The Propaganda Minister insists the trouble is bad pictures. The producers complain that production costs are rising so fast they cannot hope to make a profit.

"One major trouble, of course, is the lack of foreign interest in German films. In 1932-33, when the world supposedly was at the economic rockbottom, the Reich earned 12,500,000 marks on the exporting of films. Last season German film producers could dispose of only 5,000,000 marks' worth of their product abroad. The only German film that was a big success abroad was produced by Tobis in a French studio with French players in the leading roles. . . .

## Stricter Supervision

"Poor business has already caused stricter government supervision of the few small semi-independent companies, which distribute only through Tobis or UFA. They are now generally heavily indebted to the government-owned film bank. . . .

"Tobis and UFA control nearly two-thirds of total production. . . .

"The patent earnings of Tobis enabled it to pay a 4 per cent dividend last year. UFA paid no dividend, despite the earnings of its 111 theatres. Its annual statement showed a net profit of only \$5,100. Its stock, however, did rise from 60 to 73 on the Boerse between November and March, probably because the financial community knew a new owner was going to buy the controlling interest. Bavaria likewise paid no dividends, having shown a net paper profit of only \$3,000 for the year," the *Times* declared, concluding:

"Besides lacking a foreign market the German film industry suffers from a chronic lack of working capital."

## HEPBURN GROSSES \$300,000 ON STAGE

*RKO Radio's home office executives in New York set out this week to prove that "the star's the thing," and that a screen background is "a tremendous factor" in building up box office "pull" of a legitimate theatre star*

*They cite the \$300,000 gross rolled up by their own Katharine Hepburn in a Theatre Guild stage tour now concluding.*

*Miss Hepburn, they said, has already grossed some \$260,000 in 15 cities, "and looks good for \$27,000 for this week in Washington. After next week in Baltimore, Miss Hepburn returns to Radio's studio in Hollywood.*

*The afternoon opening in New Haven "broke the Shubert theatre matinee record." Moving on to Boston she drew \$47,000 in two weeks. Four weeks in Chicago grossed another \$89,000, a week in St. Louis \$22,000.*

*"Jane Eyre" was the stage vehicle which also served Miss Hepburn in split weeks in St. Paul, Madison, Milwaukee, Indianapolis, Toledo, Columbus, Cleveland, Pittsburgh.*

*Miss Hepburn will not reach Broadway's stage, but opens at the Music Hall's screen on April 8th in RKO's "Quality Street."*

## George Reinberg Dead; Seat Company Officer

J. George Reinberg, vice-president in charge of sales of International Seat Corporation, of Chicago and New York, died Wednesday morning at the Biltmore hotel in Miami, where he had attended the conventions of the Motion Picture Theatre Owners of America and of Paramount's theatre partners.

Mr. Reinberg had been recuperating after a year in a hospital in Chicago.

Prior to formation of International Seat Corporation, which supplies seats and chairs to motion picture theatres, Mr. Reinberg for 17 years had been eastern representative of Heywood-Wakefield Company. Earlier, he and his brothers, Archie and Alfred, had engaged in the theatre supply business in Minneapolis, where he was born 52 years ago.

Mr. Reinberg is survived by his widow.

## J. B. Clinton

James Brownlee Clinton, 62 owner of a theatre circuit in Duluth, Minn., died at Lake Worth, Fla., following a heart attack. He was formerly president of Allied Theatre Owners of Minnesota.

## Condor Pictures Meets on Coast

Condor Pictures is holding meetings on the Coast this week to step up production of a largely increased output for 1937-38. Arrival of Frank M. Snell, vice-president in charge of eastern operations, signalled the opening of the expansion program, made necessary by new feature picture commitments. Condor's president, George A. Hirli-man, and M. H. Hoffman are in charge of all West Coast production.

Additional studio leases have been arranged for producing the new additions to the program of 30 pictures. Budgets in some cases are being adjusted to coincide with story changes. Producers, directors and players are being added.

Foreign versions of features to be delivered to MGM are to be prepared for the camera. The George O'Brien and Conrad Nagel units are at work. The Ken Maynard series goes before the cameras this week.

Additional pictures to be produced by Condor for RKO and Grand National are in the casting stages. A program of musical shorts is in preparation for production in black and white and colored prints.

## National Decency Legion Reviews 14 New Pictures

Of 14 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, 11 were approved for general patronage and three were listed as unobjectionable for adults. The new pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Alte under der Junge Koenig" (German), "Elephant Boy," "Jede Frau Hat Ein Geheimnis" (German), "Let's Get Married," "Parole Racket," "Romance and Riches," "Soder om Landsvaggen" (Swedish), "Standshuetze Bruggler" (German), "Time Out for Romance," "Trouble in Texas," "We Have Our Moments." Class A-2, Unobjectionable for Adults: "Hogueras en la Noche" (Spanish), "Maytime," "Swing High, Swing Low."

## National Names Irving Barry

Irving Barry this week was named short subjects film buyer for National Theatres, operating 420 theatres. Spyros Skouras, vice-president in charge of operations, explained that the appointment was in line with the circuit's policy of promotion from within the ranks.

## Charles Howard Ridgway

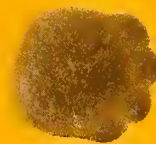
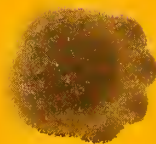
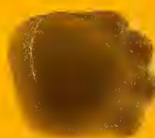
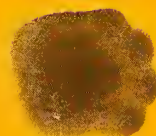
Charles Howard Ridgway, father-in-law of George S. Baker, operator of the Electric, died in Kansas City at the age of 71.

## William L. White

William L. White, founder of the White-way Amusement Company, died this week at Old Orchard Beach, Me., at the age of 71.



TREMENDOUS  
STUPENDOUS  
PRODIGIOUS  
GIGANTIC  
MAMMOTH  
COLOSSAL







# IT OUT-BARNUMS BARNUM

ALEXANDER KORDA  
*presents*  
**ELEPHANT  
BOY**

Based on "Toomai of the Elephants" by  
RUDYARD  
**KIPLING**

*directed by*  
**ROBERT FLAHERTY  
and ZOLTAN KORDA**  
a London Film

Released thru UNITED ARTISTS



# ORGANIZE OR GOVERNMENT WILL DO IT, BRITISH INDUSTRY IS TOLD

## Parliamentary Secretary to Board of Trade Advises Putting House in Order with Joint Committee

by BRUCE ALLAN  
in London

Establishment by the British motion picture trade of an organization representative of the three sections, exhibitors, distributors and producers, a move which fell down chiefly because the Cinematograph Exhibitors' Association and the Kinematograph Renters Society disagreed once again on the Moyne Report, has become a probability and, in fact, in the view of most traders, a certainty.

The dramatic change came about as the result of the plainest of plain hints from Dr. E. Leslie Burgin, Parliamentary secretary to the Board of Trade, that if the trade did not organize itself as a unit the Government would organize it, presumably through the generally disliked Films Commission urged by the Moyne Committee.

Dr. Burgin and Lord Moyne, guests of honor at the CEA's annual banquet at Grosvenor House, each dealt at some length with the problems of the industry, from the official point of view, but Dr. Burgin was most explicit in his intimation of the attitude of the Government, of which he is the spokesman in the House of Commons.

### Says It's Up to Industry

Saying that the work of the Moyne Committee, in suggesting the new lines of legislation necessary, had been done "promptly and with unanimity," Dr. Burgin declined to indicate the precise measures proposed by the Government, but emphasized that what differences of opinion had been revealed were in the industry itself. These important matters, he said, would be the subject of discussion between the industry and the Board of Trade, but he added:

"British industry, in so far as it comes to the Government for aid in the form of subsidy, protection of the home market, special terms or special legislation, is expected to put its own house in order. . . .

"I observe that in Lord Moyne's Report attention is called to the considerable measure of disagreement which exists between the three branches of the industry. . . . I make an earnest appeal to the trade to set up some body which can serve as a focussing point for matters affecting the trade as a whole.

"Think over the appointment of a joint committee of the three sections of the trade.

"Gentlemen, take the hint—reorganize yourselves before you are reorganized from without."

### Interpreted as an Order

The effects of this very plain warning were visible in Wardour Street the very next day. There were meetings, as it happened, of the councils of the exhibitors and renters organizations, and there is no secret that, at both gatherings, Dr. Burgin's words were interpreted as an order, rather than a request,

## BRITISH BLAMED FOR COSTLY FILMS

"Too many pictures costing from 150,000 to 200,000 pounds sterling which were no higher than the standard of Hollywood 'quickies' and failure to understand Hollywood's tried methods is the basic reason for the British film slump," Raymond Massey, English actor, said on his arrival at Pasadena from London.

"On the whole, the temporary let-down has been a good thing," the actor added. "The large British companies will emerge from the crisis in a far healthier condition than ever before."

Mr. Massey will play the role of Black Michael in the David O. Selznick picture, "The Prisoner of Zenda."

that the discussions for the establishment of a Trade Council should be resumed.

These discussions, earlier, had broken down on a fundamental difference of opinion between exhibitors and distributors. Whereas the renters wish an autonomous trade body, preferably headed by a "Will Hays" of established public standing, the exhibitors desire some sort of official status in the new body, in order that it may have the right on appeal, against distributors, to an organization with statutory powers.

### How They Line Up

To this extent, the CEA is closer to acceptance of the Films Commission proposed by the Moyne Report than are the distributors. The exhibitors, in fact, would welcome a statutory body if its composition were such as to inspire confidence in its knowledge of trade problems. The KRS objects in principle to a statutory committee. Producers, on this point, are closer to exhibitors than to distributors and, at this writing, it appears that a tripartite joint committee would be two to one in favor of some sort of Government supervision of the industry.

Establishment of a joint committee, and recognition of the principle of trade self-government by such a body seems therefore a matter of greater importance to distributors than to other trade sections.

The big obstacle is the desire of exhibitors for statutory protection against distributors.

With the Government's hint, or threat, to back it, the CEA appears to be in a position to force concessions from KRS which the society was not previously disposed to make, even to save the joint committee then discussed.

### May Ask Compulsory Arbitration

Compulsory arbitration, by an official body, of exhibitor-distributor disputes, may well be the price asked by the CEA for agreement with the KRS on other parts of the Moyne Report.

Dr. Burgin praised the Moyne Report's grasp of trade problems, in its reference to short product, the quality test and other matters. He inferred that in recommending continuance of the quota principle it was stating a general opinion. He dissented from the suggestion that the composition of the committee disqualified it from understanding the special problems of the film industry, saying that its

## And Exhibitors and Distributors Conclude That It's an Order to Resume Discussions of Trade Council

problems were those found in other economic situations.

Lord Moyne's speech was notable for an outspoken assertion that the responsibility for the many weak British films made since the passing of the Films Act belonged to foreign companies operating in England. He said:

"When the Films Act was passed, only 5 per cent of films exhibited were British films. In 1935, the percentage had risen to 25 per cent. The Act, therefore, has succeeded in its main purpose. It has, however, encouraged the production of many bad and unusable films for the renters' quota.

"There is no doubt as to the origin of these films. British controlled renters in 1935 offered four times as many good films in proportion to their output as did the foreign controlled renters.

"It has been suggested on behalf of the foreign renters that the remedy is to abolish the quota altogether or at least to reduce it by two-thirds.

"We saw no reason for recommending this reward to those who have been successful in defeating the purposes of the Act."

Lord Moyne defended the quality test and the flexible (yearly variable) quota on the grounds that "the protection of home producers must not work out as a compulsion on exhibitors to show rubbish." His comment on the widely criticized suggestion that the ultimate quota standard should be 50 per cent was: "Nowadays, when all the world has taken to protecting their industries, there are few cases where we should be content to import half our requirements in competing products. The horrified comments provoked by this suggestion show a curious inferiority complex."

### Urges Better Organizations

Conceding that the United States, owing to its larger public, had an economic advantage in production, Lord Moyne argued that in course of time new forms of film might develop in which initial cost would not be so important.

"Even if the super-spectacular million-dollar film still continues to come from Hollywood," he said, "a wise quota system should insure scope at home for a rising proportion of British films of high entertainment value and at an economic production cost." He emphasized, also, that better organization in British studios would lower costs, but added, "The producer cannot reasonably claim the benefit of protection by quota unless he deserves it by quality."

He defended the proposal that a film rejected under a quality test for renters' quota should be available for exhibition quota.

Lord Moyne said the production of British shorts was hampered by the fact that foreign product was available at an uneconomic price.

That exhibitors would "strenuously resist" any attempt to take the administration of the Films Act out of the hands of the Board of Trade was an assertion by C. P. Metcalfe, the new president of the CEA, which seemed to suggest one basis for the now inevitable discussions between the CEA and KRS.



# INCREASE IN NUMBER OF RELEASES DISTRIBUTORS' PROBLEM IN JAPAN

## Field Crowded with Domestic and Foreign Pictures; First Run Houses End Double and Triple Feature Programs

by H. TOMINAGA  
in Tokyo

Marked increase has been shown of late years in the number of releases of both Japanese and foreign pictures in this country, but eventually the growing quantity of product offered for distribution will become a major problem for foreign companies as well as producers and distributors of domestic films.

In the past year, three new foreign film distributors have squeezed into the field of more than a dozen, in the establishment of Toyo Eiga, Empire and Metropolitan.

In the production of domestic pictures, activity at the PCL studios has been doubled. J.O. Studio and Jensho Kinema have expanded their distributing network, and Jensho Kinema, Tokyo Hassei and Daito have initiated a policy of releasing three pictures regularly each month.

A counter-development, however, that tends to hold in check the number of pictures, is the decision of several first-runs of our key cities, to turn to single feature presentations instead of double, or to doubles from the triple feature program, to meet the problem of raising admission prices due to the rise in prices of general commodities.

This idea of presenting fewer features will be generally accepted, but some first-runs showing two and even three features have reduced admissions to a flat rate of 20 sen, and these face strong objections from circuits and distributors. AMPAJ, constituted of the foreign managers of American film distributing companies here, has declared it will not sell any pictures to such houses. This controversy has spread to houses playing Japanese pictures only and these theatres are seeking to devise a counter-measure.

Shinko Kinema, one of our leading producing companies, recently urged its first-run circuit to cut down the admission price, and finally announced reductions at each of its first-run cinemas.

▽

### All-Sound Policy

Encouraged by an increase in box office grosses of 15 to 30 per cent, in comparison with last year, our leading producers, including Shochiku, Shinko and even Daito, which has been making only silent pictures, are making earnest efforts to attain real improvement in all fields of activities in their product for the new season. With the exception of Daito, Kyokuto, Makino, Koyo, Zensho, the companies tried a year ago to make all their pictures with sound, but not even Shochiku, Nikkatsu and Shinko were able to get completely away from the part-sound type of production.

This year, however, the Shochiku and Shinko studios being completed, it is expected that technical progress will support their announcement that all pictures in the 1937 schedules will be all sound.

## BRITISH BLAMED FOR COSTLY FILMS

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*"On the whole, the temporary let-down has been a good thing," the actor added. "The large British companies will emerge from the crisis in a far healthier condition than ever before."*

*Mr. Massey will play the role of Black Michael in the David O. Selznick picture, "The Prisoner of Zenda."*

The following listing covering 496 features, the total number of Japanese pictures produced last year, classifies them according to sound:

All sound .....	262 (52.8%)
Silent .....	127 (25.6%)
Partly sound .....	70 (14.1%)
Partly sound with narration .....	37 (7.5%)

The following table classifies the pictures further according to producer:

	Partly sound	Partly sound with narration	Silent
Nikkatsu .....	3	6	..
Shochiku .....	14	18	..
Shinko .....	29	9	..
Daito .....	..	..	127

▽

## Cinema Control Plan Seen

In keeping with the current trend of Japan's political situation toward reform in national administrative systems to meet the so-called emergency of the moment, the new government, particularly our military is reported preparing to urge the establishment of a definite plan for national control of the motion picture. It is generally believed that a national control plan will be sought by our military for almost all branches of trade and industry to cope with the economic problem which this country faces at present. The establishment of a joint stock company under the title of "Eiga Kyokai" in Manchukuo as a national organization to control the film trade and industry, it is believed, will serve as a model for a similar plan in Japan. The organization of a general affairs bureau, attached to the cabinet and supervising the press and motion pictures, has almost been decided.

Major S. Matsui of the Newspaper Section of our War Office is reported leaving Tokyo for Europe, March 18th to study national control of newspapers and motion pictures in various countries. The Motion Picture Association, comprising our leading film producing companies, recently presented a petition to the Government, asking the enactment of a film law to restrict the number of foreign pictures played at Japan theatres, and to assess heavier customs on foreign importations. They emphasized the point in the petition that the majority

## Native Companies Expanding All Sound Production; Government Control of Industry Through Cabinet Bureau Idea

of shares of the foreign film distributing companies in Japan should be held by Japanese. Although it is not certain whether such a proposal could be enacted, our film industry appears destined to submit, sooner or later, to national control. The new Government favors such a plan as a long-cherished scheme formulated by the former Cabinet.

## Reelect All Officers Of National Poster

All officers and members of the board of National Poster Service Renters were re-elected for another year at the three-day convention held last weekend at the Hotel New Yorker in Manhattan. Simon Libros of Philadelphia is president, LeRoy Kendis of Cleveland, vice-president, and George P. Aarons of Philadelphia secretary and treasurer. The board consists of Mr. Libros, Mr. Aarons, Louis Weinzimmer, Harry Shlit, E. R. Behrens and Irving Levin.

It was decided at the sessions to increase production of screen processed accessories which are manufactured by Associated Displays, a subsidiary of National Poster Service Renters.

## To Question Warners

Ferdinand Votour, writer, has been granted permission by Justice Aaron J. Levy of the New York supreme court to examine before trial officers of Warner Brothers in connection with his suit for \$250,000. The plaintiff charges that after rejecting his play, "Resurrection Morning," Warners produced "Walking Dead," which was similar in plot to his work.

## Rhoden Heads Variety Club

Elmer C. Rhoden, president of Fox Midwest Theatres, Inc., is the new president of Kansas City Variety Club, Finton H. Jones and R. R. Biechele are vice-presidents. Homer Blackwell continues as secretary and Samuel Abend as treasurer. The board of directors includes George Baker, Arthur Cole, R. F. Withers, R. C. Libeau, Earl Jameson and F. C. Henson.

## Name Condor Salesmen

Frank M. Snell, vice-president of Condor Pictures, Inc., has appointed Martin Barrett and Edward Whaley special sales representatives of his company. Mr. Barrett will cover the east, mid-west and Canada and Mr. Whaley will operate in the south.

## Joins Republic Exchange

Henry Novtsky, formerly with Twentieth Century-Fox in Omaha, has bought an interest in and has been made manager of the Republic Pictures' Omaha branch.



# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"League of Frightened Men"	Original story, Guy Endore. Screen play, Eugene Solow. Director: Alfred E. Green.	Walter Connolly, Irene Hervey, Lionel Stander, Eduardo Ciannelli, Walter Kingsford, Victor Kilian, Nana Bryant, Rafaela Ottiano, Allen Brook, Leonard Mudie, Ian Walse, Kenneth Hunter, Charles Irwin, Jonathan Hale, Jameson Thomas, Edward McNamara, James Flavin, Herbert Ashley.	Editing
<b>GRAND NATIONAL</b>			
"Hittin' the Trail"	Original, Lindsley Parsons. Screen play, Robert Emmett. Director: R. N. Bradbury.	Tex Ritter, Jerry Bergh, Tommy Bupp, Earl Dwire, Snub Pollard, Jack Smith, Archie Ricks, Henry Warden, Rex Whitley and his Range Ramblers, Tex Ritter's Tornados.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"Night Must Fall"	From the stage play by Emyln Williams. Adapted by John Van Druten. Director: Richard Thorpe.	Robert Montgomery, Rosalind Russell, Dame May Whitty, Kathleen Harrison, Merle Tottenham, Matthew Boulton, Alan Marshal, Forrester Harvey.	Shooting
"The Old Soak"	Original. Don Marquis. Adaptation, A. E. Thomas. Director: J. Walter Ruben.	Wallace Beery, Lynne Carver, Janet Beecher, Ted Healy, Eric Linden, Una Merkel, Judith Barrett, James Bush, Robert McWade, George Sidney.	Shooting
"Broadway Melody of 1937"	Original, Sid Silvers, Jack McGowan. Screen play, Jack McGowan. Director: Roy Del Ruth.	Eleanor Powell, Robert Taylor, Binnie Barnes, George Murphy, Sophie Tucker, Buddy Ebsen, Judy Garland, Robert Wildhack, Charles Gorin, George Clayton, Larry Adler.	Shooting
"They Gave Him a Gun"	From the novel by William Joyce Cowan. Adaptation by Cyril Hume, Richard Maibaum, Maurice Rapp. Director: W. S. Van Dyke.	Spencer Tracy, Gladys George, Franchot Tone, Mary Treen, Harold Huber, Cliff Edwards, Charles Trowbridge, Gavin Gordon, Herbert Rawlinson.	Shooting
"Madame Walewska"	From the novel by Gasiorowski. Screen play, S. N. Behrman, Zoe Akins, Salka Viertel, Sam Hoffenstein, Talbot Jennings. Director: Clarence Brown.	Greta Garbo, Charles Boyer, Reginald Owen, Henry Stephenson, C. Henry Gordon, Maria Ouspenskaya, Alan Marshall, George Houston, Shepard Strudwick, Ivan Lebedeff, Bodil Rosing, Claude Gillingwater, Nobel Johnson.	Shooting
<b>PARAMOUNT</b>			
"I Met Him in Paris"	Based on a story by Helen Meinardi. Screen play, Claude Binyon. Director: Wesley Ruggles.	Claudette Colbert, Robert Young, Melvyn Douglas, Mona Barrie, George Davis, Alexander Cross, Fritz Feld.	Shooting
"King of the Gamblers"	Original story, Ben Hecht, Charles MacArthur. Director: Robert Florey.	Lloyd Nolan, Claire Trevor, Akim Faniroff, Helen Burgess.	Shooting
"Turn Off the Moon"	From the story by Mildred Harrington. Director: Lewis Seiler.	Charles Ruggles, Eleanore Whitney, Johnny Downs, Ben Blue, Grady Sutton, Kenny Baker, Marjorie Gateson, Phil Harris and orch.	Shooting
"Mountain Music"	Director: Charles Reisner.	Bob Burns, Martha Raye, Terry Walker, John Howard.	Shooting
<b>RKO RADIO</b>			
"Shall We Dance"	Original story, Lee Loeb, Harold Buchman. Screen play, Allan Scott, Ernest Pagano. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Harriet Hootor, Jerome Cowan, Ketti Gallian, Charles Coleman, Enma Young, Sherwood Bailey, Leonard Mudie, Ben Alexander.	Shooting
<b>TWENTIETH CENT.-FOX</b>			
"Think Fast, Mr Moto"	Story, J. P. Marquand. Screen play, Norman Foster, Howard Smith. Director: Norman Foster.	Peter Lorre, Virginia Field, Thomas Beck, Sig Rumann, Murray Kinnell, John Rogers.	Editing
"Angel's Holiday"	Director: James Tinling.	Jane Withers, Robert Kent, Joan Davis, Frank Jenks, John Qualen, Lon Chaney, Jr.	Shooting
"Big Business"	Director: Frank R. Strayer.	Jed Prouty, Spring Byington, Florence Roberts, Shirley Dean, Alan Lane, Kenneth Howell, George Ernst, Billy Mahan, June Carlson.	Shooting
"This Is My Affair"	Original screen play, Allen Rivken. Director: William A. Seiter.	Robert Taylor, Barbara Stanwyck, Victor McLaglen, Brian Donlevy, Sidney Blackmer.	Editing
<b>UNITED ARTISTS</b>			
"Woman Chases Man"	Director: John G. Blystone.	Miriam Hopkins, Joel McCrea, Charles Winninger, Andrea Leeds, Erik Rhodes, Ella Logan, Broderick Crawford, Lois January, Leona Maricle.	Shooting
<b>UNIVERSAL</b>			
"The Road Back"	From the novel by Eric Remarque. Screen play, R. C. Sherriff. Director: James Whale.	Larry Blake, John King, Noah Berry, Jr., Andy Devine, Slim Summerville, Maurice Murphy, Barbara Kead, Louise Fazenda, Henry Hunter, Richard Cromwell, John Emery, Jean Rouverol, Etienne Girardot.	Shooting
"As Good As Married"	Original, Norman Krasna. Screen play, F. Hugh Herbert, Lynn Starling. Director: Eddie Buzzell.	John Boles, Doris Nolan, Walter Pidgeon, Mary Phillips, Ernest Cossart, Alan Mowbray, Tala Birell, Katherine Alexander, Dave Oliver, Harry Davenport.	Shooting
"Oh, Doctor"	Story, Harry Leon Wilson. Screen play, Harry Clork. Director: Ray McCarey.	Edward Everett Horton, William Demarest, Eve Arden, Donrue Leighton, Edward Brophy, William Hall, Thurston Hall, Catherine Doucet, Maidel Turner.	Shooting
"The Wildcatter"	Original, Tom Van Dyke. Screen play, Charles Logue. Director: Lew Collins.	Scott Kolk, Jean Rogers, Jack Smart, Suzanne Kaaren, Ward Bond, Russell Hicks, Jack Powell, Wallis Clark.	Shooting
"The Cop"	Original, Kubec Glasmon. Screen play, Lester Cole. Director: Milton Carruth.	Robert Wilcox, Nan Grey, Edward Ellis, Alma Kruger, Richard Carle, Billy Barrud.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"One Hour of Romance"	Original story, Hans Rameau. Screen play, Margaret LeVino, Jules Epstein. Director: Joe May.	Kay Francis, Ian Hunter, Basil Rathbone, Jane Bryan, Mary Maguire, Marcia Ralston, Robert Barratt.	Shooting
"War Lord"	Screen play, Crane Wilbur. Based on the "Bad Man" by Porter Emerson Brown. Director: John Farrow.	Boris Karloff, Beverly Roberts, Ricardo Cortez, William Parker, Addison Richards, Gordon Hart.	Shooting
"The Story of Emile Zola"	Based upon the life of Emile Zola from his famous book "I Accuse." Story, Heinz Herald, Geza Herczeg. Screen play, Heinz Herald, Gene Herczeg, Norman Reilly Raine. Director: William Dieterle.	Paul Muni, Gale Sondergaard, Bonita Granville, Gloria Holden, Joseph Schildkraut, Barton MacLane, Robert Barrat, John Litel, Ben Welden, Donald Crisp.	Shooting
"Footloose Heiress"	Original screen play, Robertson White. Director: William Clemens.	Craig Reynolds, Ann Sheridan, Warren Hull, Hugh O'Connell, Teddy Hart.	Shooting
"The Deep South"	Screen play, Abem Kandel. Director: Mervyn LeRoy.	Gloria Dixon, Claude Rains, John Litel, William Hopper, Linda Perry, Elizabeth Risdon, Willard Robertson, Margaret Irving, Eddie Acuff, Trevor Bardette, Clinton Rosemond, Elliott Sullivan, Psyche Nivert, John Ridgely, Clark Roth.	Shooting
"Empty Holsters"	Director: B. Reeves Eason.	Dick Foran, Patricia Walthall, Charles LeMayne, Edward Cobb.	Shooting



# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 20, 1937, from 107 theatres in 18 major cities of the country, was \$1,213,840, an increase of \$22,441 over the total for the preceding week ended March 13, 1937, when 99 theatres in 17 large cities aggregated \$1,191,399.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Boston	3,246	35c-75c	"Night Waitress" (Radio)..... (on stage: Edgar Kennedy and revue)	20,000	"Mysterious Crossing" (Univ.)..... (plus stage show)	21,000	High 12-5 "Smartest Girl in Town".....	43,500
Colonial	1,643	55c-\$1.65	"The Good Earth" (MGM).....	12,000			Low 6-13 "The Harvester" and "Abdul the Damned" }	4,000
Fenway	1,382	30c-50c	"Murder Goes to College" (Para.) 4,500 and "Crack-Up" (20th Cent.-Fox)	4,500	"Green Light" (F.N.) and..... "Smart Blonde" (W.B.)	7,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" }	8,000
RKO Memorial..	2,907	25c-65c	"Love Is News" (20th Cent.-Fox) 19,500 and "Wings of the Morning" (20th Cent.-Fox)	19,500	"Sea Devils" (Radio) and..... "We're on the Jury" (Radio)	18,000	Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" }	2,500
Loew's Orpheum.	2,970	35c-65c	"The Last of Mrs. Cheyney"..... (MGM) and "Dangerous Number" (MGM)	15,000	"When You're in Love" (Col.) and "Counterfeit Lady" (Col.)	16,800	High 2-29 "Follow the Fleet".....	37,000
Loew's State....	3,557	35c-65c	"The Last of Mrs. Cheyney" (MGM) 13,000 and "Dangerous Number" (MGM)	13,000	"When You're in Love" (Col.) and "Counterfeit Lady" (Col.)	14,500	Low 8-17-35 "Jalna".....	5,500
Metropolitan ...	4,332	35c-75c	"Swing High, Swing Low" (Para.) 22,000 (plus stage show)	22,000	"John Meade's Woman" (Para.).. (plus stage show)	22,000	High 11-16-35 "Mutiny on the Bounty" Low 6-27 "Sins of Man" and "Half Angel" }	25,000
Paramount	1,793	25c-50c	"Murder Goes to College" (Para.) 7,000 and "Crack-Up" (20th Cent.-Fox)	7,000	"Green Light" (F.N.) and..... "Smart Blonde" (W.B.)	11,000	High 11-16-35 "Mutiny on the Bounty" Low 7-6-35 "Sanders of the River" and "Unknown Woman" }	24,500
							High 4-6-35 "Private Worlds"..... (plus stage show)	56,000
							Low 7-20-35 "Men Without Names".....	14,000
							High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" }	15,000
							Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" }	4,000
Buffalo								
Buffalo	3,489	30c-50c	"Swing High, Swing Low" (Para.)	17,000	"Green Light" (F.N.).....	15,000	High 1-9-37 "After the Thin Man".....	27,200
Century	3,000	25c	"The Great O'Malley" (W.B.) and "Accused" (U. A.)	8,700	"Bulldog Drummond Escapes"..... (Para.) and "Fugitive in the Sky" (W.B.)	7,800	Low 7-27-35 "Broadway Gondolier".....	6,600
Great Lakes	3,000	25c-40c	"When's Your Birthday?" (Radio)	5,700	"You Only Live Once" (U.A.)....	8,500	High 1-20-37 "The Holy Terror" and "Charlie Chan at the Opera" }	12,000
Hippodrome	2,500	25c-40c	"The Plough and the Stars" (Radio) 6,800 and "Along Came Love" (Para.)	6,800	"John Meade's Woman" (Para.).. and "The Man Who Could Work Miracles" (U.A.)	5,300	Low 8-3-35 "Mad Love" and "Dog of Flanders" }	3,800
Lafayette	3,300	25c	"Join the Marines" (Republic) and "Two Wise Maids" (Republic)	7,000	"Head Over Heels in Love" (GB) 8,000 and "Conflict" (Univ.)	8,000	High 9-5 "The Gorgeous Hussy".....	23,500
							Low 4-11 "Three Godfathers" and "Her Master's Voice" }	4,900
							High 2-9-35 "David Copperfield".....	17,200
							Low 4-11 "Timothy's Quest" and "My Marriage" }	3,800
							High 1-12-35 "Broadway Bill".....	17,100
							Low 10-31 "The President's Mystery" and "Sitting on the Moon" }	3,800
Chicago								
Apollo	1,400	50c-\$1.50	"The Good Earth" (MGM) ..... (4th week)	9,500	"The Good Earth" (MGM)..... (3rd week)	9,600	High 2-27-37 "Good Earth" (50c-\$1.50)..	13,000
Chicago	4,000	35c-75c	"When You're in Love" (Col.).... (plus stage show)	26,500	"Love Is News" (20th Cent.-Fox).. (on stage: Fred Waring and Band)	45,000	Low 5-25-35 "The Devil Is a Woman"....	1,000
Erlanger	1,200	50c-\$1.50	"Lost Horizon" (Col.).....	12,600			High 1-9-37 "The Plainsman".....	57,500
Garrick	900	35c-75c	"Ready, Willing and Able" (W.B.)	7,700	"Green Light" (F.N.)..... (2nd week)	6,500	Low 11-28 "Go West, Young Man".....	23,000
Oriental	3,490	35c-55c	"John Meade's Woman" (Para.).. (plus stage show)	24,700	"I Promise to Pay" (Col.)..... (on stage: Major Bowes' Amateurs)	20,500	High 11-3 "Sing, Baby, Sing".....	10,300
Palace	2,509	35c-75c	"When's Your Birthday?" (Radio) 17,000 (plus stage show)	17,000	"We're on the Jury" (Radio)... (on stage: Ethel Shutta and revue)	18,000	Low 5-4-35 "One New York Night".....	3,000
Roosevelt	1,591	35c-75c	"The Last of Mrs. Cheyney"..... (MGM) (2nd week)	12,900	"The Last of Mrs. Cheyney"..... (MGM) (1st week)	19,600	High 1-9-47 "Sinner Take All"..... (on stage: Mills Brothers)	25,800
State-Lake	2,776	20c-40c	"Under Cover of Night" (MGM).. (plus stage show)	13,860	"Breezing Home" (Univ.)..... (plus stage show)	14,000	Low 9-21-35 "Man on the Flying Trapeze" High 9-12 "Swing Time" (plus stage show)	35,600
United Artists	1,700	35c-75c	"Romeo and Juliet" (MGM).....	13,000	"Men Are Not Goods" (U.A.)....	13,000	Low 4-11 "Love Before Breakfast".....	6,000
							High 1- 5-35 "Forsaking All Others".....	27,000
							Low 11-23-35 "O'Shaughnessy's Boy"....	7,000
							High 9-12 "The Iron Man".....	20,100
							Low 7-20-35 "Alias Mary Dow".....	8,000
							High 1-9-37 "After the Thin Man".....	35,700
							Low 4-13-35 "Vanessa: Her Love Story"....	10,000
Cleveland								
Allen	3,330	30c-42c	"Love Is News" (20th Cent.-Fox)	8,200	"The Plough and the Stars"..... (Radio)	4,500	High 2-27-37 "On the Avenue".....	9,500
Hippodrome	3,800	30c-42c	"Sea Devils" (Radio).....	10,250	"Love Is News" (20th Cent.-Fox)..	16,500	Low 6-22-35 "The Daring Young Man"....	1,300
RKO Palace	3,100	30c-60c	"We're on the Jury" (Radio)..... (on stage: Sally Rand)	19,500	"You Only Live Once" (U.A.).... (plus stage show)	19,250	High 9-21-35 "Top Hat".....	27,500
State	3,400	30c-42c	"Swing High, Swing Low" (Para.)	14,500	"Espionage" (MGM) .....	10,000	Low 8-24-35 "Dante's Inferno".....	5,250
Stillman	1,900	30c-42c	"Outcast" (Para.) .....	3,000	"Maid of Salem" (Para.).....	5,000	High 4- 6-35 "Transient Lady".....	39,000
							Low 6- 8-35 "Break of Hearts".....	5,500
							High 4-18 "Petticoat Fever"..... (on stage: Jack Benny and Mary Livingston)	40,500
							Low 3-16-35 "Folies Bergere".....	6,000
							High 1-16-37 "After the Thin Man".....	12,000
							Low 5-9-36 "Too Many Parents".....	2,000
Denver								
Aladdin	1,500	25c-50c	"When You're in Love" (Col.)....	3,000	"On the Avenue" (20th Cent.-Fox)	3,500	High 11-14 "The Gay Desperado".....	6,000
Broadway	1,500	25c-40c	"On the Avenue" (20th Cent.-Fox)	3,000	"God's Country and the Woman" (W.B.)	3,000	Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" }	600
Denham	1,500	25c-40c	"Swing High, Swing Low" (Para.)	8,000	"John Meade's Woman" (Para.)..	6,750	High 5-16 "The Great Ziegfeld"..... (50c-\$1.36)	8,000
Denver	2,500	25c-50c	"Green Light" (F.N.)..... (plus stage band)	10,000	"When You're in Love" (Col.).... (plus stage band)	10,500	Low 12-28-35 "Unfinished Symphony"....	300
Orpheum	2,600	25c-40c	"When's Your Birthday?" (Radio) 8,000 and "Criminal Lawyer" (Radio)	8,000	"Sea Devils" (Radio) and..... "Don't Tell the Wife" (Radio)	7,200	High 2-29 "Klondike Annie".....	13,000
Paramount	2,000	25c-40c	"The Great O'Malley" (W.B.) and "Off to the Races" (20th Cent.-Fox)	3,000	"Stolen Holiday" (F.N.) and..... "Once a Doctor" (F.N.)	3,500	Low 8-24-35 "Without Regret".....	1,750
							High 11-16-35 "Mutiny on the Bounty"....	15,000
							Low 12-28-35 "Here Comes the Band"....	1,500
							High 1- 9-37 "After the Thin Man".....	17,000
							Low 12-28-35 "The Perfect Gentleman"....	2,000
							High 5-11-35 "Bride of Frankenstein"....	7,000
							Low 11-30-35 "Bad Boy".....	800





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# CAPTAINS COURAGEOUS



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stirring novel have been so realistically cap-  
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this picture is destined for a fame exceeding  
that of any entertainment in your memory.

The Freddie BARTHOLOMEW • Spencer TRACY  
Cast: Lionel BARRYMORE • Melvyn DOUGLAS

A Metro-Goldwyn-Mayer Picture • Directed by Victor Fleming • Produced by Louis D. Lighton



# THEATRE RECEIPTS--CONT'D

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Hollywood</b>						
Chinese	2,500	30c-55c "Maytime" (MGM)	16,149	"Nancy Steele Is Missing" (20th. 10,129 Cent.-Fox) and "Head Over Heels in Love" (GB)	6,700	High 2-22 "Modern Times"..... 26,000 Low 5-4-35 "West Point of the Air"..... 4,900
Pantages	3,000	30c-65c "The Man Who Found Himself" (Radio) and "Girl Overboard" (Univ.)	6,000	"John Meade's Woman" (Para.) .. 6,700 and "Murder Goes to College" (Para.)	6,700	High 9-12 "My Man Godfrey" and "Yellowstone" } 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" } 2,500
W.B. Hollywood	3,000	30c-65c "Green Light" (F.N.) (2nd week)	10,500	"Green Light" (F.N.) (1st week)	14,506	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" } 19,500 Low 6-27 "The Big Noise"..... 4,000
<b>Indianapolis</b>						
Apollo	1,100	25c-40c "Wings of the Morning" (20th Cent.-Fox) (6 days)	2,200	"Green Light" (F.N.)	5,800	High 9-12 "My Man Godfrey"..... 8,000 Low 6-27 "Sins of Man"..... 1,600
Circle	2,800	25c-40c "Swing High, Swing Low" (Para.)	9,000	"Sea Devils" (Radio) and "Don't Tell the Wife" (Radio)	4,000	High 10-10 "Anthony Adverse"..... 10,000 Low 3-16-35 "Transient Lady"..... 2,000
Loew's	2,800	25c-40c "A Family Affair" (MGM) and "Parole Racket" (Col.)	3,800	"Man Who Could Work Miracles" (U.A.) and "Espionage" (MGM)	4,000	High 1-2-37 "After the Thin Man"..... 16,000 Low 4-6-35 "Casino Murder Case"..... 2,750
Lyric	2,000	25c-40c "Her Husband's Secretary" (F.N.) (on stage: Olsen and Johnson)	12,000	"Ready, Willing and Able" (W.B.) (on stage: Leon Errol and revue)	11,000	High 9-12 "Pepper" (on stage: Major Bowes' Amateurs)..... 14,000 Low 2-7-35 "Murder of Dr. Harrigan"..... 5,700
<b>Kansas City</b>						
Mainstreet	3,100	25c-40c "Swing High, Swing Low" (Para.) and "Outcast" (Para.) (8 days)	12,800	"Maid of Salem" (Para.) and "Clarence" (Para.) (6 days)	6,900	High 11-23-35 "Case of the Lucky Legs"..... 22,000 Low 1-12-35 "I Sell Anything"..... 2,000
Midland	4,000	25c-40c "A Family Affair" (MGM) and "Parole Racket" (Col.)	8,000	"Espionage" (MGM) and "The Man Who Could Work Miracles" (U.A.)	8,000	High 1- 2-37 "After the Thin Man"..... 26,300 Low 9-14-35 "Bonnie Scotland"..... 6,000
Newman	1,900	25c-40c "The Plough and the Stars" (Radio) and "They Wanted to Marry" (Radio)	5,500	"Ready, Willing and Able" (W.B.) and "Condemned Row" (Radio) (8 days)	9,000	High 5-25-35 "Goin' to Town"..... 14,000 Low 5-18-35 "Dinky"..... 3,000
Tower	2,000	25c-35c "Off to the Races" (20th Cent.-Fox) (plus stage show)	7,400	"Nancy Steele Is Missing" (20th Cent.-Fox) (plus stage show)	9,200	High 2-27-37 "On the Avenue"..... 14,500 Low 3-14 "Lady of Secrets"..... 5,000
Uptown	2,000	25c-40c "Love Is News" (20th Cent.-Fox) (plus stage show)	4,500	"Wings of the Morning" (20th Cent.-Fox) (6 days)	3,300	High 9- 7-35 "Steamboat Round the Bend"..... 11,000 Low 7-27-35 "Black Sheep"..... 2,100
<b>Los Angeles</b>						
Carthay	1,158	50c-\$1.50 "The Good Earth" (MGM) (7th week)	11,800	"The Good Earth" (MGM) (6th week)	14,000	.....
Four Star	900	50c-\$1.50 "Lost Horizon" (Col.)	14,000	.....	.....	High 3-20-37 "Lost Horizon" (50c-\$1.50)..... 14,000 Low 12-17-35 "Return of Peter Grimm"..... 2,400
Hillstreet	2,700	30c-65c "The Man Who Found Himself" (Radio) and "Girl Overboard" (Univ.)	6,000	"John Meade's Woman" (Para.) and "Murder Goes to College" (Para.)	6,500	High 9-12 "My Man Godfrey" and "Yellowstone" } 24,000 Low 11- 2-35 "Three Kids and a Queen" } 2,800
Loew's State	2,500	30c-55c "Maytime" (MGM)	20,700	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Head Over Heels in Love" (GB)	11,670	High 1- 9-37 "After the Thin Man" and "Woman Wise" } 25,900 Low 10-26-35 "Way Down East"..... 6,200
Paramount	3,595	30c-55c "When You're in Love" (Col.) (2nd week) and "The Crime Nobody Saw" (Para.) (stage show)	10,500	"When You're in Love" (Col.) (1st week) and "Borderland" (Para.) (stage show)	18,500	High 1- 9-37 "College Holiday"..... 35,000 Low 6-27 "Case Against Mrs. Ames"..... 9,126
W. B. Downtown	3,400	30c-65c "Green Light" (F.N.) (2nd week)	10,900	"Green Light" (F.N.) (1st week)	14,500	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" } 20,000 Low 6-27 "The Big Noise"..... 3,800
<b>Minneapolis</b>						
Century	1,600	25c-40c "Ready, Willing and Able" (W.B.)	2,300	"The Plough and the Stars" (Radio)	2,300	High 1-16-37 "Three Smart Girls" (2nd week)..... 9,000 Low 1-30-37 "Camille"..... 3,000
Minnesota	4,000	25c-55c "The Last of Mrs. Cheyney" (MGM)	.....	"When You're in Love" (Col.)	11,000	High 1-4 "The Bride Comes Home"..... 31,326 Low 12-26 "White Hunter"..... 6,000
RKO Orpheum	2,900	25c-40c "We're on the Jury" (Radio) (plus vaudeville)	14,000	"God's Country and the Woman" (W.B.)	6,000	High 9-21-35 "Top Hat"..... 18,000 Low 6-13 "The Golden Arrow"..... 3,000
State	2,400	25c-40c "Women of Glamour" (Col.) and "Don't Tell the Wife" (Radio)	3,500	"Dangerous Number" (MGM) and "Criminal Lawyer" (Radio)	3,000	High 9-19 "Sing, Baby, Sing"..... 8,000 Low 1-30-37 "King of Hockey" and "Career Woman" } 2,500
World	400	25c-35c "Carnival in Flanders" (Tobis)	2,200	"Three Smart Girls" (Univ.) (10th week)	1,200	High 9- 5 "Secret Agent"..... 6,000 Low 9-19 "The Private Life of Louis XIV"..... 1,900
<b>Montreal</b>						
Capitol	2,547	25c-60c "The Last of Mrs. Cheyney" (MGM) and "Sinner Take All" (MGM)	10,000	"When You're in Love" (Col.) and "Woman in Distress" (Col.)	10,000	High 2- 9-35 "Lives of a Bengal Lancer"..... 15,500 Low 2-27-37 "Plough and the Stars" and "We're on the Jury" } 6,500
His Majesty's	1,700	25c-50c "Wings of the Morning" (20th Cent.-Fox) (7th week)	4,000	"Wings of the Morning" (20th Cent.-Fox) (6th week)	5,500	High 10-17 "Nine Days a Queen" and "Two's Company" } 9,000 Low 6-2-34 "All Quiet on the Western Front"..... 3,000
Loew's	3,115	25c-60c "A Doctor's Diary" (Para.) and "Mama Steps Out" (MGM) (plus stage show)	9,500	"Dangerous Number" (MGM) and "Career Woman" (20th Cent.-Fox) (plus stage show)	10,000	High 9-26 "Public Enemy's Wife" (John Boles on stage)..... 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" } 5,500
Palace	2,600	25c-65c "Green Light" (F.N.) and "They Wanted to Marry" (Radio)	11,000	"Camille" (MGM) (3rd week)	7,500	High 12-7-35 "Mutiny on the Bounty"..... 15,000 Low 12-26 "Old Hutch" and "Mister Cinderella" } 7,500
Princess	2,272	25c-65c "Love Is News" (20th Cent.-Fox) and "She's Dangerous" (Univ.)	8,000	"John Meade's Woman" (Para.) and "Outcast" (Para.)	6,500	High 2-22 "Modern Times" and "Guard That Girl" } 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" } 3,000
<b>New York</b>						
Astor	1,142	55c-\$2.20 "The Good Earth" (MGM) (6th week)	16,200	"The Good Earth" (MGM) (5th week)	17,100	.....
Capitol	4,700	25c-85c "Romeo and Juliet" (MGM) (2nd week)	21,000	"Romeo and Juliet" (MGM) (1st week)	30,000	High 1-5-35 "Forsaking All Others"..... 87,000 Low 5-30 "Three Wise Guys"..... 7,000
Criterion	1,700	25c-75c "Strangers on a Honeymoon" (GB)	6,800	"Women of Glamour" (Col.)	10,000	.....
Globe	1,274	55c-\$2.20 "Lost Horizon" (Col.) (3rd week)	17,000	"Lost Horizon" (Col.) (2nd week)	18,000	.....
Paramount	3,700	25c-85c "Maid of Salem" (Para.) (plus B. Goodman's Orch.) (2nd week)	42,000	"Maid of Salem" (Para.) (plus B. Goodman's Orch.) (1st week)	60,000	High 1-19-35 "Lives of a Bengal Lancer"..... 65,300 Low 12-21-35 "Millions in the Air"..... 10,000
Rialto	594	25c-55c "Sea Devils" (Radio)	10,000	"Espionage" (MGM)	7,500	.....
Rivoli	2,200	25c-99c "Nancy Steele Is Missing" (20th Cent.-Fox) (2nd week)	13,000	"Nancy Steele Is Missing" (20th Cent.-Fox) (1st week)	20,000	High 2-15 "Modern Times"..... 65,000 Low 6-29-35 "Nell Gwyn"..... 8,100
RKO Music Hall	5,954	40c-\$1.65 "Wings of the Morning" (20th Cent.-Fox) (plus stage show)	58,000	"Fire Over England" (U.A.) (plus stage show)	63,000	High 9- 7-35 "Top Hat"..... 131,200 Low 12-19 "More Than a Secretary"..... 45,000
Roxy	6,200	25c-75c "Love Is News" (20th Cent.-Fox) (plus stage show) (2nd week)	34,800	"Love Is News" (20th Cent.-Fox) (plus stage show) (1st week)	45,000	High 1- 9-37 "One in a Million" (8 days)..... 80,000 Low 4-20-35 "My Heart Is Calling"..... 17,500
Strand	3,000	40c-99c "Ready, Willing and Able" (W.B.)	15,000	"The Great O'Malley" (W.B.)	15,000	High 5-11 "The G Men"..... 60,138 Low 4- 4-36 "Snowed Under"..... 6,100



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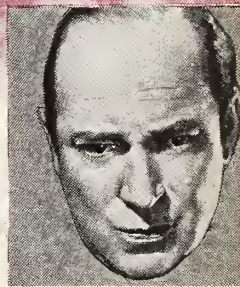




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*Quality Street*

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"Fay Bainter is magnificent."  
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"Estelle Winwood proves a scene stealer on each appearance."  
—Hollywood Reporter



## [THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Oklahoma City</b>						
Criterion	1,700	10c-55c	"On the Avenue" (20th Cent.-Fox)	5,000	"The Last of Mrs. Cheyney" (MGM)	5,000
Liberty	1,500	10c-35c	"St. Louis Kid" (W.B.) and "The Holy Terror" (20th Cent.-Fox)	3,000	"The Black Legion" (W.B.) and "Happy Go Lucky" (Republic)	2,200
Midwest	1,500	10c-55c	"Maid of Salem" (Para.)	3,000	"The Plainsman" (Para.)	5,400
<b>Omaha</b>						
Brandeis	1,200	25c-40c	"Green Light" (F.N.) and "Racing Lady" (Radio) (6 days-2nd week)	4,900	"Green Light" (F.N.) and "Racing Lady" (Radio) (1st week)	7,300
Omaha	2,200	25c-40c	"John Meade's Woman" (Para.) and "Smart Blonde" (W.B.) (plus stage show)	6,800	"Love Is News" (20th Cent.-Fox) and "Fugitive in the Sky" (W.B.)	7,800
Orpheum	3,000	25c-40c	"Ready, Willing and Able" (W.B.) and "Crack-Up" (20th Cent.-Fox)	7,900	"You Only Live Once" (U.A.) and "Clarence" (Para.)	7,200
<b>Philadelphia</b>						
Aldine	1,400	40c-65c	"Fire Over England" (U.A.)	11,000	"Maid of Salem" (Para.) (10 days-2nd week)	10,500
Boyd	2,400	40c-55c	"Romeo and Juliet" (MGM)	11,000	"When You're in Love" (Col.) (8 days)	16,000
Chestnut	1,350	55c-\$1.71	"Lost Horizon" (Col.) (2nd week)	14,000	"Lost Horizon" (Col.) (1st week)	15,500
Earle	2,000	25c-55c	"Fair Warning" (20th Cent.-Fox) (plus stage show)	13,000	"We're on the Jury" (Radio) (on stage: Jesse Owens and revue)	14,500
Fox	3,000	40c-65c	"Nancy Steele Is Missing" (20th Cent.-Fox) (on stage: Shep Fields and Orch.)	16,000	"Ready, Willing and Able" (W.B.) (on stage: Everett Marshall)	14,000
Karlton	1,000	25c-40c	"Ready, Willing and Able" (W.B.)	2,700	"John Meade's Woman" (Para.)	2,100
Keith's	2,000	30c-50c	"Green Light" (F.N.) (2nd week)	2,200	"Green Light" (F.N.) (1st week)	3,500
Locust	1,300	55c-\$1.73	"The Good Earth" (MGM) (4th week)	12,500	"The Good Earth" (MGM) (3rd week)	13,500
Stanley	3,700	40c-55c	"Swing High, Swing Low" (Para.)	17,000	"Love Is News" (20th Cent.-Fox)	22,000
Stanton	1,700	30c-50c	"Midnight Court" (W.B.)	5,500	"Espionage" (MGM)	5,900
<b>Portland, Ore.</b>						
Blue Mouse	1,700	30c-40c	"One in a Million" (20th Cent.-Fox) and "A Man Betrayed" (Republic)	2,500	"Lloyds of London" (20th Cent.-Fox) "They Wanted to Marry" (Radio) "One in a Million" (20th Cent.-Fox) and "Night Waitress" (Radio) (3rd week)	2,500
Mayfair	1,700	30c-40c	"Devil's Playground" (Col.) and "Mind Your Own Business" (Para.)	4,000	"On the Avenue" (20th Cent.-Fox) (2nd week) and "The King of Hockey" (W.B.)	7,000
Orpheum	1,700	30c-40c	"When's Your Birthday?" (Radio) and "Women of Glamour" (Col.)	7,800	"Maid of Salem" (Para.) and "The Holy Terror" (20th Cent.-Fox)	8,200
Paramount	3,008	30c-40c	"When You're in Love" (Col.) and "A Doctor's Diary" (Para.)	8,900	"Penrod and Sam" (F.N.)	7,000
United Artists	945	30c-40c	"As You Like It" (20th Cent.-Fox)	6,000		
<b>San Francisco</b>						
Embassy	1,400	15c-35c	"The Devil on Horseback" (G.N.) and "They Wanted to Marry" (Radio)	2,700	"Racing Lady" (Radio) and "Weekend Millionaire" (GB)	2,700
Fox	5,651	15c-75c	"Swing High, Swing Low" (Para.) and "Time Out for Romance" (20th Cent.-Fox)	17,000	"Love Is News" (20th Cent.-Fox) and "Once a Doctor" (F.N.)	16,300
Geary	1,400	55c-\$1.65	"Lost Horizon" (Col.) (2nd week)	13,400	"Lost Horizon" (Col.) (1st week)	13,000
Golden Gate	2,850	15c-55c	"The Plough and the Stars" (Radio) (plus vaudeville)	16,800	"When's Your Birthday?" (Radio) (plus vaudeville)	16,800
Orpheum	2,440	15c-40c	"When You're in Love" (Col.) and "Breezing Home" (Univ.) (3rd week)	5,200	"When You're in Love" (Col.) and "Breezing Home" (Univ.) (2nd week)	11,200
Paramount	2,670	15c-75c	"Maytime" (MGM)	13,600	"Ready, Willing and Able" (W.B.) and "Murder Goes to College" (Para.)	13,500
St. Francis	1,470	55c-\$1.65	"The Good Earth" (MGM) (3rd week)	9,800	"The Good Earth" (MGM) (2nd week)	10,300
United Artists	1,200	15c-65c	"The Man who Could Work Miracles" (U.A.)	6,200	"You Only Live Once" (U.A.)	7,500
Warfield	2,700	15c-75c	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Wings of the Morning" (20th Cent.-Fox) (8 days-2nd week)	13,400	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Wings of the Morning" (20th Cent.-Fox) (1st week)	14,200
<b>Seattle</b>						
Blue Mouse	950	25c-55c	"Sea Devils" (Radio) and "Espionage" (MGM)	3,400	"God's Country and the Woman" (W.B.) and "Dangerous Number" (MGM) (2nd week)	3,300
Fifth Avenue	2,500	25c-55c	"Swing High, Swing Low" (Para.) and "The Mighty Treve" (Univ.)	7,600	"The Last of Mrs. Cheyney" (MGM) and "Racing Lady" (Radio)	7,600
Liberty	1,800	15c-55c	"Men Are Not Gods" (U.A.) and "Parole Racket" (Col.)	4,400	"When You're in Love" (Col.) (3rd week)	4,350
Music Box	950	25c-55c	"The Last of Mrs. Cheyney" (MGM) and "Racing Lady" (Radio)	3,700	"Green Light" (F.N.) and "Clarence" (Para.)	3,400
Orpheum	2,450	25c-55c	"Ready, Willing and Able" (W.B.) (plus vaudeville)	5,950	"When's Your Birthday?" (Radio) (plus vaudeville) (5 days-2nd week)	5,100
Palomar	1,500	15c-35c	"Larceny on the Air" (Republic)	8,400	"Join the Marines" (Republic) (plus vaudeville)	5,100
Paramount	3,000	25c-40c	"John Mead's Woman" (Para.) and "Head Over Heels in Love" (GB)	5,200	"Sea Devils" (Radio) and "Espionage" (MGM)	5,850
<b>High and Low Gross</b>						
						High 9-14-35 "Steamboat Round the Bend" 10,000
						Low 11-12-35 "The Case of the Lucky Legs" 2,500
						High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200
						Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
						High 1- 2-37 "After the Thin Man" 8,800
						Low 8-24-35 "The Farmer Takes a Wife" 1,800
						High 9-14-35 "Top Hat" 9,500
						Low 6- 6 "Dancing Pirate" and "Murder on the Bridge Path" 2,600
						High 7-11 "San Francisco" and "The First Baby" 11,600
						Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
						High 2-29 "Exclusive Story" 21,150
						Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
						High 1- 9-37 "Beloved Enemy" 21,000
						Low 1-26-35 "The Runaway Queen" 2,200
						High 1-4 "A Tale of Two Cities" 30,000
						Low 8-17-35 "Jalna" 6,000
						High 1-4 "Miss Pacific Fleet" 22,000
						Low 10-5-35 "I Live for Love" 9,500
						High 5-9 "Under Two Flags" 31,000
						Low 9-28-35 "Redheads on Parade" 7,500
						High 10- 5-35 "Top Hat" 6,300
						Low 6- 1-35 "Dinky" 1,200
						High 4-13-35 "Roberta" 5,800
						Low 1- 2-35 "The Right to Live" 900
						High 12-5 "Born to Dance" 33,500
						Low 5-11-35 "Stolen Harmony" 4,000
						High 1-11 "Riffraff" 10,000
						Low 3-23-35 "Captain Hurricane" 1,800
						High 6-17-35 "Life Begins at Forty" 2,700
						Low 6-22-35 "My Heart Is Calling" 1,400
						High 1-25 "A Midsummer Night's Dream" 12,000
						Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
						High 9-28-35 "She Married Her Boss" 9,500
						Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
						High 4-20-35 "Private Worlds" 11,500
						Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
						High 10-17 "Dodsworth" 9,500
						Low 6-8-35 "Age of Indiscretion" 4,000
						High 11-14 "Gambling with Souls" 7,500
						Low 12- 7-35 "Two Sinners" and "\$1,000 a Minute" 2,000
						High 1-16-37 "After the Thin Man" and "King of Hockey" 29,000
						Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
						High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000
						Low 5-23 "Dancing Pirate" 9,000
						High 1-2-37 "Pennies from Heaven" 17,200
						Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
						High 7-11 "San Francisco" 23,000
						Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
						High 8- 1 "San Francisco" 12,400
						Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
						High 10-26-35 "Barbary Coast" 15,000
						Low 12-28-35 "Mimi" 2,500
						High 10- 5-35 "I Live My Life" 35,000
						Low 12- 5 "Polo Joe" and "Can This Be Dixie?" 12,000
						High 12-12 "Charge of Light Brigade" 7,200
						Low 1-9-37 "College Holiday" 2,850
						High 9-19 "Anthony Adverse" 11,300
						Low 4-26 "Trail of the Lonesome Pine" 2,600
						High 2-27-37 "When You're in Love" 11,000
						Low 4-13-35 "White Lies" and "Happy Landing" 2,700
						High 2-16-35 "Roberta" 6,100
						Low 1-26-35 "The Man Who Reclaimed His Head" 2,850
						High 9-21-35 "Top Hat" 10,400
						Low 12-5 "A Woman Rebels" and "Mister Cinderella" 4,200
						High 12-14-35 "Annie Oakley" 9,200
						Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250



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# CHAMPION

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EASTMAN Super X was used in the great majority of all 1936 feature productions ...in three out of every four "box-office champions"...in nine of the "best ten" pictures chosen by the country's critics. It continues as the unchallenged champion among motion picture negative films. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



# WHAT THE PICTURE DID FOR ME

## Columbia

**ADVENTURE IN MANHATTAN:** Jean Arthur, Joel McCrea—A good show that needs a western or a comedy with it. Running time, 72 minutes. Played March 11.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. Small town and rural patronage.

**AVENGING WATERS:** Ken Maynard, Beth Marion—Good western. Business a little off due to basketball tourneys, but it was expected, so no one was hurt.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**BELOVED VAGABOND, THE:** Maurice Chevalier, Margaret Lockwood—This is the poorest picture that I have ever seen coming from Columbia's studio. If possible, I would have walked out on it.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

**ESCAPE FROM DEVIL'S ISLAND:** Victor Jory, Florence Rice—Very good. Worth playing. Makes a nice program picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**LAW OF THE RANGER:** Bob Allen—Extra good business. Bob Allen quite new here but will receive real good business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MAN WHO LIVED TWICE, THE:** Isabel Jewell, Ralph Bellamy—Didn't do me any good, yet it will do in a double bill. Running time, 73 minutes. Played March 11.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. Small town and rural patronage.

**ONEWAY TICKET:** Walter Connolly, Peggy Conklin, Lloyd Nolan—Very good for a double bill. The story of a boy who was cheated out of his money, so robs the bank for the amount coming to him. Average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**PENNIES FROM HEAVEN:** Bing Crosby, Madge Evans—It is a program picture that is satisfactory. Bing is not so popular as he was when we ran him last. It was little Miss Fellowes' picture. Average business and the Crosby fans were satisfied.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**PENNIES FROM HEAVEN:** Bing Crosby, Madge Evans, Edith Fellowes—Played this with Columbia's "Woman in Distress." This program not only drew exceptional business, but pleased almost one hundred per cent. "Pennies from Heaven" drew them in, but almost half the patrons liked the May Robson feature the better of the two. Running time, 81 minutes. Played March 4-6.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**PUBLIC MENACE, THE:** Jean Arthur, George Murphy—Very good program. Normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**ROAMING LADY:** Fay Wray, Ralph Bellamy—Everybody liked this picture. A real action airplane picture with good comedy support.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**THEODORA GOES WILD:** Irene Dunne, Melvyn Douglas—A grand show for any time or place. Played March 2.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. Small town patronage.

**WOMAN IN DISTRESS:** May Robson, Irene Hervey, Dean Jagger—Played this with Columbia's "Pennies from Heaven." This program not only drew exceptional business but pleased almost one hundred per cent. "Pennies from Heaven" drew them in, but almost half the patrons liked the May Robson feature the better of the two. Running time, 81 minutes. Played March 4-6.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**YOU MAY BE NEXT:** Ann Sothorn, Lloyd Nolan—Would recommend it for a double bill. Very good action picture. Average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## First National

**CEILING ZERO:** James Cagney, Pat O'Brien, June Travis, Stuart Erwin—A drama of the airways which was well received here. Only one complaint to make, Pat O'Brien did too much shouting and the men could

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

not understand what he was saying. Best dramatic moment when Isabel Jewell learns that Tex, her husband, is flying blind in the fog with radio connection gone. Warner should be congratulated on this star. Cagney was his usual self. June Travis was excellent as the hostess. Good action picture that should go well with any audience. Running time, 68 minutes. Played March 13.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**GUNS OF THE PECOS:** Dick Foran, Anne Nagel—The usual western story. A few more of these two bit westerns and Mr. Foran will be washed up. Good business on this, but I heard some complaints from the cash customers. Played February 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**STAGE STRUCK:** Joan Blondell, Dick Powell—Drew fairly well, and pleased most of the customers, but I don't understand why; thought it a poor attempt.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**STOLEN HOLIDAY:** Kay Francis, Ian Hunter—Classy, excellent, not a box office smash, but good in any spot. Running time, 82 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

## GB Pictures

**EAST MEETS WEST:** George Arliss—Not a bad picture, but GB Pictures haven't drawn so well. Arliss fine in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**SEVEN SINNERS:** Edmund Lowe, Constance Cummings—A "thrill" story, train wreckers and all that. Story helped out by Edmund Lowe's superb, suave acting. Did a good six days despite opposition. Running time, 70 minutes. Played six days beginning with February 1.—W. G. Brown, Regal Theatre, Barrow-in-Furness, Lancashire, England. Small town patronage.

## Grand National

**HEADIN' FOR THE RIO GRANDE:** Tex Ritter, Eleanor Stewart—Pretty good western that pleased the majority. Running time, 60 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

## Metro-Goldwyn-Mayer

**CAMILLE:** Greta Garbo, Robert Taylor, Lionel Barrymore—A very fine picture of its type, acting by entire cast beautifully done, production up to Metro's high standard, but a complete washout at the box office. Barely grossed film rental. No use kidding ourselves, we cannot put over this type of picture in this little country town; had some walkouts on it. Running time, 108 minutes. Played March 9-10.—Fred Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

**DEVIL DOLL, THE:** Lionel Barrymore, Maureen O'Sullivan, Frank Lawton—It drew on Bank Night, and I thought it a very good picture, but customers had complaints. It's impossible to please all, but this time I don't think the picture is to blame. Bum

weather, too, hurt some.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**FURY:** Sylvia Sydney, Spencer Tracy, Walter Abel—A wonderful picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**GENERAL SPANKY:** Spanky McFarland, Phillips Holmes, Rosina Lawrence—Terrible in any spot; lay off. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**GREAT ZIEGFELD, THE:** William Powell, Myrna Loy, Luise Rainer, Frank Morgan—Just signed a Metro-Goldwyn contract and they insisted on my running this feature. It is such a lengthy picture that I dreaded the time when I reached it on my program. And then just three days before my dates, the front pages of all the large newspapers paraded the fact that the Academy of Motion Picture Arts and Sciences declared it the "most outstanding feature of 1936." Result, phenomenal business! Paid up some of my back debts! Running time, 175 minutes. Played March 7-9.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**HIS BROTHER'S WIFE:** Robert Taylor, Barbara Stanwyck—It died a flopping death. A top class picture, a poor story, bum acting, as far as I'm concerned, and a lot of kicks. Would I had never heard of it.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**LIBELED LADY:** Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—Excellent comedy that did a good business. Played January 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**LOVE ON THE RUN:** Joan Crawford, Clark Gable, Franchot Tone—We consider this only a little better than an average program picture. One redeeming feature is its strong cast, but does not justify the high rental. Business fair Sunday, nothing on Monday. Running time, 81 minutes. Played March 7-8.—Fred Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

**MISTER CINDERELLA:** Jack Haley, Betty Furness—Good comedy, but no name value. Fair business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**OUR RELATIONS:** Laurel and Hardy—Good comedy of the usual Laurel and Hardy brand. Goes over great with those who like them. Didn't do much here. Played February 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**ROBIN HOOD OF EL DORADO, THE:** Warner Baxter, Ann Loring—A splendid picture, but no draw. Feeling the Robin Hood angle would sell it, gave it a Sunday date, and it failed.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**SUZY:** Jean Harlow, Franchot Tone, Cary Grant—War story well told. Good "meat" for these three actors who are "fanned" here with little concern to the story values. Running time, 85 minutes. Played six days beginning with February 8.—W. G. Brown, Regal Theatre, Barrow-in-Furness, Lancashire, England. Small town patronage.

**TARZAN ESCAPES:** Johnny Weissmuller, Maureen O'Sullivan—Great for the kids, but a little too childish for adults. Not as good as the two previous Tarzan films. Didn't make film rental here, due mostly to the bad weather. Played January 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**UNDER COVER OF NIGHT:** Edmund Lowe, Florence Rice—The picture is good and holds the pace all the way through. They kill four in this one and it seems that you can't get away from having one or more killed in most of the pictures that we have run to date. Skillful direction helped on this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**UNDER COVER OF NIGHT:** Edmund Lowe, Florence Rice—Fair program. Running time, 71 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

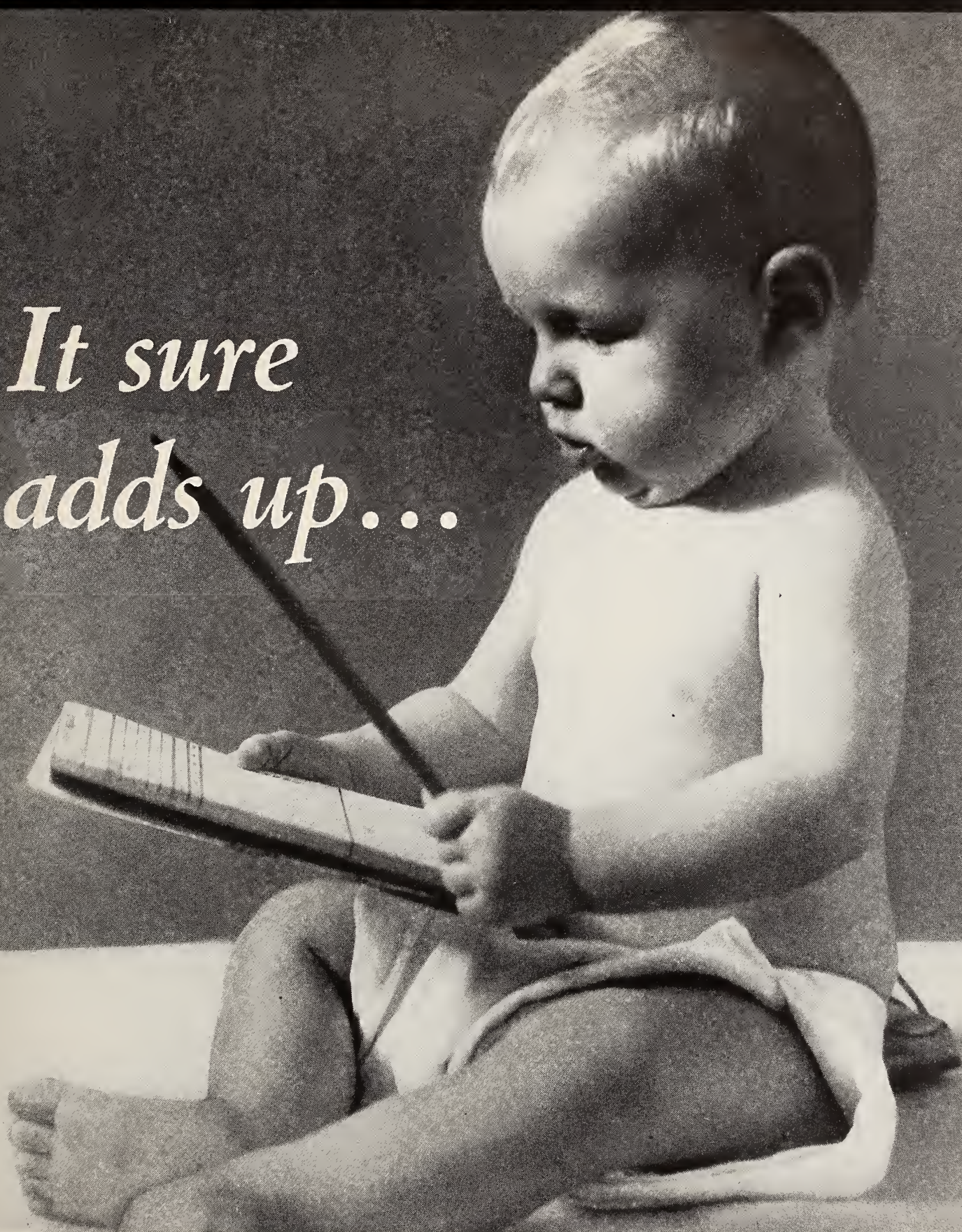
## Paramount

**ARIZONA MAHONEY:** Larry Crabbe, Joe Cook—The poorest and silliest western that we have played for a long time. The idea of putting Joe Cook in a western and having him sing ruined the picture. Running time, 62 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

(Continued on page 70)



*It sure  
adds up...*



17 years of constantly improving service...more than 10,000 repeat customers...a coast-to-coast organization of almost a thousand dyed-in-the-film, hit-'em-while-they're-hot, trailer-wise employees...to keep a swell service *tops*...and let this sink in...we bend a sympathetic ear to *your* advertising problems. That's why it adds up to make

➔ NATIONAL SCREEN SERVICE ➔

...prize baby of the Industry!



**CLARENCE:** Roscoe Karns, Charlotte Wynters, Eleanor Whitney—Booth Tarkington play made into an entertaining program comedy drama. Pleased. Played March 12-13.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**COLLEGE HOLIDAY:** Jack Benny, Burns and Allen—Good program picture with a lot of comedy in it. Running time, 87 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**DOCTOR'S DAIRY, A:** John Trent, Helen Burgess—Good programmer in any spot. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**EARLY TO BED:** Charles Ruggles, Mary Boland—A dandy little program picture and, with Bank Night help, proved its worth. Many good comments.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**EASY TO TAKE:** Marsha Hunt, John Howard—Light and inconsequential comedy drama, but it pleased. Some of the "bits" on the "Children's Hour," being conducted by Howard, were especially good. Played March 10-11.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**JOHN MEADE'S WOMAN:** Edward Arnold, Francine Larrimore, George Bancroft, Gail Patrick—This did not draw and did not seem to please. Work of leads and also that of George Bancroft and Gail Patrick above reproach, but they were given a disconnected, cockeyed story, and, after watching it five times, we did not know just what some of the scenes meant, nor if the hero (Arnold) lived or died. Altogether too much sloppy liquor drinking also. Played March 14-15.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**JOHN MEADE'S WOMAN:** Edward Arnold, Francine Larrimore, Gail Patrick, George Bancroft—A show that will stand by itself. Played March 9.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**LADY, BE CAREFUL:** Lew Ayres, Mary Carlisle—I understand that this was adapted from a risque stage play, "Sailor Beware." For picture purposes, they had to change the title and of course whitewash the play. They made a nice job of it, judging by the laughter. I would class it as an above average Sunday comedy drama. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MAID OF SALEM:** Claudette Colbert, Fred MacMurray—Good stars and good picture; not a big picture, but good in any spot. Running time, 81 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**MILKY WAY, THE:** Harold Lloyd, Adolphe Menjou, Verree Teasdale—Brought this back by request. Did one good day and two poor ones on it. Rather silly, but it made them laugh. I don't believe in too many revivals.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—Very good picture. The acting by Gary Cooper and Jean Arthur was superb. The setting and directing were very good. I wish the producers would give us more pictures of this type. Business only fair on account of the terrible roads. Running time, 110 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

**RHYTHM ON THE RANGE:** Bing Crosby, Frances Farmer—A perfect show that needs no support. Running time, 87 minutes. Played March 2.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. Small town and rural patronage.

**VALIANT IS THE WORD FOR CARRIE:** Gladys George, Arline Judge, John Howard—A fine picture. A knockout for a small town. It pleased my patrons. If it pleased mine, it will please yours. Running time, 109 minutes. Played March 11-12.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town and community patronage.

## RKO Radio

**DANIEL BOONE:** George O'Brien, Heather Angel—Fair picture that did very poorly at the box office. Played March 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**DANIEL BOONE:** George O'Brien, Heather Angel—Tip-top for its kind, just normal draw. O. K. for Saturday night crowd or for doubles.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**MAKE WAY FOR A LADY:** Anne Shirley, Herbert Marshall—Not so much. O. K. for a double header. Played February 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**MARY OF SCOTLAND:** Katharine Hepburn, Fredric March—History de luxe via America. Sound drama here. Excellent portrayal of "Mary" by Miss Hepburn. Fredric March gives his usual grand display. Story somewhat wide of history book but if you want good story of England's Queen, book this. Running time, two hours. Played six days beginning January 25.—W. G. Brown, Regal Theatre, Barrow-in-Furness, Lancashire, England. Small town patronage.

## SIX CONTRIBUTORS ADD THEIR REPORTS

*England, the South and the Middle West divide honors this week in the number of contributors added to "What the Picture Did for Me".*

*New reporters to the Department include these:*

E. I. Hawkins, Newellton Theatre, Newellton, Louisiana.

Elgin Ramsey, Dixie Theatre, Tracy City, Tennessee.

R. J. Schmitt, Star Theatre, Geneva, Indiana.

*The following showmen have returned to the corps of contributors after a period of absence:*

Wilfred G. Brown, Regal Theatre, Barrow-in-Furness, Lancashire, England.

Ben Brinck, West Point Theatre, West Point, Iowa.

F. S. Crane, Plaza Theatre, Clyde, Kansas.

*Read the reports of these exhibitors on product shown in their theatres.*

**RACING LADY:** Ann Dvorak, Smith Bellew—Pretty good race picture. Running time, 61 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**SMARTEST GIRL IN TOWN:** Ann Sothern, Gene Raymond—Good, to average business. Played February 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**SMARTEST GIRL IN TOWN:** Ann Sothern, Gene Raymond—They give this one of the top classifications, but it failed in a miserable way at the box office. Good only for a double bill. It's a weak fellow, but I'm watching those next time. Just a six-reeler, too short to be good.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**THAT GIRL FROM PARIS:** Lily Pons, Gene Raymond—The picture might go great guns in a musical center that knows grand opera. My criticism, and I think that of the patrons, is that pictures that stress a singing star should have popular music and not so much voice exercise. It is hard to appreciate anything that you don't understand and not many of our patrons ever heard grand opera.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**WINTERSET:** Burgess Meredith, Margo—This was awarded the December Prize for something or other, but if you can skip it, better do so, as my customers are still cringing about it. Not a small town program. Too much murder, mist and rain. A drop at box office, and even Bank Night couldn't hold it up.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**WITHOUT ORDERS:** Sally Eilers, Robert Armstrong—Not big enough for anything but a Bank Night or billed double, but will please.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

## Twentieth Century-Fox

**DIMPLES:** Shirley Temple—Shirley's poorest, is the verdict for our fans. Did not see it myself. Played March 5-6.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. Small town patronage.

**FIRST BABY, THE:** Shirley Deane, Johnny Downs—A clever little story, nothing special, but fine for Bank Night. Fox picture. Pleased all, business normal.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**HOLY TERROR, THE:** Jane Withers, Anthony Martin—Good in any spot. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**LLOYDS OF LONDON:** Tyrone Power, Madeleine Carroll, Freddie Bartholomew—Good picture. For large business, one must have a high class audience as the average American audience has no use for English customs and old-fashioned costumes. Running time, 117 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**PEPPER:** Jane Withers, Irvin S. Cobb—A swell little show with box office power. No regrets on this, and they are waiting for her next eagerly.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**PIGSKIN PARADE:** Stuart Erwin, Patsy Kelly, Jack Haley, Yacht Club Boys—An excellent college story that pleased all around. Of course, the hero wins the ball game in the last two seconds of play (as usual) but I suppose we have to expect that. Did good business on this one. Played February 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**PIGSKIN PARADE:** Stuart Erwin, Patsy Kelly, Jack Haley, Yacht Club Boys—Fine show; can't be beat. I understand Fox is going to make another of this type, "Pigskin Parade of 1937," or something like that.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**PIGSKIN PARADE:** Stuart Erwin, Patsy Kelly, Jack Haley, Yacht Club Boys—A good show. Running time, 93 minutes. Played March 12-13.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. Small town patronage.

**RAMONA:** Loretta Young, Don Ameche—Fine draw, perfect picture, one to be really proud to present. Pleased 101 per cent; what more could you ask for? —R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**REUNION:** Dionne Quintuplets—Only a good program picture supposed to be a special. The rental on this was too high. Didn't make any money. Running time, 80 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**SING, BABY, SING:** Alice Faye, Adolphe Menjou, Ted Healy, Patsy Kelly—Some liked it fine, others said not so good. Pretty good picture for my house.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**STATE FAIR (REISSUE):** Will Rogers, Janet Gaynor, Frank Melton—Good, of course. I let everyone know Frank Melton was in it; he's an Alabama boy and some of the people here know him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**STATE FAIR:** Will Rogers, Janet Gaynor, Sally Eilers, Lew Ayres—Brought back and still did the work. Pleased all, and a better bet that I would regret missing. And believe it would draw again if brought back again.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**STOWAWAY:** Shirley Temple—Swell picture. The little lady still has a big box office wallop. Played February 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**TO MARY—WITH LOVE:** Warner Baxter, Myrna Loy—Failed at box office. A very interesting story; pleased about half. Classed high by Fox. Should never have a Sunday opening.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**WHITE HUNTER:** Warner Baxter, June Lang—The recording and photography poor. The picture only fair. Fox is not so hot this season. Their pictures don't seem to click at the box office. Running time, 65 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

## United Artists

**BELOVED ENEMY:** Merle Oberon, Brian Aherne—It is a class picture, well produced, and it holds its own with the others that have come from United Artists, "Dodsworth" and "Come and Get it." The title is pat to the picture but it has to be sold that it is not strictly a love story, for there is plenty of action to the picture, also great character work in the balance of the cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**DODSWORTH:** Walter Huson, Ruth Chatterton, Mary Astor—Here is a drama that truly deserves the place of honor among the year's ten best. From first to last it is a work of art, not only for the high-brows but for the masses, and they also gave it a happy ending. The three leading players gave it all they had, which was plenty. Walter Huston, Ruth Chatterton, Mary Astor, they can all take a bow for this. It did not draw the crowd it deserved, partly due to the cold spell. As a whole it drew a fair average. Lent and weather considered.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**GARDEN OF ALLAH, THE:** Marlene Dietrich, Charles Boyer—As I write this report, the feature is playing my theatre. I have just counted the house and find there are 16 patrons, including my family. We had more than that thirty minutes ago, but the fire whistle blew and the other eighteen walked out and forgot to come back. Had a big notion to go to the fire myself, but I thought my time could be more gainfully employed in telling other small town exhibitors not to waste time on this picture of beautiful colors, and nothing else! Running time, 79 minutes. Played March 10.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**KID MILLIONS:** Eddie Cantor, Ann Sothern, Ethel Merman—Old, but good. Business pretty good on this old picture. The picture is real good, and good print.



Played January 14-15.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**ONE RAINY AFTERNOON:** Francis Lederer, Ida Lupino—Pleased about all. A swell little subject, comedy, music, a complete picture. Big enough for Sunday, but played it on a Bank Night, as believe drawing power a little weak. Don't care a lot about Lederer, but he was cast perfectly this time. Many comments.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**RED SALUTE:** Barbara Stanwyck, Robert Young—Very clever comedy drama, with a patriotic angle that pleased, as Young in the role of a U. S. soldier helped run off a college radical as he attempted to deliver a "red" speech.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**YOU ONLY LIVE ONCE:** Sylvia Sydney, Henry Fonda—Great work on the part of the principals, but it is grim fare, on the order of "Fury." It is not suitable for children; too realistic and might cause bad dreams.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

## Universal

**EMPTY SADDLES:** Buck Jones, Louise Brooks—The title of this is rather misleading, "Empty Saddles" being the name of the ranch house. I tried out a Buck Jones picture for a Sunday playdate once before, on January 17th, which drew better than average so I tried again with "Empty Saddles" March 14-15, and again it drew better than average so we can assume that Buck Jones is still popular. The picture itself is the routine Western drama with some music added.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**LUCKIEST GIRL IN THE WORLD, THE:** Jane Wyatt, Louis Hayward—Here is what you might call a "sneaker," a so-called program picture which might have turned out one of the year's ace comedies if special efforts had been put forth. As it is, it is still one swell picture, which drew a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MY MAN GODFREY:** William Powell, Carole Lombard—An excellent subject, but bad weather hurt at box office. Everyone pleased that saw it. There were a few.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**SEA SPOILERS, THE:** John Wayne, Nan Grey, William Bakewell—A real good picture, just as "Conflict" proved to be, but they want Wayne in his old Western roles. He looks miscast in these. When a star makes good in certain parts, why do they risk flopping him in this type of picture? So long, Wayne, till in westerns we meet again. Business below average and customers kicking, same as story told above.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**SILVER SPURS:** Buck Jones, Muriel Evans—O. K. western, but not one of his better efforts.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**THREE SMART GIRLS:** Deanna Durbin, Binnie Barnes, Alice Brady, Ray Milland—Miss Durbin was a new star and hence not known. She has a nice voice, but lacks power. Just a sweet soprano. The reaction of the audience was favorable to the picture. Not a very strong supporting cast and the picture did not do average business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**THREE SMART GIRLS:** Deanna Durbin, Binnie Barnes, Alice Brady—A swell show! Gave it my personal endorsement, something I very rarely do, put out an unusual amount of advertising, but the business was very ordinary. Plenty of compliments, but very little profit. All I have to say is, if you can get them in, they will be pleased one hundred per cent. Running time, 84 minutes. Played February 14-16.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

## Warner Bros.

**ANTHONY ADVERSE:** Fredric March, Olivia de Havilland—This monumental literary classic, brought to the screen with all its wealth of color and dramatic fire, received good notice from all classes of Regal patrons. Fredric March as Anthony Adverse excelled all previous roles. Olivia de Havilland steps up to star position with her portrait of Angela. Well produced and good recording. Running time, two hours and twenty minutes. Played six days beginning March 1.—W. G. Brown, Regal Theatre, Barrow-in-Furness, Lancashire, England. Small town patronage.

**BLACK LEGION, THE:** Humphrey Bogart, Erin O'Brien-Moore—It has been produced with restraint, this picture of the secret order that terrorized part of the country. But the picture did not draw for the reason, I think, that most people would anticipate depicting of the horrors that this gang perpetrated.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**CAIN AND MABEL:** Marion Davies, Clark Gable—Good picture, with enough action to suit the small

town fans. However, played to just fair business. Davies does not mean a thing at the box office any more. Played February 6.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**CHARGE OF THE LIGHT BRIGADE:** Errol Flynn, Olivia de Havilland—A big production that isn't worth peanuts at the box office. Played February 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

**GOD'S COUNTRY AND THE WOMAN:** George Brent, Beverly Roberts—A splendid story, well told. Beautiful scenery in natural colors that do not tire the eyes. Excellent acting and fine recording. And to top it all off, the box office sang a merry tune. Some of the high-brow critics seemed to take great pleasure in sneering at this feature, but if they were exhibitors and could see how the movie fans enjoyed it, they would take their blue noses down out of the high, rare atmosphere long enough to realize that the masses are still the determining factors at the box office. Running time, 90 minutes. Played February 28-March 2.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

**ISLE OF FURY:** Humphrey Bogart, Margaret Lindsay, Donald Woods—Played on bargain night and it sure pleased. Program picture that is very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**KING OF HOCKEY:** Anne Nagel, Richard Purcell—Good Friday and Saturday picture, but needs a co-feature. The stars mean nothing here, but they'll like it if you can get them in. Running time, 69 minutes. Played March 12-13.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. Small town patronage.

**POLO JOE:** Joe E. Brown, Carol Hughes—Joe always brings them in for me and, with "King of Hockey," made a swell show. Running time, 68 minutes. Played March 12-13.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. Small town and rural patronage.

## Short Features

### Columbia

**BARNYARD OLYMPICS:** Mickey Mouse—An old Mickey Mouse from Columbia that registered 100 per cent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**CURIOSITIES:** Walter Futter—Very good. Worth

playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**CURIOSITIES:** No. 232—Don't miss playing this. You'll receive many favorable comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**HIS BRIDAL SWEET:** Harry Langdon—A very good honeymoon comedy. Seen better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**HOLIDAY LAND:** Scrappy Cartoons—A very fine Columbia colored short of a boy's dreams.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**IT ALWAYS HAPPENS:** Andy Clyde—Packed full of laughs. Stole on the feature. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MARCH OF THE YEARS:** March of the Years Series—Something quite different. Interesting and enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MEN IN BLACK:** Three Stooges—Very good. Played it twice so you know what we think of it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**ONE TOO MANY:** Leon Errol—Very good. Columbia has the happy faculty of delivering comedies that have laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SCRAPPY'S ART GALLERY:** Scrappy Cartoons—Don't miss playing this Scrappy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SCREEN SNAPSHOTS:** No. 12—Very good. Worth playing in any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**VOICE OF EXPERIENCE:** No. 7—Theatre men, play this. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

## Educational

**ALPINE RENDEZVOUS:** Song and Comedy Hits—Good singing and yodeling reel.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

(Continued on following page, column 1)

# "DECENCY IN MOTION PICTURES"

by MARTIN QUIGLEY

THE NEW YORK TIMES says:

"Here is the story of the motion pictures' 'reform from within' as modestly told by the man who had most to do with giving that reform its effective instrument . . . the film industry's production code. This little book contains much clear information on a subject of wide interest."

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Week ending \_\_\_\_\_

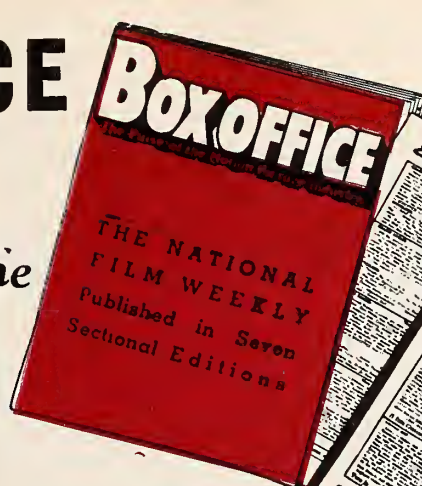
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# ACTICAL SERVICE

## Here's the Inside of the BOXOFFICE PICTURE GUIDE



**SELLING ANGLES:**  
Marked Marshall's best picture name. One of the best of the year.

**SELLING ANGLES:**  
Too Many Parents

**SELLING ANGLES:**  
Hollywood Boulevard

**SELLING ANGLES:**  
The idea that many old film favorites appear in this picture.

**SELLING ANGLES:**  
While the title of the picture has little connection with the plot.

**SELLING ANGLES:**  
Title establishes it as a comedy on G-Men. Ex-

**SELLING ANGLES:**  
Center your campaign about the starring team. Sell the picture as a comedy on G-Men. Ex-

**SELLING ANGLES:**  
Lack of selling names will prove a handicap, but word-of-mouth is certain to be favorable. A mail-order campaign will help, especially among literary and film theatre groups. Anna Neagle's previous films have had slight circulation here, but recall "Hell Gypsy" to your patrons. Miss Neagle has everything a pop-memoirer from "Les Miserables" while O'Neill and Sinclair are favorites of the Irish Theatre Players.

**CATCHLINES:**  
One of the finest films to come from England—This Year or Any Other Year!  
The True Story of the Little Irish Lass Who Became the Darling of London!  
Make Way for a New Film Favorite, Anna Neagle, Who Will Capture Your Hearts as PEG OF OLD DRURY Conquered London!

Paramount (3515)	70 Minutes	Rel. Apr. 17, '36
Almost of only average entertainment value, this Harold Hurley production packs unusual exploitation possibilities for all youngsters. The picture tells a rather obvious story of an American aviator, Scotty Allen, who while on the front learns of the death of his wife while bearing him a son—Jimmy Allen. Returning after the armistice, he with three army pals, successively goes through a period of barnstorming, flying the mail and conducting an oil line. In the meantime, picture is growing up under the tender care of Jerry Craft (Kathleen De Mille), a parachute jumper with the barnstorming troupe. Naturally, he learns to fly and guides the film to a smashing climax. Directed by Otto Lavender.		
Jimmy Allen, William Garwood, Katherine De Mille, Kent Taylor, Drama, Adventure		
The Sky Parade	F	
Forgotten Faces	A	Melodrama
Early to Bed	F	Comedy
Border Flight	F	Adventure
Palm Springs	F	Adventure
Florida Special	F	Melodrama
Girl of the Ozarks	F	Melodrama
My American Wife	F	Melodrama
Poppy	F	Comedy
Rhythm on the Range	F	Comedy
Give Us This Night	F	Musical
Arizona Raiders	F	Western
Heart of the West	F	Western
Three Cheers for Love	F	Melodrama
And Sudden Death	F	Melodrama
The Return of Sophie Lang	F	Drama
I'd Give My Life	F	Melodrama
Fatal Lady	A	Melodrama
The Moon's Our Home	F	Comedy
Case Against Mrs. Ames	A	Mystery
13 Hours By Air	F	Melodrama
Three on the Trail	F	Western

## EACH PAGE SHOWS 30 TITLES AT A GLANCE

The Picture Guide is so constructed that its "step" filing system of rings holds the entire report on all Major and Independent productions intact.

Here's how it works! Each week BOXOFFICE prints the reviews of eight pictures. On the back of each review appears a selling plan, along with catchlines and information needed by every exhibitor. The eight reviews are then clipped, pasted on special gummed fasteners (furnished with each Guide) and distributed throughout the book under the various company headings. Ready for your immediate reference!

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N. J. BROSSI  
Shell Theatre,  
Tacoma, Was



# 'STRIP-TEASE' DANCERS INVADE FILM THEATRES

"Pays Better" Than Old Dancing, Says Ann Pennington, One of Three at Chicago Oriental

by WILLIAM F. CROUCH  
in Chicago

The so-called "art" of the so-called "strip-tease" is fast finding a place in the stage attractions offered by large theatres in Chicago which are not and never have been classed as burlesque theatres. The latest inroad made by the strip-tease upon the local scene was the "Stars and Strips" Revue which played last week at the Oriental theatre in the Loop. The motion picture shown was "John Meade's Woman."

Headlining the stage show were Ann Pennington, Rosita Royce and June St. Clair. Miss Pennington, long identified with the musical comedy stage and with the screen, did her first "strip-tease" number as her portion of the show at the Oriental last week. Miss Pennington, in explaining her departure from the more conventional type of stage dancing, said: "Instead of taking most of my apparel off in the dressing room, I do it on the stage. This is not an uncommon thing in show business today and it pays better than the old style of dancing."

Miss Royce did her "Dance of the Doves,"

using live doves as a costume.

Miss St. Clair for many months has been a headliner at the Rialto theatre, a burlesque house. Her engagement at the Oriental featured a skit entitled "How to Undress Properly." This act was the aftermath of a series of pictures, featuring Miss St. Clair and appearing in *Life* magazine. This publicity was featured in the advertising at the Oriental.

The "adult only" sign was also hung out for the show and was considered helpful at the boxoffice.

The strip-tease craze has been a part of local stage shows in several theatres here. Ada Leonard, comely burlesque star recently signed for pictures by RKO-Radio, has appeared in many of the local theatres. An attraction in the burlesque theatres here, Miss Leonard has proved equally popular at the film and stage show theatres.

The Oriental, State-Lake and Stratford theatres have been the foremost exponents of stage shows featuring the strip-tease dancers.

Among those who have appeared at these and other local theatres the last few months, besides those mentioned, are Faith Bacon, Della Carroll, Zorine and her Nudists. Not all have done strip-tease dances but they have specialized in forms of dancing which have emphasized nudity, including the fan and bubble varieties.

## What the Picture Did for Me

(Continued from page 71)

**ROBINSON CRUSOE OF CLIPPER ISLAND:** Mala—Have played only the first chapter and it starts off fine. Hope the other chapters will be as good. Running time, 3 reels, first chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

### Universal

**GREAT AIR MYSTERY, THE:** Clark Williams, Noah Beery, Jr., Jean Rogers—From "Tailspin Tommy" story. Has a draw to it, and is good for adults as well as children. Lots of airplane thrills and action. Why gamble with serials?—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**BLUE BLAZES:** Two-Reel Comedies—Pretty good. Running time, 18 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

### First Division

**IRISH MELODY:** Musical Moods—A beautiful short in Technicolor, featuring scenes of Ireland, with Irish music forming the background. Good. Running time, 8 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

### Metro-Goldwyn-Mayer

**PIRATE PARTY ON CATALINA ISLE:** Musical Revues—Haven't screened a finer short than this in my five years' management. An excellent booking. Running time, 20 minutes.—W. G. Brown, Regal Theatre, Barrow-in-Furness, Lancashire, England. Small town patronage.

### Paramount

**BRIDGE AHOY:** Popeye The Sailor—Pretty good. Running time, 6 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

**HOLD THE WIRE:** Popeye the Sailor—Extra good. Popeye never fails us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**MUSIC, MUSIC EVERYWHERE:** Clyde Lucas and Orchestra—Very good.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**SOMEWHERE IN DREAMLAND:** Color Classics—Color cartoon of the very best. It was perfect, and this little reel drew about as many comments as most good features.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**WHOOPS! I'M A COWBOY:** Betty Boop Cartoon—These black and white cartoon comedies don't go over any more. Cartoons are much better in natural colors. Running time, 7 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

### RKO Radio

**MAJOR BOWES' AMATEUR PARADE:** No. 2—Very good. Better than their two-reelers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

**SINGING IN THE AIR:** Headliner Comedies—Fair. Not much to it. Too much stalling and no action. I can't understand why RKO can't make good shorts. Running time, 18 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

**TOONERVILLE PICNIC:** Rainbow Parade Cartoons—This was a very good colored short subject with no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

### Vitaphone

**DREAM COMES TRUE, A:** A one-reel trailer on "A Midsummer Night's Dream." It's very interesting, but too long.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**POETS OF THE ORGAN:** Mr. and Mrs. Jesse Crawford—An excellent musical film in which Mr. and Mrs. Crawford feature four extremely popular numbers. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

### Miscellaneous

**SOCIAL SECURITY TRAILER:** No. 4—This is a very good Government reel. Explains Social Security. Play it. Running time, 1 reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

### Serials

### Mascot

**FIGHTING WITH KIT CARSON, Episode No. 3:** Johnny Mack Brown—Holding up well. Surprised at the favorable comments. Doing us extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

### Republic

**DICK TRACY:** Ralph Byrd, Kay Hughes—The best serial I have run in some time. I would advise anyone playing serials to book it. I am on Chapter 4 now and every chapter gets better and better. Fifteen episodes.—Elgin Ramsey, Dixie Theatre, Tracy City, Tenn. Railroad and coal mining patronage.

## Railroad Officials Are Invited to GB Opening

Railroad officials as well as personalities in industry and society in New York were to attend the opening of Gaumont British's "Silent Barriers" at the Criterion on Broadway Thursday night. The picture will play the house on a two-a-day policy.

Invitations were sent to Sir Gerald Campbell, British consul general R. Tanqueray, acting French consul general; George M. Shriber, vice-president of the Baltimore and Ohio Railroad; William S. Jenney, vice-president of the D. L. and W. Railroad; Willard F. Place, vice-president of the New York Central; Samuel Levy, Borough President of Manhattan; H. L. Andrews, vice-president of General Electric; Charles J. Hardy, president of American Car and Foundry; E. E. Loomis, president of the Lehigh Valley Railroad; Rita Weiman, Paul Moss, Major George K. Shuler, Frederick Skene, G. A. Newman, R. Dester, Mrs. Thaddeus Merriman, Mrs. Roy V. White, F. A. Stevenson, Byron E. Eldred, Daniel T. Webster and George T. Seabury.

## AMPA Nominating Committee Named

Paul Lazarus, Jr., Arthur Jeffry, Vincent Trotta, Paul Benjamin, Edward Finney, Milton Weiss and Ken O'Brien have been appointed as the committee on nominations for the Associated Motion Picture Advertisers in New York. The committee will report back in two weeks with a list of proposed officers for the ensuing year.

The annual dinner and dance will be held at the Hotel New Yorker on May 1, at which time awards for outstanding advertising, publicity and exploitation copy will be announced. An exhibit will be held in Loew's State Building on Broadway starting April 26th.

## Open Denver Club

New clubrooms of the Rocky Mountain Screen Club in Denver were opened with a formal entertainment March 20 in the Cosmopolitan Hotel. The rooms have been remodeled and contain a library, writing room and bar.



# CABINET GIVING QUOTA ANOTHER CHANCE IN NEW SOUTH WALES

## Chief Secretary Calls Conference Though Only Independent Producers Approve Device; Others Are Watchful

by CLIFF HOLT  
in Melbourne

Lobbyists say Cabinet is determined that the New South Wales Quota shall not develop into a complete failure, despite the uninspiring start it made in its first year. It is known that Mr. Chaffey, chief secretary, who has a good inside knowledge of motion picture affairs, is keen to see the local producing industry establish itself and that he and his fellowministers will listen with sympathy to any suggestions.

Mr. Chaffey's round-table on the Quota will take place soon. His office is preparing the agenda. All sections of the industry are expected to be represented and there is a fairly general feeling that some constructive decisions will be reached.

Distributors are openly opposed to the measure insofar as production activity on their part is concerned. They repeatedly emphasize that it is economically wrong to compel them to enter production on a wholesale scale, and argue that because the market has been opened up for them, producers should be able to make enough pictures to fill all distributors' requirements. If they can't, distributors say, the Quota is before its time.

It is likely that an established producing company like Cinesound will not care much whether the Quota peters out. Cinesound sells on merit and, by reason of its close affiliation with Union Theatres and British Empire Films, has certain very definite releasing advantages over competitors. Moreover, Cinesound's product has been so successful that no legal assistance is necessary in persuading exhibitors to play it. A company that can make a picture like "It Isn't Done" has no need of a Quota.

### Only Independent Producers Approve

Exhibitors never do really welcome Quota laws, and so at the Chaffey conference independent producers, in the minority, will be the only group which really cares much what happens.

Many feel that the law was enacted a few years too early. Some constructive and practical suggestion may come out of the conference, but it is expected that the job of building the foundations of the local industry will be left to the established companies which sell without the assistance of a Quota and prove over a period of years that the production of films in this country is commercially sound. Then investors will be attracted in sufficient numbers to keep the wheels turning.

In the one year of the Quota, insufficient films were produced to enable exhibitors to fulfill their first year percentages, just as distributors have been unable to fulfill theirs. While new producing units were formed, developments did not receive the healthful impetus expected.

For the first year of its operation, the exhibitors' Quota was 4 per cent and the dis-

tributors' 5 per cent. This means, for instance, that a weekly-change theatre operating in the city and running double features would be required to release four Quota pictures during that period. But only six Australian features were produced in 1936 (and most of these were completed in the closing months of the year). Thus some theatres would have to go short or second, third or even fourth-run Quota product. As a matter of fact, the majority of locally produced films were given holdover runs in the cities, so that an opposition first-run house hardly could be expected to go second-run temporarily and play them for Quota purposes.

A few new producing companies have been floated in the last few months but not much has been heard of them since the announcement of their registration. Cinesound is the only company engaged in regular production, but Cinesound would have been making pictures regularly even if the Quota law had not been enacted.

▽

### Another Chance

True, there is a definite if spasmodic activity among other producers, more than in other years, but one finds it difficult to attribute much of this activity to the Quota. Had such films as Cinesound's "Thoroughbred," Expeditionary's "Uncivilized" and Columbia's "Rangle River" not stood the box office test, no Quota laws would have encouraged investors to embark upon a project in which other competent persons had failed. These pictures are meeting with a splendid response and the confidence they will create among prospective producers will help considerably to form the foundation of a real Australian producing industry if ever there is to be one. On this line of discussion it is fairly reasonable to assume that the second year of the Quota will be considerably more successful than the first. Cabinet appears to think so.

Contrary to previous reports, Cabinet now is said to have decided that the Act does not compel distributors to produce their own Quota pictures if they are unable to obtain them from established Australian producers, and it also has been decided that no action will be taken for nonfulfilment of the regulations during the first quota year.

### State Control Considered

It is reported from Wellington that the New Zealand Exhibitors Association is considering a proposal to seek some form of state control over film supplies and rentals.

Another item from the Dominion says that managements were severely affected by the infantile paralysis scare during the holiday period. A meeting of managers in Dunedin voluntarily agreed to bar children until the scare passed, but the opinion was expressed that it was most unfair that theatres suffer because of the public's ignorance of the disease and the media of infection. With medical opinion that risk of contagion among adults was very slight, managers argued that adults should pursue their normal occupations.

▽

### 100 See Same Film 12 Times

Herc C. McIntyre, managing director of Universal in Australasia, provides a statistical picture of the extraordinary run put up at the Liberty, Sydney, by "Show Boat." On January 28 it entered its 33rd week. Total admissions had been 324,312 and, allowing for a deduction of £1,440 for amusement taxation, it had grossed £35,495.

Each of the five members of the projection

## Job of Building Local Home Industry Expected to Be Left to the Established Companies Selling Without Quota

staff had seen "Show Boat" not less than 300 times. More than 100 patrons were known to have seen it 12 times, thousands more than once. In the period 258 doctors had left their names at the booking office.

The picture gives every indication of running for a year, thus eclipsing the Liberty's record with "One Night of Love" which ran for 39 weeks.

David N. Martin is managing director of the Liberty.

▽

### Independents Get Product

Independent Theatres Association, controlling 27 Melbourne suburban theatres, has bought the product of Associated Distributors and Cinesound for the new season. The Cinesound contract embraces the Australian features produced by that company in the year, while the Associated Distributors deal obtains a release for British product from BIP, ATP, Herbert Wilcox Productions, Capitol Films and Grosvenor Sound Films.

Associated Distributors has acquired Australian releasing rights to Republic Pictures.

▽

### Doyle's Mystifying Report

Stuart F. Doyle has the trade guessing by announcing early introduction of a new policy at Greater Union's State theatre after renovations have been completed. The trade figures that a new policy must mean either that the State will reintroduce stage presentations, or put the house into long-run. If the U. T. Chief adopts the latter course it is considered he must interfere in some measure with the releases now going into the Regent and Plaza—Hoyts houses, but operated, like the State, by General Theatres Corporation with a 50-50 split of profits and losses between Hoyts and Greater Union.

So much significance has been given to Mr. Doyle's announcement that talk of a dissolution of GTC and the return of open competition between Hoyts and Greater Union has been revived. But so far, it's just talk.

▽

### New Zealand Exhibitors Meet

The eleventh annual conference of the Exhibitors Association of New Zealand attracted delegates from all parts of the Dominion. Chief topics were existing and future legislation for protection and control of the industry, theatre licensing and labor conditions. W. Burton was elected president for the next year.

### Hollander Luncheon

Bill Hollander, publicity and advertising head of Balaban and Katz theatres in Chicago, was guest at a luncheon at the Hotel Astor in New York on Tuesday, given by former associates. Among those attending were Ben Serkowitz, Jack McNerney, Byron Bilwell, J. Albert Hirsch and Lew Pollak, Les Kaufman, Oscar Doob, Gene Murphy and Art Schmidt. Dave Lipton, Lou Goldberg, Ned Williams and A-Mike Vogel also attended.



# TECHNOLOGICAL

## The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 62

F. H. RICHARDSON

*Bluebook School Question No. 62 was: (A) Describe an induction coil. A retard coil. (B) Describe the action of an induction coil in a d.c. circuit. In an a.c. circuit. (C) What is the formula of Ohm's law for a.c.?*

The following made acceptable answers: S. Evans and C. Rau; G. E. Doe; D. Danielson; H. Edwards; J. R. Prater; W. Limmroth; C. Oldham; T. F. Bochert; R. and K. Wells; W. H. Edmonds; C. Champney; E. H. Toedte; K. Dowling; H. B. Smith; J. A. Zachritz; C. L. Loft; D. E. Birdsong; C. Lonie, O. H. Schmidt; L. Cimoski; G. A. Francis; N. A. Schultz; A. L. Cooper; S. O. Sears; J. K. Robinson; G. N. Guidotti; C. Hawkins; L. M. and C. B. Traxler; J. S. Baxter; F. H., S. and P. Dalbey; J. Wentworth; W. R. Baxter and R. N. Davis; J. Itt; F. H. and L. Klar; W. L. Smith; M. and B. Walker; R. C. Samuels; T. T. Brontson; H. W. Matthews; T. T. Golley; F. M. Brown and W. Davis; R. Dennis, H. A. Aims and F. E. Dorp; L. L. Lasser; H. Lathrop and C. L. Lowrie; T. W. Wilson; T. R. Tomlinson; G. J. Truman; D. and W. Porter; D. H. Purcell; M. F. Robinson and L. A. Beachwood; E. L. Stanford; O. W. Mallaby; W. H. Edmonds; M. Miller; O. Hunt and B. L. Andrews; T. L. Redhouse; B. B. Hornstein and R. B. Jacobs; L. Greenhouse; M. J. O'Brien; T. L. Brown; W. L. Bancroft and S. D. Manning; J. G. Brown and W. L. Fisk; H. T. Plum and C. L. Davis; L. E. Dodson and H. T. Todd; L. and W. R. Waters; D. Morgan; E. N. Solomon; H. Todd and L. B. Masters; R. Tompkins and H. J. Abernathy; J. Wentworth; W. G. Amberg; R. L. Davis and S. T. Brandenburger; H. L. Lilly; R. R. Robins and W. Winkle; A. Leonard and G. T. Jones; J. R. Davidson and L. B. Jones; J. Morton.

To Section A, T. F. Bochert replies, "An induction coil consists of a current-carrying wire wound into a coil. In its commercial form it is a coil of insulated wire, usually wound around a soft iron core in order to increase intensity of the magnetic field. Such a winding is called an *induction coil*, as well as by several other

names, some of which are *inductive winding*, *choke coil*, *retard coil* and *inductor*.

D. Danielson says, "Inductive coils may be divided into two general classes; namely, first, those with a primary winding only, and second, those with primary and secondary windings. The first is a choke coil, in that it consists of turns of comparatively heavy wire upon a soft iron core, preferably laminated. In this form it is a choke or 'retard' coil. Secondly, there is the two-coil induction coil that is in reality a transformer with an open magnetic circuit, the general plan of construction of which projectionists are, or should be, familiar with. A *retard* coil is what is usually termed, in theatre work at least, a *choke coil*. It offers inductive resistance to a.c. current flow."

Danielson omits the no-core coil used in radio work.

G. E. Doe says, with perfect correctness, "Any coil of wire carrying a.c. or pulsating d.c., with its turns out of electrical contact with each other, is an induction coil, the strength of which will be dependent upon (a) amperage and rapidity of pulsation of current, (b) number of the turns of the coil, (c) whether or not such coil is mounted upon an iron core, and (d) size and character of such core. It is employed for many purposes, without a core in some cases. It is very much more powerful with a core, particularly if the core is well designed. Choke coils and transformers are forms of induction coils."

(B) M. and J. Devoy say, "If a perfectly non-pulsating d.c. (battery) current is applied to an induction coil, the coil will not affect it in the least, except for the resistance offered by added wire length. But all generator current is in some degree pulsating, therefore will set up some inductive effect in an induction coil. If the current wave is 'smooth,' it will be but very slight, but will in proportion to its strength offer inductive resistance."

(C) J. R. Prater says, "The formula of Ohm's law for a.c. is as follows:  $I \text{ equals } E \text{ divided by } Z$ , meaning current equals voltage divided by impedance, which latter includes not only resistance offered by the conductors, but all inductive resistance, capacitive reactance of condensers—in fact, every force tending to retard current flow."

\* \* \*

W. W. Gilreath, Austin, Texas, has written me saying, "Either P. and L. Felt have not made their meaning clear in answering Question 47, or I have misunderstood. I assume 'no-load' to be an error, since no-load means no electrical action at all. It is not generally claimed that all voltage is consumed in the lamp or other power device, but instead, all pressure *not consumed in other parts of the circuit*. In short, in any closed circuit the algebraic sum of all potential rises and potential drops will equal zero."

"To illustrate, if we have a circuit which serves one lamp only, but has a main switch controlling the circuit, 50 feet of wire leading to a lamp, a switch controlling the lamp, 50 feet of wire leading back to the circuit switch, and a fuse on each wire (on the lamp side of

## BLUEBOOK SCHOOL QUESTION NO. 68

(A) Name the reasons for fixing maximum capacity in electrical conductors (better think this over a bit).

(B) In a wire of fixed diameter, what three things increase total resistance opposed to current flow?

(C) How may resistance of a copper circuit be calculated?

(D) If a strong current of air be passed over a wire, may its current capacity be increased with safety? Explain.

*To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.*

the main switch), then all voltage not consumed in the switches, fuses, wires, etc., between the generator and the switch controlling the circuit will be used up in the circuit itself. Each item—namely, the circuit switch, the fuses, the wires leading to and from the lamp, the lamp itself, the switch controlling the lamp, will subtract such fraction of the pressure as may be required to force the current through its own resistance, so that the current will arrive at the generator collecting brush at no voltage at all. That is the story.

"It might be proved by measuring resistance of each item, or voltage across it, but that would require an extremely delicate galvanometer and would hardly be practical. For example, assuming the wires to be of commercial copper and in good condition, they would offer 10.79 ohms resistance per mil foot. [Correct. I use 10.5 ohms in the Bluebook for convenience in making calculations, regarding it as sufficiently accurate for the use of projectionists. Calculations finer than that seem needless for such work, as just one bit of overheating of conductors would alter resistance that much or more.—F.H.R.]

"Were we to have available a galvanometer sufficient sensitive, it would be found that each switch, each fuse and each wire subtracted its toll of voltage, just as surely as a fly lighting upon a massive steel beam will deflect that beam."

## Waldman with Wanger

Bernard Waldman, of the Cinema Merchandising Bureau, will handle exploitation tieups between advertisers and manufacturers and exhibitors on Walter Wanger's "Vogues of 1938," now in work in Hollywood. Mr. Waldman arrived in New York last weekend to start the campaign at United Artists' home office.

## F. H. Richardson's BLUEBOOK of PROJECTION

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# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*



## MEMBERS OF THE SAME PROFESSION

"Man does not live by bread alone."

And that goes double for theatremen.

Managers will toil far into the night when the world is fast asleep to make sure every last nail in the new front fits as it should. Publicity men will forget meals, home and family to knock out that perfect ad. Exploiters will run themselves down to the ankles to attain the quintessence of ballyhoo. It's all a part of the job, of course, but every last blessed one of them often goes beyond the call of duty to satisfy that creativeness, that striving for perfection which hound the dreams of every real showman who calls himself one.

Your talented theatreman is an artist, in his own way, as much an artist as the top stars of the screen. And as such he is encouraged, does a happier and better job when his good work is recognized if by nothing more than a word of praise, a friendly slap on the back.

Now we get letters right along from members who in reporting their campaigns make it understood that their bosses are not given to rousing cheers for outstanding exploitations. Then, too, we get letters from managers who tell us of the nice things their superiors have to say about them as we do from executives who are appreciative of such good work and do not hesitate to speak up. But your Chairman does not often hear of letters from manager to manager exchanging compliments and bows for fancy showmanship. An exception was the recent communication from a Round Tabler which enclosed a note from a brother-manager just chockfull of cheer for the fine job the former was doing.

So the thought struck here that even if there are bosses who refuse to get excited over the accomplishments of their managers to the extent of praise and commendation, there is no reason why brother-managers should be backward in voicing their approval of each other's efforts.

And with this in mind, a proposal is made before the Weekly Meeting that every member in good standing sit down today, or as soon as he has the time, to dash off a short note of cheerio to someone whose work he has had occasion to admire. Or he may do so for no other reason than because he likes the other fellow and would like to tell him so. That he happens not to know the man he contacts personally makes no never-mind. After all, being members of the same profession should be reason enough.

It only takes a short time in this manner to build up a

stimulating friendship with a lot of good guys who would be tickled pink to hold up their end. And, from personal experience, there are a heap of Round Tablers who make frequent correspondence a pleasure, who greet visiting brothers with a warm welcome and every last key to the city.

Therefore, gentlemen of this worldwide Round Table, your Chairman takes pleasure in suggesting the launching of a movement for "A Big Hand For All Hands From All Hands" with the fond hope that closer contact between men who work at the same trade will let in a little more sunshine and smooth some of the worst bumps on an otherwise rocky road.

▽ ▽ ▽

## CREATORS OF CIVIC PRESTIGE

Through the depression years, one heard often of folks who turned various hobbies into means of livelihood. But it remains for show business to produce a man who is using a hobby not only for the benefit of his boxoffice but also to spread the fame of his city far beyond local borders. The man is Walter Wilson, manager of the Famous Players - Canadian Capitol Theatre in Edmonton, Alberta, Canada. His hobby is rose growing.

How Wilson employs his avocation to bring capacity business in the hottest weeks of the summer, to build grosses during the year, to increase sales of rose bushes by the tens of thousands, to earn for his community the title of "Rose City", is told on another page. But in the telling can be read an additional story. And that is this:

No conscientious manager of ability who manoeuvres to bring honest attention to his theatre, whether it be by hobby or other ingenuity, can fail in the doing to eventually bring valued prestige to the community of which he is a part.

▽ ▽ ▽

Now comes a publicity story from a major studio reporting a dance director as saying that he finds college football players by reason of their natural grace make the best chorus boys. In the future he intends using the varsity men as his prize hoofers.

Husky All-Americans, undecided about their futures, should feel greatly relieved.

*A. Mike Page*



## SHOWMEN'S LOBBY LAFFS!



This cartoon was created by Walt Davis, Capitol Theatre, Regina, Sask., Canada.

## Private Screening For Clergy Helps "Cloistered" Date

Though dignified and restrained, effective withal was the advance drive put behind his date on "Cloistered" by Manager Arthur Cohn, Queen, Wilmington, Del., a private screening held at the theatre on Sunday being helpful in obtaining church approval. The prevue was attended by the many priests and sisters of the various local convents to whom personal invitations had been extended. Cohn was at the door to greet his guests and arranged a musical program before the showing that included religious numbers of organ records. Importance of the prevue was indicated in the postponement of a church pageant so as not to conflict with the screening.

Immediately before the picture, Arthur made a talk from the stage soliciting the assistance of the visitors in endorsing the showing in their respective circles of contact. The appeal of the picture was evidenced, reports the manager, in the unanimous praise of the audience, with most of the priests present agreeing to make announcements from the pulpit on the Sunday in advance of the showing at the theatre.

Endorsements of the leading Catholic clergymen were used on the back page of heralds, these heralds being distributed in local Catholic churches and parochial school. At the schools, the pupils were told to bring the literature to their parents, thereby insuring a wide distribution where it counted most.

In addition to the increased goodwill and prestige that Cohn feels the theatre obtained through the private screening, he also writes that some of the clergymen present promised to bring groups of children to afternoon showings. Attendance of school groups was also counted upon as a further result of the prevue.

*"Tell Us What You Did"*

### Traffic Light Display Sells "Green Light"

Accompanying photo shows window display created by W. J. Elliott, Ohio Theatre, Canton, Ohio, for "Green Light" consisting of large imitation book from heavy wall-board with shelves for several books and large replica of city traffic light at top. A 150-watt lamp inserted into the light was worked on flasher and illuminated the green spot only, the red spot being made of a non-transparent material.

Elliott reports that the flasher worked extra fast and no one could pass the store without being attracted by the blinking lights and display. During the day neon tubing furnished the illuminating for the display, but at night the light was the only attraction.

### Junior Safety Patrol Guested by Hamrick

Mayor John F. Dore, J. W. Maxwell, president of the Automobile Club of Washington, and Police Sgt. George W. Kimball, director of the junior safety patrol, were guests of Bill Hamrick in connection with the opening of "The Great O'Malley" at the Paramount in Seattle, Wash. Guests spoke briefly to the boys preceding the show.

Fourteen hundred members of the patrol attended matinee on Saturday morning as a reward for their aid in preventing traffic accidents among school children. Stunt netted word-of-mouth advertising, newspaper publicity stories and photos.

*"Tell Us What You Did"*

### Grand National Ties Veterans

The American Legion and Veterans of Foreign Wars are cooperating with Grand National on a nationwide exploitation campaign for "Twenty-three and a Half Hours Leave," feature of the World War training camps. Veterans' bands throughout the country and on radio programs will plug the number, "We happen to be in the Army" from the picture.

*"Tell Us What You Did"*

### Smart "Camille" Slants

At the Granada, Webster City, Iowa, Omer J. Kenyon imprinted copy on "Camille" on reverse of regular, colored Valentines. To aid the show charity drive of the Omaha News-Bee, on the same picture, the Paramount, in that spot offered camellias with compliments of Robert Taylor, to the first 36 women who contributed one dollar or more to the fund.



ANIMATED SETPIECE. Ernest Crabtree, city manager, Publix Great States Theatres, forwards this photo of "Winterset" display in lobby of the Fischer Theatre, Danville, Ill. Flashlight beam kept going on and off to attract eye.



Elliott's "Green Light" Window Stopper



## "King" Campaign At Strand Theatre Builds French Star

Elaborate exploitation campaign to introduce Fernand Gravet, new Warner star in "King and the Chorus Girl" at the New York Strand included distribution of series of autographed star stills from door to door in better residential sections. Each of the photos carries imprint on reverse side with biography of the French artist. Contacts with French steamship lines were also used. For this purpose, boat models of popular transatlantic ships were loaned for window displays and in Fifth Avenue travel window, enlargement of the star on company pier was shown and line's mailing list informed of the debut. French Chamber of Commerce in New York also displayed photos of the star in prominent window and advised French residents of the date.

The autographed photo angle was again used at department stores, the photos distributed free to customers. Stores also tied in with windows and co-op ads were also set. Postal Telegraph messengers wore lapel tags with copy stressing the wire company's Congratulatory Service and the welcome to Gravet. Personal notes on the date were written to chorus girls in night clubs and musical shows. Membership list of Chorus Equity was also used for this purpose. Special screenings were held in advance for convention of New York Federation of Women's Clubs and also at swank flood benefit attended by prominent socialites.

"Tell Us What You Did"

## Novel Contest Planted

Twenty-eight merchants cooperated with Frank Shaffer, Virginia Theatre, Harrisburg, Va., on a "famous screen sweethearts contest." Each merchant's ad contained two sets of initials and to those persons correctly supplying the names of the old time screen sweethearts whose initials they stood for, tickets were awarded.



**RITZY SETPIECE.** Comic setpiece for "On the Avenue" was created by Ed Miller, Warner's Hippodrome Theatre, Cleveland, Ohio, to sell the Ritz Bros. Caricatures and amusing scene stills were used to plug the attraction.

## "Fire Over England" Publicized At British Industries Fair



Unusual boost for Erich Pommer's "Fire Over England" was secured at the British Industries Fair, held at the famed Olympia, in London. Tieup made with Meccano made possible construction of huge model theatre for exhibition at the company's booth. The display was shown a week ahead and during the first days of the picture's run at the Leicester Square Theatre. All arrangements for the tiein were made by Edmund Quarry, United Artists London publicity chief.

## Jersey Paper Sponsors "Great Guy" Contest

Starting week ahead, the *Jersey Journal* cooperated with the theatremen at the State, Jersey City, on a contest for "Great Guy" in which each day a different nominee was selected, chosen half dozen including Col. Lindbergh, Babe Ruth, J. Edgar Hoover, Jim Braddock, Duke of Windsor and James Cagney.

Results found the Duke "getting the duke" the first 25 voting for the royal candidate were awarded guest tickets. In addition, 25 pairs, good for any week, were given those giving the best reasons for their selections in no more than 25 words.

"Tell Us What You Did"

## Local Boy Angle Aids Nathan Wise on "Lloyds"

Through his onetime attendance at Dayton University, Tyrone Power was given the local-boy-makes-good treatment for the date on "Lloyds of London" at RKO Keith's, in the Ohio key city. Nathan Wise, publicist, with this in mind, planted a number of interesting features in the local press.

For further buildup, Wise also arranged publication of a co-op herald with reverse side carrying outside advertising. Distribution was made with leading news distributor to stuff thousands of magazines and newspapers with the theatre literature.

## Teaser Ads Plug "Black Legion"

"Guard your home," "lock your doors," "Warning and Beware" teaser ads were planted in local dailies by Manager Rudy Kuehn and publicist Bob Deitch at the Stanley in Jersey City as part of their campaign on "Black Legion." Copies of the *Jersey Journal* were overprinted in red with title and playdates and were distributed by boys in all waiting rooms, trolleys and busses. Accompanying photo shows boys reading the papers. Warning copy was also used on car tags and cutouts of masked figures with whips planted in lobby well in advance.

"Tell Us What You Did"



Boys Reading "Black Legion" Paper



# STOCKADE BALLY AIDS DATE ON "PLAINSMAN"

## Pioneer Fort, Stockade Created by February "Bronze" Winner; Stages Costume Street Parade

Thirty-five days ahead is a long time to start a campaign on a coming attraction. But the old-time pioneer stockade, fort, log buildings and other atmospheric accessories created for his date on "Plainsman" by C. E. McSwain, manager, Granada, Plainview, Texas, were constructed over this period of time to insure plenty of attention.

On the fence surrounding the theatre's parking lot, the first indication of the stunt, came with a sign asking passersby to watch the space for important announcement. Then daily, the house artist gradually transformed the fence into a log fence. Then after 20 days, the finished stockade was lettered with the title, and three days later stars, theatre and playdate. Daily thereafter, background effects were constructed to represent log buildings back of the stockade, and finally, the American flag raised. How the display appeared is illustrated below.

### Giant Book Attracts

Three weeks ahead, a giant book containing pages with sketches of stars, historical and production information, etc., was shown in the lobby. Man dressed as plainsman turned the pages and answered questions. Book and man appear in right of the stockade photo below. The book was then presented to the schools and shown before students. Later, the pages were displayed separately in library and downtown locations. Personal letters were addressed to all teachers in local and county schools suggesting they make up student groups to see the picture.

Also featured was a street parade in which prizes were offered for the best plainsman costumes worn by marchers and prizes for the best float entered by mer-

chants. Accompanying photo below shows parade on the main street, in which 200 boy and girl scouts in costume participated carrying American flags and theatre banners. Mounted horsemen in pioneer costume, covered wagons and open carriages with leading socialites appropriately costumed were also in line, escorted by motorcycle police and led by high school band. The Scout co-operation was secured at a special meeting when McSwain presented each patrol with individual flags carrying patrol emblems with "the compliments of The Plainsman." Flags stood out in the parade and the title thus ingeniously publicized.

Window displays of historical pioneer relics brought further publicity. Valuable collection borrowed from J. Frank Norfleet, plains pioneer, and other relics for which McSwain offered prizes were placed in prominent spots.

Newspaper publicity netted over 8,000 free lines including page one photos of the stockade bally, laudatory editorial on McSwain's campaign, serialization strip, endorsements by Scout executives, etc. Ad campaign was started with a series of teasers warning readers to watch out for Wild Bill Hickok, who was wanted by the U. S. Army, dead or alive, and signed "Bill Cody." Similar copy was used in papers all over the county. Scenic solid log front was built over the theatre and in lobby were shown other of the relics.

Special hand bills, imprinted grocery bags, simulated auto license tags, giant banners from roof of theatre, were among the other slants that proved effective. Posting was extensive and permission was obtained to post three-sheets at traffic signs at every good corner in town.

In putting over the campaign for which he was awarded the February Bronze Plaque, McSwain fully credits his assistant, Bruce Royal, for cooperation.

*"Tell Us What You Did"*



CHET McSWAIN

## Telephone Number Gag Used on "Dangerous Number"

Little different twist to the co-op ad page was used by L. W. McCuan, Court Theatre, Huntington, Tenn., for "Dangerous Number." Each merchant's ad contained a telephone number picked at random from telephone book and to each person identifying their number tickets were awarded.

Another stunt Mac used was on "Pennies from Heaven" admitting anyone to the show, presenting a 1922 penny at the boxoffice. On the birthdays of his patrons, a congratulatory message is mailed together with invitations to attend current picture as guest of the theatre.

*"Tell Us What You Did"*

## Lawler Dresses Staff

Ralph Lawler of the Newman Theatre, Kansas City, Mo., dressed his ushers in Black Legion hoods and robes the entire week preceding opening of that picture there. Doorman and outside men wore the startling black garments with white trimmings, including a skull outline and other insignia used by the organization.



McSWAIN'S PRIZE PARADE, STOCKADE BALLY AND GIANT BOOK WITH "PLAINSMAN" ATTENDANT





REX WILLIAMS

## Giant Marquee Lights Sell "Three Smart Girls" Date

Giant electric light signs made up of letters 6 feet high were hung over the marquee by Joe Kelly, Manager of the Capitol Theatre, Trenton, N. J., four days in advance of the opening of "Three Smart Girls." Joe secured a tie-up with a local radio station on a special 15-minute program each morning, running one week in advance and planted an exploitation record, available at all Universal Exchanges, at the music counter of Kresge's; store ran it continuously for a week. Signs hanging around the booth announced that the picture's song hits were available in sheet music and records.

*"Tell Us What You Did"*

## Promotes "Green Lights" Ad

Seven-column co-op spread on "Green Lights" was promoted by Louis Mayer, from local City Service service stations, for date at the Mainstreet, Kansas City. Picture credits and cut headed the flash and copy tied in with fast pickup of the advertised gas when traffic lights turned green.

# CITYWIDE SALES DAY TOPS "PENNIES" DRIVE

## Leading Stores Cooperate With Winner of February "Silver"; Mayor Issues Proclamation

Credited by the head of the local merchants' association for bringing more people into the downtown district than on July 4th, was the combined "Pennies From Heaven" citywide sales event and Treasure Hunt inaugurated by Rex Williams, Quigley February Silver Plaque winner, in conjunction with the date on that picture at the Hoosier, Whiting, Ind. The sales drive running for three days was opened with the Treasure Hunt which came on the first day of the picture.

With the aid of prominent merchants, Williams was able to impress upon the Mayor the importance of the event to the extent that the official proclaimed the period of the showing as "Pennies from Heaven Days," which was carried in the local press and displayed in the theatre. The main section was decorated, stores ran special ads, elaborate window displays, all of which was stimulated by Williams, who offered month-passes for the best ad, window, sales idea tying in with the picture.

## 500 Prizes Given

The topper for the event was the above mentioned Treasure Hunt, which was said to have brought out over 50 per cent of the city's population. The stunt took the form of a "lucky penny" idea wherein thousands of paper pennies, two and a half inches in circumference, were thrown out of a bannered plane flying over the downtown district. Some 500 of the pennies carried numbers and letters corresponding with the same displayed in cooperating merchants' windows and inside the stores. Reverse side of pennies carried theatre copy. Those who found the "lucky" coins were requested to search out the corresponding store and received their prizes. Letters were shown in windows,

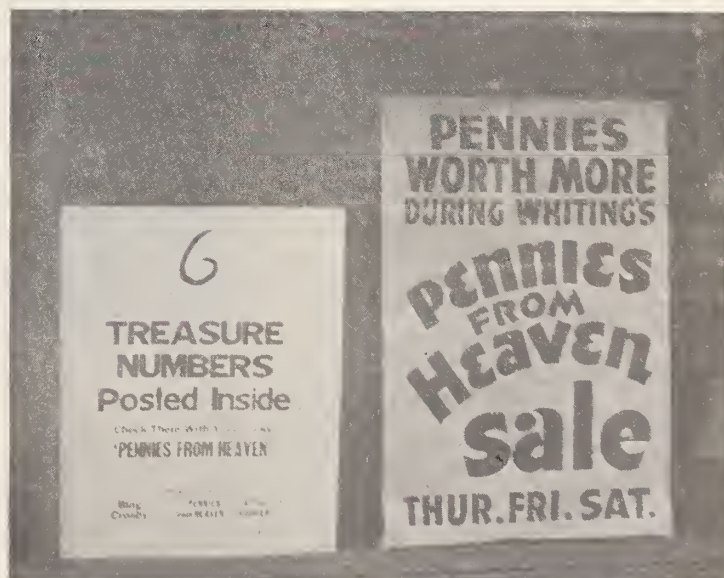
numbers inside on counters, walls, etc. Cards in all windows as illustrated below gave further information and also carried theatre dates. Other of the pennies were good for free admission. Local paper put out a special bargain edition with the front page given over to the picture and details of the Hunt. Every ad carried the title. The big day that brought out all the folks was featured with a street parade with long line of new cars advertising free rides to the theatre, sound truck, decorated float, the latter with "angles" throwing out the paper pennies.

Williams followed this giant tie-in with a Hollywood premiere on the first night of the picture. Fireworks, flood lights, lobby broadcast and street amplifiers were used and headlined were a number of locals who impersonated prominent stars.

Gags of various kinds were found effective. For the Treasure Hunt, a Scotchman in kilts walked about with a back banner reading "Where are all those pennies from Heaven?" The same copy slant was utilized with a street cleaner cart, boy with inverted umbrella, man with large shovel, star gazer, etc. A jumbled letter stunt worked nicely with a group of boys each carrying one letter of the title jumbling the letters and coming together every now and then lined up so that the letters read correctly (see photo).

Another outstander was a Crosby Crooning contest at the theatre with winner receiving cup, radio date and theatre engagement. Finalists appeared at fashion show held at theatre four days ahead. Voice of Crosby on p. a. system from rear of balcony was also used with trailer announcing the idea as advance for the date.

Many additional angles were put over including General Electric tie-in heralds, Crosby singing poster in lobby with amplifier and records in rear, honor roll in lobby signed by first 1,000 at theatre. Williams reports most of the cost promoted through the merchant hookup.



WILLIAMS' JUMBLED LETTER STREET STUNT AND WINDOW OF COOPERATING STORE ON TREASURE HUNT



## Store Ties In With Longo On "Pennies from Heaven"

For "Pennies from Heaven," Joe Longo, under the supervision of Joe Di Pesa, publicity director Loew's State and Orpheum, Boston, planted attractive window in leading department store (see photo) stressing the Madge Evans coiffure. Window of five and ten carried large bowl of pennies inviting public to guess number contained in receptacle, with tickets going to winners.

While for "Camille" Joe promoted window for display of original gown worn by Garbo in the picture. Scene stills, title, cast and playdates were also used in display. Other highlights included roto shots in the *Sunday Herald* and *Globe* with special feature layouts and department store gave away photos of Robert Taylor with theatre imprint on back.

"Tell Us What You Did"

## Usher Parades Street Selling "Rainbow on River"

For his outdoor bally on "Rainbow on the River" at the Republic Theatre, Brooklyn, Paul Binstock had usher parade through main streets of neighborhood with sign back and front painted in "rainbow" effect (see photo). Records of Bobby Breen's recordings were played over station WEVD and after each song, the announcer plugged the theatre and playdates gratis.

Two weeks ahead, song sheet covers were pasted on lobby mirrors and teaser plaques in rainbow effect were spotted through the lobby. Local minister mentioned picture from pulpit, stressing especially Bobby's singing of "Ave Maria," and schools co-operated by spotting posters on bulletin boards, teachers distributing heralds, blotters and announcements.

"Tell Us What You Did"

## Rogers' Scenario Contest Brings Over 600 Replies

Tied in with his date on "Lloyds of London" at the Fox, Phoenix, Ariz., was a neatly executed newspaper contest wherein Manager J. R. Rogers and the daily offered cash and ticket prizes for the best scenarios in no more than 50 words each inspired by three scene stills from the picture.

The shots of selected love scenes were run one a day for the three days, publicity including three-column cuts and stories. Over 600 entries were received, reports Rogers, who says the contest was about the biggest put on locally with the press. Similar contest was promoted for the run in Tucson at the Fox, Tucson, by Roy Drachman.

"Tell Us What You Did"

## Columnist Plants Contest On "You Only Live Once"

Through tieup arranged by Charlie Winchell, Minnesota Amusement Co., Minneapolis for "You Only Live Once," popular newspaper columnist ran a 10-day contest asking his readers to submit 200-word reviews. Five best written by men received Lektro-Shave razors and five best from women were given lighters, runnersup got autographed photos of Fonda and Sidney. All winners were guests of columnist at leading restaurant.



Mayor Ostby with Winning Skaters



Di Pesa - Longo "Pennies" Window



Binstock's "Rainbow" Street Bally



Moule's "Love on the Run" Front

Local gas and oil distributor bought three-quarter-page co-op ad as did other leading merchants and *Journal* and *Star* both ran daily classified ad tieups several days in advance. The *Tribune* carried a liberal fashion display featuring Sylvia Sidney and for street bally armored truck was bannered and covered main thoroughfares.

## Mayor Writes Norwegian Ad For "One in a Million"

Mayor Bryn Ostby of Superior, Wis., revealed a flair for ad-writing recently, but went the ad men one better by writing it in Norwegian for Gus Carlson's "One in a Million" opening at the Peoples Theatre there. Hizonner hails from the same city in Norway as Sonja Henie and also presented prizes to winners in citywide figure skating contest (see photo).

Gus tied up skating rink, well known figure skaters attended, acting as judges and first place girl and boy winner were presented with pair of skates autographed by the star. Guest tickets went to runners-up, and congratulatory wires were sent to all by Sonja. Through tieup with recreational director, permission was granted to tack double window cards at all municipal skating rinks and snow drift cards were planted about town.

"Tell Us What You Did"

## Hearts Hung from Marquee Sell "Love on the Run"

Ernie Moule, Capitol Theatre, Brantford, Ont., Canada, for "Love on the Run" used the rear page of his theatre herald to put over a suggested valentine party in connection with the showing. Copy read "arrange your valentine party to see," etc., cut of red heart carried title and cast. Accompanying photo shows how Ernie dressed his front with cutout hearts hanging under marquee, each containing a letter spelling out the title.

For "The Plainsman" large cutouts of Gary Cooper and Jean Arthur were planted atop marquee and heralds showing scenes from the picture were distributed broadcast.

"Tell Us What You Did"

## Radio Announcer Aids Linn

Byron Linn, Capitol Theatre, Scranton, Pa., for "You Only Live Once" promoted roving radio announcer who asked the question, "What do you demand of Life," and reports the public response excellent. Linn further concentrated upon his front using banners, cutouts, tinted figures and special marquee design and radio and commercial tieups featured the song, "A Thousand Dreams of You."

"Tell Us What You Did"

## Pincus Gets Daily Broadcast

Charlie Pincus, Capitol Theatre in Salt Lake City, Utah, made a tieup with radio station KSL whereby he secured 10 minute daily broadcasts plugging his screen attractions. In return Pincus gives station title on screen suggesting that fans listen to that radio program. Time is every day except Sunday and reporter known as Bob Edwards gets in picture and theatre plug on each broadcast.

"Tell Us What You Did"

## Publishes "Plainsman" Paper

On one side of a sheet, nine by 12, Tom Edwards printed a special issue headed "A Plain Paper for Plain People About the Plainsman" for the date on that picture at the Ozark, Eldon, Mo. Edwards described stories included interesting local angles tied into the date and added his personal endorsement, among other items.



# WILSON DETAILS ARRANGEMENTS FOR FOURTH ANNUAL ROSE SHOW

## Canadian Manager Describes Progress of Fifth Year Tiein With Seedsmen; \$150 Prize to Be Given Again This Year

Started in 1933 as a purely institutional advertising medium and growing into a strong boxoffice attraction for the Capitol Theatre, Edmonton, Alberta, Can., the annual Rose campaign and Show inaugurated by Manager Walter Wilson this year promises to break all previous records for entries at the show and rose bushes sold through the tieup. Increased theatre receipts are traced to the campaign and the Show, held at the theatre during the first week in August, plays to turn away business.

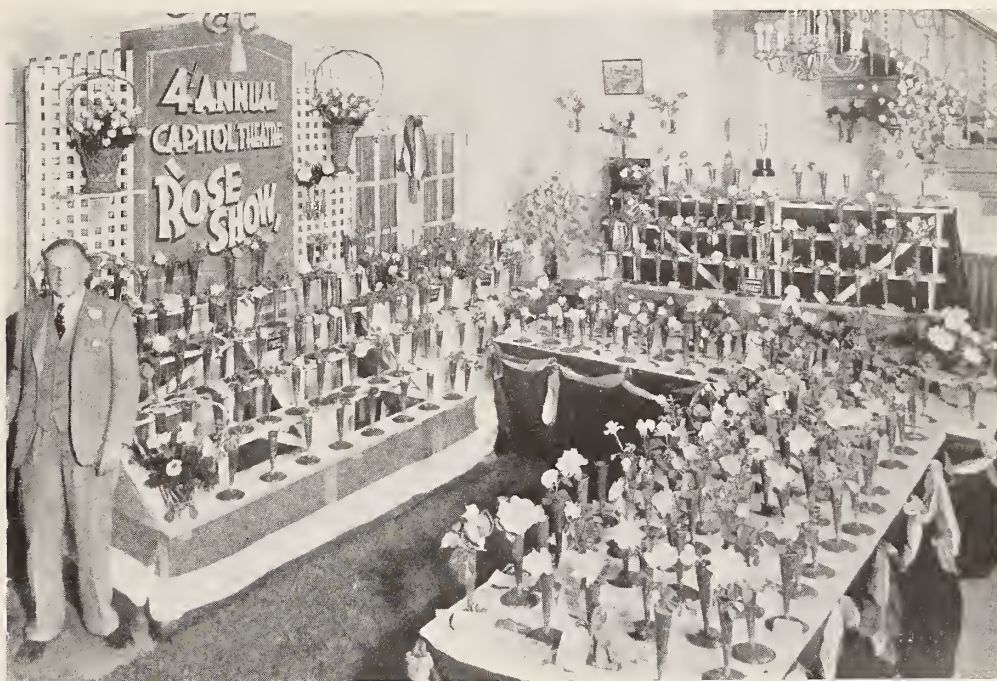
As in previous years, Pike & Co., leading seedsmen cooperating with Wilson, for the current year, have issued a special 12-page two-color booklet, copy on front cover reading: "Make Edmonton the Rose City. Sponsored by the Capitol Theatre," etc. Inside front cover carries drawing of the theatre and also illustrated is the 1936 show in the theatre lobby, the same photo reproduced on this page. The next page carries details on how to secure a rose bush for planting at the special tiein price and there is also a coupon to be filled in. Other information on flower raising is included and the back cover given over to a strong plug for the annual show at the Capitol.

Wilson reports that there are 10,000 of these booklets now being distributed and that those interested are required to get them at the theatre, the only point of distribution. Booklets are obtained inside the house only, which necessitates paying the regular admission. Booklets are given only to those who request them personally, with the exception of those mailed in answer to requests from country radio listeners on the theatre's weekly broadcast. The rose campaign is plugged on the program regularly with longer talks started two months before planting time.

"Tell Us What You Did"



"THIN" EXPLOITATION. Patrons of Loew's Paradise, Bronx, were much amused when they spotted Perry Spencer's and Jerry DeRosa's pump planted in lobby for advance exploitation on "The Thin Man".



WALTER WILSON AND ROSE SHOW IN CAPITOL THEATRE LOBBY

As a result of the intensive publicity and growing popularity of the annual Show, Walter reports over 30,000 rose bushes to be planted this year in Edmonton alone and over 600 applications for booklets before they were planted. Bushes are bought early in the season for delivery in the Spring.

In 1936, over \$150 in prizes were offered, which again is to be featured. These prizes are obtained from cooperating merchants in addition to the Perpetual Challenge Cup, donated by the Edmonton *Bulletin*, for the best rose bloom in the show. Winner receives miniature of cup plus cash prize. No entry fee is required, entry blanks are furnished and the contests divided in two classes; novice for those who have never won a prize in a flower show, and open class for those who have. There are nine prizes in the novice class and 18 in the open plus of course the cup for best bloom. Prizes are displayed at the theatre and presented from the stage to winners.

Wilson writes he will be pleased to mail copies of his rose booklet to interested theatremen. He also stresses the necessity of securing the cooperation of capable seedsmen or nurserymen as the distribution of the rose bushes requires skilled handling.

"Tell Us What You Did"

## Burge's Safety Week

C. C. Burge, Midwest Theatre, Oklahoma City, Okla., for "You Only Live Once" staged a safety week with the Mayor and safety council issuing a proclamation. Stickers and window cards were distributed and Burge also arranged for newspaper editorials, radio announcements and cooperative ads. Parade of city officials was also held headed by the high school band.

## "Three Smart Girls" Grab Dance Hall Announcements

Leading dance hall of York, Pa., tied up with Jules B. Reisman, Manager Capitol Theatre, on "Three Smart Girls" by broadcasting announcements over its P. A. system between dances. Special arrangements of numbers from the picture were played by the band leader. Jules also succeeded in getting a large department store to tie in with the picture by distributing heralds which linked Deanna Durbin's radio personality with the Dictograph Silent Radio. Store window and counter displays strengthened the tie-up. For street ballyhoo, Jules used a truck plastered with six sheets.

"Tell Us What You Did"

## Scouts Aid on "Plainsman"

Frank Boucher, Metropolitan Theatre, Baltimore, Md., for the "Plainsman" secured cooperation of Commissioner Poss, who posed at theatre with Indian chief in connection with local boy scout tieup. All scout masters were contacted instructing them to call attention of their troops to the showing and the central district scout troops erected a model and attractive display in the lobby of the theatre.

"Tell Us What You Did"

<b>HAVE YOU A CHANGE IN POLICY?</b>	<b>HAVE YOU A MESSAGE TO TELL?</b>
<p>Have you something special you want to tell your patrons about on the screen?</p>	
<p>Filmack will make your trailer just a little better than you expect it to be.</p>	
<p>Speed plus Quality is Our Motto</p>	<p>Try Us On Your Next Order!</p>
<p><b>FILMACK</b> 843 SOUTH WADASH</p>	<p><b>TRAILER CO.</b> CHICAGO, ILLINOIS</p>



# THEATREMEN REPORT

## MORE SPRING IDEAS

### Round Tablers Give Details of Campaigns Arranged to Build April, May Grosses

Now that the Easter style shows are out of the way and the Egg Hunts put over with their usual success, members are looking forward to ideas for April and May business. Among the suggestions forwarded, Guy Martin, of South Bend, fancies a Community Month that can be adapted to this time of the year. Included in this would be a series of single or double page co-ops with participating merchants who would hold special sales on different days with theatre tying in on contests, etc. Martin also suggests a sundown parade to be led by high school band which would wind up at the theatre previous to first night show. Mayor and other local names would be on hand in the lobby to inaugurate the Month with fitting ceremonies. Parade would include decorated autos, floats, etc., for prizes.

Guy also favors what he terms a "Radio Championship Contest" put over previously for good returns. Three classes are eligible, band and orchestra, units of three or four performers, and soloists. Newspaper ties in to run coupon for entrants who do their stuff from the stage set as a broadcasting studio. Arrangements were made for recordings on a royalty basis for the winners and personal appearances also scheduled.

In Holdenville, Okla, Dave Dallas has recently put over an old time minstrel show for local charity fund, sponsored by Kiwanis, of which Dallas is a member. The Mayor appeared as end man and other local prominents took leading parts. Also set

by Dave for May, is a "Splash Week" to inaugurate Holdenville's new \$37,000 swimming pool. Plans are set for week before opening to put on beach fashion show at the Grand Theatre which is to be followed with a tiny tot fashion revue for youngsters up to five years of age. Selection of a "Queen" for the opening is scheduled, to be crowned on the stage in connection with show. For Mothers' Day, Dallas has arranged for florist to give roses to all mothers attending the matinee between one and two o'clock.

In the Washington Warner Bros. Washington zone, ad head Frank La Falce has released a Mothers' Day campaign that covers many angles, including tie-in with florist to distribute complimentary flowers. Large basket of flowers in the lobby is also suggested with copy to the effect that the theatre is joining in the national tribute to the mothers of America. Tie-in with Western Union of Postal is also favored. In cities where equipment is available, La Falce suggests setting up automatic unit in lobby with operator typing Mothers' Day messages.

Last year a "Mothers' Week" was put on ahead that covered welcome trailer to mothers, lobby card of welcome and displays of flowers. Co-op pages were put on with florists, candy dealers, etc., and programs carried special cover and copy. Mothers over 60 were admitted free and prizes awarded oldest mother attending matinees during the "Week," oldest grandmother, grandmother with the largest number of children. Inmates at old ladies' home were invited to theatre, as were mothers of largest families.

"Tell Us What You Did"

### Feltus' "Perfect" Premiere

For the premiere of "Practically Perfect," the first Educational comedy made with the Sisters of the Skillet, Roy Feltus of the Princess Theatre in Bloomington, Ind., cashed in on some extra publicity, playing up the fact that Ed East of the "sisters" team is a native of Bloomington. Papers carried stories, columnists gave the picture write-ups and front of theatre carried blow-up of the star.



ILLUMINATED SHIRT FRONT. For "History Is Made At Night" at the Olympia, Miami, Fla., Al Weiss planted this top hat bally in lobby with copy on shirt front illuminated by hidden battery.

### Little Theatre Group Presents at Beacon

Lou Hart, Beacon Theatre, Port Washington, L. I., is making an interesting experiment with the Great Neck Players, the Playmakers of Oyster Bay, the Great Neck Women's Club and the Play Troupe of Port Washington competing in a one-act play given at his theatre.

It was felt that perhaps a wide interest could be developed if a definitely larger audience were given the opportunity to see some of the Little Theatre work done in a legitimate house. To this end an agreement was made between Lou and the group whereby a series of these one-act plays would be presented in addition to the show.

(Below) Night shot of "The Good Earth" premiere at the Cathay Circle, Hollywood, showing some of the colorful properties used in the filming of the picture. Entire scheme of decoration was in keeping with feature's background with special floodlights used to illuminate the displays.



(Below) Paramount Zukor Silver Jubilee animated display at the Madison, Peoria, Ill., reported by Leonard C. Worley, Great States city manager, and constructed by "Dusty" Rhodes, of the art department. As the lights go on and off, turning arrow stops at each picture title for a few moments.



# FRONTS AND STUNTS FROM OVERSEAS



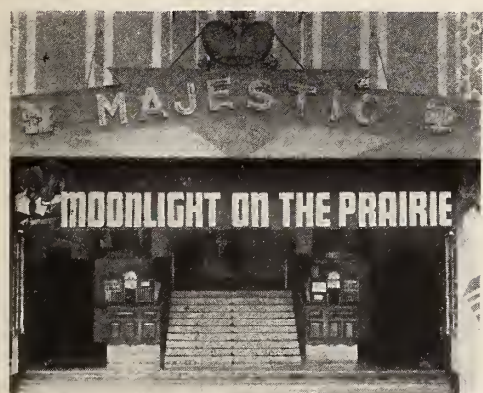
Illuminated "Bengal Lancer" Front in Rome

(Left) Spectacular front and lighting of Paramount's "Lives of a Bengal Lancer" at the Corso Cinema Teatro, Rome, Italy, called one of the finest displays ever used on the Continent. Giant cutout head of Cooper bordered one side, with full-figure cutouts of Cromwell and Tone on other. Display was forwarded by MR. ABOAF, Paramount Italy general manager.

(Right) Reported to have caused a bit of a sensation was this mounted cowboy, riding the streets of Oslo, Norway, on behalf of the local date on Paramount's "Texas Ranger". Credit for the stunt belongs to ERLING ERIKSEN, who is Paramount's manager for Norway.



Cowboy "Texas Ranger" Bally in Oslo



Front on "Prairie" in China

(Left) Front of the Majestic Theatre, Kooloom, China, on "Moonlight on the Prairie", as arranged by Manager C. GOLDIN, who recently took over the management of the house. Note two boxoffices at foot of stairs. Goldin has arranged for the best local shops to carry window cards on all attractions.

(Right) How handbills are distributed via ox cart in Malacca, Straits Settlement, is illustrated by this bally on Warners' "Stage Struck", in front of the Capital Theatre, in the place where the canes come from. R. D. SPIERMAN, Warner Bros. Singapore manager, forwards the photo.



Distributing Handbills in Malacca Via Oxcart



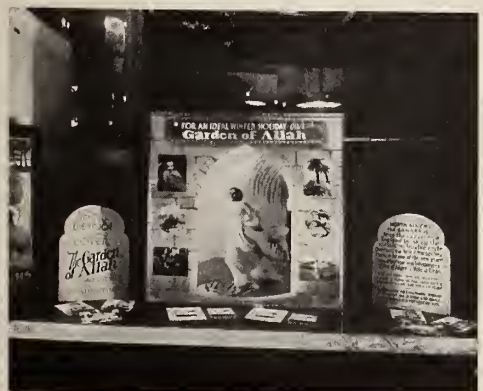
Castle Front on "Mary" in Lausanne

(Left) An interesting atmospheric front for RKO Radio's "Mary of Scotland", at the Metropole Theatre, in Lausanne, Switzerland, where the picture was titled "Mary Stuart". Arranged by WILLIAM ANDRIST, of Films Parlant, S.A., the display featured enlargements of the stars and castle gate.

(Right) Some of the decorations on RKO Radio's "Swingtime" at the Palladium and Capitol Theatres, in Malmo, Sweden. Effective arrangements of displays was combined with moving colored lights to illuminate the cutout figures. Credited is GUSTAF LOFBERG, manager.



Lobby Displays for "Swing Time" in Malmo



London Window Tien on "Allah"

(Left) For date on United Artists' "Garden of Allah" at the Leicester Square Theatre, London, publicity chief EDMUND QUARRY made national tiein with French Lines to publicize trips to North Africa, scene of the story. Steamship company devoted main window to the tiein.

(Right) Effective job of transforming front of the Encanto Theatre, Havana, Cuba, was effected by manager ERNESTO P. SMITH, for the date on Warners' "Charge of the Light Brigade". The fort atmosphere was carried out artistically with guns mounted at sides and iron gate.



Fort Effect for "Brigade" in Havana



# YOU ARE INVITED TO JOIN UP

## NORMAN STANCLIFFE

is the manager and licensee of the Casino Theatre, Liverpool, England, and was chief examiner at the Manchester School of technology during the war. After his discharge Stancliffe brought out seven new inventions pertaining to projection and electrical trades, and is working on something else now. All your brother managers are interested in the campaign of overseas showmen, so please be sure to let us hear from you.



## H. ARTHUR LEATHERMAN

in Norman, Okla., manages the Oklahoma and Campus Theatres and says he started at the age of ten rewinding in the silent booth for a pass to the show. Later Arthur took a job as projectionist and stayed at that until 1931, when he quit and opened the Gem Theatre in Fulton, Mo., for himself, then sold it to the Dubinsky circuit and traveled around until he reached Norman and assumed his present connection.



## FRANK AUSTIN

manages the Warner Ritz in New Kensington, Penn., and says he doesn't feel like a stranger to us because he has been assistant to Ken Grimes at the Warner in Morgantown, W. Va., for the past six years and was there when they won a Quigley Award in 1934. Well, now that you are actually "in," Ken, we are going to count on hearing from you at not too infrequent intervals so get busy and drop us a line.



## N. R. HAMBLIN

manages the Royal Theatre, Versailles, Mo. Theatre belongs to a chain owned by J. T. Ghosen, Sedalia, Mo. Hamblin is the first from his city to sign on the dotted line so we are depending on you to keep us posted on what's there. Can we be sure of hearing from you?



## MORTY LIGHTSTONE

is the district manager for the Silver Circuit, New York City, taking care of the Edison, Dyckman, Sutter and Bell Theatres. In addition to the above, Morty is assistant booker for the houses, having started in as part time usher in the Sutton Cinema, from that was advanced to chief of staff and then promoted to relief manager for the circuit and then manager of the Sutton before assuming his present duties.



## EARL FOREMAN

is the assistant manager of the City Hall Theatre, New York City, and started in radio work in Harrisburg, Pa., his home town, writing scripts and comedy skits for Station WHP-CBS. Staged semi-professional shows around there and four years ago came to New York to work for Ned Wayburn. Thence to his present job and Earl says he is now studying advertising and publicity at Columbia University in addition to his job.

## THE BUREAU OF MISSING PERSONS

*For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:*

Leo LaFontaine	Samuel Leffler
Thomas Lagaries	Milton Leiber
Clinton Lake	Stockton Leigh
George W. Lake	William Lemke
Harry Landau	Dick Lender
Jim Landers	J. Raymond LeStrange
George Landy	W. H. LeValley
Ben Lanes	Lew Levey
S. Lappin	Irving Levine
Jack LaReaux	M. J. Levinson
Miss Jean LaRoe	Sol J. LeVoy
Sidney Larschan	Bert Levy
Leslie F. Larsen	Charles A. Lewis
Gene Lashley	Herbert Lewis
Lawrence Lasky	Norman Lewis
Garry Lassman	Earl M. Lewy
Jerry Lasswell	L. Lidman
Frederick H. Laurans	C. R. Linbald
P. J. Lavia	F. W. Linehan
A. H. Lawter	Charles Litt
Jerome M. Layton	Frank B. Lockwood
Barnett Lazarus	Arthur Loewy
Earl T. Leaper	Samuel J. London
Byron Lee	Fred Loomer
George W. Leech	Harry Losh

## Birthday Greetings

Jack E. Austin	Raymond A. Kinery
Antonio Balducci	Thomas K. Kraft
Edward A. Bazaras	Karl Kruger
Jack T. Beachler	George W. Lake
A. Birk Binnard	Robert L. Lippert
Thomas J. Bogan	J. Howell Luter
Frank E. Bogg	John G. McGee
Sidney L. Bowden	Sam Mandelbloom
Charlie Brennan	A. J. Matthews
Larry J. Carkey	George May, Jr.
H. Cavanaugh	Harold P. Midgley
Nathan Cohen	George G. Miller
David Dallas	Fred Montgomery
Edward J. DeCosmo	Bob Murray
John M. Divney	E. P. Nelson
Glen Downing	L. Novy
Lorn K. Dunham	Fred Perry
Ira E. Epstein	Ed Perruzzi
Art K. Farrell	C. Clifford Reed
George Fishman	Harry A. Salisbury
Walter Fooley	Erb Samphya
Emanuel Friedman	I. J. Segall
Sidney J. Gates	J. R. Smith
Abraham A. Goldstein	George Sofia
George A. Gookin	Henry Spiegel
Max R. Griffin	Henry A. Steibing
Charles B. Hann, Jr.	E. W. Thomas
George Heeley, Jr.	N. L. Tower
Bert Henson	J. H. Voerster
Raymond L. Jones	Lou Wasserman
Ross A. Jones	Sam J. Wheeler
J. J. Kalix	Dave Williams
Dick Kemper	Leonard Workman

## NATHAN WISE

is the publicity director of the RKO Theatres in Dayton, Ohio, having started as usher in the Fox, Detroit, in 1930. In six weeks was moved up to assistant advertising and publicity director of the same theatre and held this post for three years before being transferred to the RKO Downtown. Wise remained there when RKO pooled with Fox interests and after a year went to Dayton to handle publicity for the RKO Keith, Colonial and State and has been in his present job for the past three years.



## RUSS MCKIBBON

manages the Strand Theatre in Hamilton, Canada, for Famous Players Canadian. Russ started in showbusiness in 1927 as usher at the Runnymede in Toronto, then went to the home office as clerk and in 1930 became treasurer of the Uptown under Jack Arthur. From there to the Capitol as assistant, then ten weeks at the Tivoli until he was promoted as manager to take over the Strand.



## G. W. ECKERD, 3RD

in New Bloomfield, Pa., manages the Perry Theatre and was practically born and brought up in showbusiness, his father having operated the Motionette Theatre for twenty years. Eckerd is the first member to join from New Bloomfield and we are going to depend on him to keep us posted on what's going on thereabouts.



## JIMMIE L. REDMOND

is the advertising and publicity manager of the Bonham and Majestic Theatres, Fairbury, Neb. Jim started in the pit orchestra, was a "bill peddler," then usher, assisted in the advertising, doorman and up to his present job. The only two circuits he has worked for are the Hostettler and Tri-States.



## LARRY LEVY

is the assistant manager of Skouras' Granada, and Corona, L. I., having started as usher at the Colonial, Allentown, Pa., then in the same capacity with Loew's Orpheum, N. Y. Advanced to advertising and publicity man and left to take a job with Springer-Brandt as assistant manager, and from there to his present job.



## KEN PRICKETT

is the manager of Schine's Bucyrus Theatre, Bucyrus, Ohio, and his first actual experience in showbusiness was at a plant in a box with an act on the old Keith-Orpheum time, then went with an act around Chicago and next promoted a semi-pro baseball and football team in Northern Ohio. After duty in the Army Ken re-entered showbusiness, taking on first publicity for Fayette Theatre, Fayette, Ohio, and then complete management. Upon sale of the house, became affiliated with the Schine Circuit and arrived in Bucyrus last year where he is comfortably situated.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

## AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Born to Fight.....	Frankie Darro-Jack La Rue.....	Nov. 3†			
Devil Diamond, The.....	Kane Richmond-June Gale.....	Jan. 15, '37†			
Galloping Dynamite.....	Kermit Maynard-Ariane Allen.....	Dec. 30†			
Headline Crasher.....	Frankie Darro-Kane Richmond.....	Dec. 25†			
Phantom Patrol.....	Kermit Maynard-Joan Barclay.....	Oct. 30†			
Racing Blood.....	Frankie Darro-Kane Richmond.....	Nov. 15†			
Valley of Terror.....	Kermit Maynard-Harley Wood.....	Jan. 20, '37†			
Wildcat Trooper.....	Kermit Maynard-H. Bosworth.....	Oct. 16†			
Wild Horse Roundup.....	Kermit Maynard-Dickie Jones.....	Nov. 20†			
With Love and Kisses.....	Pinky Tomlin-Toby Wing.....	Dec. 20†			

### Coming

Sing While You're Able.....	Pinky Tomlin.....	Mar. 20, '37†			
Tough to Handle.....	Frankie Darro-Kane Richmond.....	Mar. 24, '37†			

## BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Phantom of Sante Fe, The.....	Nina Quartaro-Norman Kerry.....	Jan. 1, '37†			
(all color)					
Tundra (G).....	Del Cambre.....	Sept. 15†	78	Aug. 29	

### Coming

White Glove, The.....		May 1, '37†			
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## CELEBRITY

### Coming

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
For Love of You.....	F. Foresta-Riscoe and Wayne.....		60		
Kiss Me Goodbye.....	M. Schnelder-Riscoe and Wayne.....		62		

## CHESTERFIELD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Below the Deadline.....	Cecilia Parker-Russell Hopton.....	June 1	64		
House of Secrets.....	Leslie Fenton-Muriel Evans.....	Oct. 26†	67		
(See "In the Cutting Room," Nov. 7.)					
Lady Luck.....	Patricia Farr-Wm. Bakewell.....	July 6	66		
Missing Girls (G).....	Roger Pryor-Sydney Blackmer.....	Sept. 10†	66	Oct. 10	
Red Lights Ahead.....	Andy Clyde-Luella Gleason.....	Dec. 29†			

### Coming

Light Fingered Ladies.....					
Policewoman.....					

## COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Adventure in Manhattan (G).....	Jean Arthur-Joel McCrea.....	Oct. 8†	73	Oct. 31	
Alibi for Murder (G).....	M. Churchill-Wm. Gargan.....	Sept. 23†	60	Oct. 24	
And So They Were Married (G).....	Mary Astor-Melvyn Douglas.....	May 10	75	Apr. 18	
Avenging Waters.....	Ken Maynard-Beth Marlon.....		56		
My Beloved Vagabond, The (G).....	Maurice Chevalier.....	Dec. 14†	80	Sept. 26	
Blackmaller.....	William Gargan-Florence Rice.....	July 19	66		
(See "In the Cutting Room," Mar. 28.)					
Code of the Range.....	Charles Starrett-Mary Blake.....	Oct. 9†	55		
Come Closer, Folks.....	James Dunn-Marian Marsh.....	Nov. 7†	61		
Counterfeit.....	Chester Morris-Margot Graham.....	June 12	74		
(See "Queer Money," "In the Cutting Room," May 2.)					
Counterfeit Lady (G).....	Ralph Bellamy-Joan Perry.....	Dec. 31†	60	Jan. 23, '37	
Cowboy Star, The.....	Charles Starrett-Iris Shunn.....	Nov. 20†	56		
(See "In the Cutting Room," Oct. 10.)					
Craig's Wife (G).....	John Boles-Rosalind Russell.....	Oct. 1†	75	Sept. 19	
Devil's Playground (A).....	Dolores Del Rio-Richard Dix.....	Jan. 24, '37†	74	Feb. 27, '37	
Devil Squadron (G).....	Richard Dix-Karen Morley.....	May 1	80	May 16	
Dodge City Trail.....	Chas. Starrett-Marion Weldon.....	Feb. 5, '37†	72		
End of the Trail (G).....	Jack Holt-Louise Henry.....	Sept. 18†	72	Nov. 21	
Final Hour, The.....	M. Churchill-Ralph Bellamy.....	June 30	58		
Find the Witness (G).....	Rosalind Kelth-Chas. Quigley.....	Jan. 8, '37†	57	Mar. 6, '37	
Fugitive Sheriff, The (G).....	Ken Maynard-Beth Marlon.....	June 1	58	Oct. 24	
Killer at Large (G).....	Mary Brian-Russell Hardie.....	Oct. 1	58	Nov. 7	
King Steps Out, The (G).....	Grace Moore-Franchot Tone.....	May 28	86	May 23	
(Exploitation: July 25, p. 81.)					
Lady from Nowhere.....	Mary Astor-Charles Quigley.....	Nov. 21†	60		
Law of the Ranger.....	Bob Allen.....	Feb. 26, '37†	57		
Legion of Terror (G).....	Marguerite Churchill-B. Cabot.....	Nov. 1†	80	Nov. 7	
Let's Get Married.....	Ralph Bellamy-Ida Lupino.....	Mar. 25, '37†			
(See "Weather or No," "In the Cutting Room," Jan. 16, '37.)					
Man Who Lived Twice, The (G).....	Isabel Jewell-Ralph Bellamy.....	Sept. 25†	73	Oct. 24	
Meet Nero Wolfe (G).....	Edward Arnold-Lionel Stander.....	Aug. 1	72	July 23	
(Exploitation: Oct. 3, p. 81.)					
Mine With the Iron Door, The (G).....	Richard Arlen-Cecilia Parker.....	May 6	66	Apr. 25	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
More Than a Secretary (G).....	Jean Arthur-George Brent.....	Dec. 24†	77	Dec. 28	
Mr. Deeds Goes to Town (G).....	Gary Cooper-Jean Arthur.....	Apr. 12	118	Apr. 25	
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)					
North of Nome (G).....	Jack Holt-Evelyn Venable.....	Nov. 14†	63	Oct. 31	
Parole Racket.....	Paul Kelly-Rosalind Kelth.....	Mar. 4, '37†			
(See "Freedom for Sale," "In the Cutting Room," Jan. 16, '37.)					
Pennies from Heaven (G).....	Bing Crosby-Madge Evans.....	Nov. 25†	83	Dec. 18	
(Exploitation: Dec. 5, p. 79; Feb. 6, '37, p. 72.)					
Pride of the Marines.....	Charles Bickford-Florence Rice.....	Apr. 2	66		
Ranger Courage.....	Bob Allen-Martha Tibbets.....	Oct. 30†	58		
Rio Grande Ranger.....	Bob Allen-Iris Meredith.....	Dec. 11†	54		
(See "In the Cutting Room," Nov. 7.)					
Secret Patrol (G).....	Charles Starrett-Finis Barton.....	May 20	60	Aug. 22	
Shakedown (G).....	Lew Ayres-Joan Perry.....	July 17	57	Sept. 12	
Stampede.....	Charles Starrett-Finis Barton.....	June 8	56		
Theodora Goes Wild (G).....	Irene Dunne-Melvyn Douglas.....	Nov. 12†	95	Nov. 14	
(Exploitation: Jan. 23, '37, p. 81.)					
They Met in a Taxi (G).....	Chester Morris-Fay Wray.....	Sept. 1	70	Aug. 8	
Trapped.....	Charles Starrett-Peggy Stratford.....	Mar. 5, '37†			
Trooped by Television (G).....	Lyle Talbot-Mary Astor.....	June 15	65	Aug. 8	
Trouble in Morocco (G).....	Jack Holt-Mae Clarke.....	Mar. 22, '37†	*62	Mar. 20, '37	
Tugboat Princess.....	Walter C. Kelly-Edith Fellows.....	Oct. 15†	69		
Two Fisted Gentleman.....	James Dunn-June Clayworth.....	Aug. 15	63		
(See "The Fighter," "In the Cutting Room," July 4.)					
Unknown Ranger, The.....	Robert Allen-Martha Tibbets.....	Sept. 15†	58		
Westbound Mail.....	Chas. Starrett-Rosalind Kelth.....	Jan. 22, '37†	54		
When You're in Love (G).....	Grace Moore-Cary Grant.....	Feb. 27, '37†	104	Feb. 20, '37	
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17, '37†	68	Feb. 13, '37	
Women of Glamour (G).....	Melvyn Douglas-Virginia Bruce.....	Jan. 28, '37†	72	Mar. 20, '37	
(Exploitation: Feb. 27, '37, p. 81.)					

### Coming

Awful Truth, The.....	Irene Dunne.....				
Devil is Driving, The.....	Richard Dix-Joan Perry.....				
(See "In the Cutting Room," Feb. 27, '37.)					
Honeymoon Pilot.....	Rosalind Kelth-Chas. Quigley.....	Apr. 30, '37†			
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21, '37†	*65	Feb. 27, '37	
League of Frightened Men.....	Walter Connolly-Irene Hervey.....				
(See "In the Cutting Room," Mar. 20, '37.)					
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....		*130	Feb. 27, '37	
(Exploitation: Sept. 5, p. 75; Mar. 6, '37, p. 89.)					
Motor Madness.....	Rosalind Kelth-Alan Brook.....	Apr. 5, '37†			
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
Racketeers in Exile.....	George Bancroft-Evelyn Venable.....	Mar. 30, '37†			
Right Guy.....	Paul Kelly-Jacqueline Wells.....				
Sound of Your Voice.....	Grace Moore.....				
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	Apr. 15, '37†			
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Thunder in the City (G).....	Edw. G. Robinson-Lull Deste.....	Apr. 25, '37†	76	Feb. 13, '37	
(See "In the Cutting Room," Feb. 20, '37.)					
Two Gun Law.....	Chas. Starrett-Peggy Stratford.....	Apr. 7, '37†			
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....				

## CRESCENT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Battle of Greed (G).....	Tom Keene-Gwynne Shipman.....	Jan. 18, '37†	*60	Jan. 9, '37	
Glory Trail, The (G).....	Tom Keene-Joan Barclay.....	Sept. 15†	65	July 18	
Old Louisiana (G).....	Tom Keene-Rita Cansino.....	Mar. 1, '37†	*60	Mar. 20, '37	
Rebellion (G).....	Tom Keene-Rita Cansino.....	Oct. 27†	60	Oct. 17	

### Coming

Common Ground.....	Tom Keene.....	May 12, '37†			
Drums of Destiny.....	Tom Keene.....	June 12, '37†			
South of Sonora.....	Tom Keene.....	Apr. 12, '37†			
Star of Empire.....	Tom Keene.....	July 8, '37†			

## DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Be Good Unto Death.....	Laci Devenyi.....	Sept. 10†	80		
Blue Danube Romance.....	Zita Perczell.....	Jan. 20, '37†	85		
Car of Dreams.....	Torzs-Pereell.....	Oct. 10†	90		
Don't Cry Mother.....	Eva Rutkay.....	Aug. 25†	78		
Dreams of Love (English Titles).....	Frank Taray.....	Jan. 3, '37†	103		
Friendly Expression.....	Radey-Szoke.....	Nov. 1†	65		
Hungarian Village.....	Travelogue.....	Dec. 25†	20		
(English titles)					
Little Pastry Shop.....	Kabos-Percell.....	May 15	54		



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Man Under the Bridge	Csontos-Lazar	Nov. 15	82		
March Tales	Tucay-Kabos	July 15	88		
New Landlord, The	Csontos-Egry	Aug. 20	98		
Salary \$200 Monthly	Javor-Fulop	Dec. 31	82		
Son of the Steppes	Kiss-Komcar	Dec. 25	85		
Sweet Stepmother	Marla Tasnadi	Sept. 15	90		
(English titles)					
This Villa for Sale	Verobes-Csikos	June 15	80		
Three Splinters	Emille Markus-Rajnay	Dec. 1	84		

## Coming

Man of Gold	Maria Egri-F. Kiss	Apr. 12	97		92
Shepherdman in Hungary	Rado-Drosi	Apr. 12	97		95
Sister Mary	Szorenyi-Sved	Mar. 28	97		91
Storm on the Pusta	Kiss-Komcar	Apr. 5	97		78

## DuWORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Crimson Circle	Noah Beery	Jan. 1	37		
Killeu, The Killer	Technicolor	Oct. 1	60	June 1	35
Mysteries of Notre Dame		Oct. 1	58		
Nobody's Boy	Robert Lynen	Sept. 15	81		
Opera of Paris	Georges Thill	Oct. 1	50		

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Bullets or Ballots (G) 981	Edw. G. Robinson-Jean Blondell	June 8	81	May 23	
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)					
Captain's Kid, The (G) 167	Guy Kibbes-Sybil Jason	Nov. 14	72	Sept. 19	
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31	68	Oct. 3	
(Exploitation: Dec. 5, p. 79.)					
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23	
China Clipper (G) 960	Pat D'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15	
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Dec. 21, p. 76; Mar. 6, p. 37, p. 88.)					
Down the Stretch (G) 177	Patricia Ellis-Dennis Meers	Sept. 19	66	July 18	
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20	
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)					
Gold Diggers of 1937 (G) 151	Dick Powell-Jean Blondell	Dec. 26	101	Dec. 12	
(Exploitation: Jan. 2, '37, p. 100; Jan. 9, '37, p. 71; Feb. 13, '37, p. 86; Mar. 6, '37, p. 90.)					
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 8	
(Exploitation: May 18, p. 85; July 4, p. 72.)					
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20	97	Jan. 9, '37	
Guns of the Peace 960	Dick Foran-Anita Nagel	Jan. 2	56		
Hearts Divided (G) 955	Marlon Davies-Dick Powell	June 20	70	June 13	
Here Comes Carter (G) 189	Ross Alexander-Anita Nagel	Oct. 24	60	Dec. 12	
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20	97	Mar. 8, '37	
Law In Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 18	58	Apr. 19	
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30	
(Exploitation: Dec. 26, p. 70.)					
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4	
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23	97	Mar. 8, '37	
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28	97	Jan. 18, '37	
Sing Me a Love Song (G) 180	James Melton-Patricia Ellis	Jan. 9	79	Oct. 17	
(Exploitation: Dec. 26, p. 70.)					
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 2	63	Mar. 21	
Stage Struck (G) 155	Jean Blondell-Dick Powell	Sept. 12	91	Aug. 19	
(Exploitation: Sept. 5, p. 79.)					
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 8	97	Dec. 28	
Three Men on a Horse (G) 151	Frank McHugh-Jean B'ondall	Nov. 21	85	Dec. 8	
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 28, p. 70; Jan. 2, '37, p. 106; Jan. 9, '37, p. 71; Mar. 13, '37, p. 80.)					
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56		
(See "On Secret Service," "In the Cutting Room," May 18.)					
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23	
(Exploitation: Aug. 1, p. 90.)					
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8	
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 89; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9, '37, p. 64.)					

## Coming

Cherokee Strip, The	Dick Foran-Jane Bryan	May 15	97		
Draggerman Courage (G) 168	Jean Muir-Barton MacLane	May 15	97	Aug. 29	
Gentleman from Kimberley, The	Warner Baxter-Anita Louise				
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10	97	Mar. 8, '37	
Men in Exile 174	Richard Purcell-June Travis	Apr. 3	97		
(See "In the Cutting Room," Nov. 21.)					
Mountain Justice 161	Josephine Hutchinson-G. Brent	Apr. 24	97		
(See "In the Cutting Room," Oct. 31.)					
Prince and the Pauper, The 112	Mauch Twins-Errol Flynn	May 8	97		
(See "In the Cutting Room," Jan. 30, '37.)					
San Quentin	Pat D'Brien-Humphrey Bogart				
(See "In the Cutting Room," Nov. 21.)					
Slight Case of Murder, A	Edward G. Robinson				
Slim	Pat D'Brien-Henry Fonda	May 1	97		
(See "In the Cutting Room," Jan. 16, '37.)					
Story of Emile Zola, The	Paul Muni-J. Hutchinson				
Stuttering Bishop	Donald Woods-Ann Dvorak				

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Talent Scout	Donald Woods-Jeanne Madden				
That Man's Here Again 125	Mary Maguire-Tom Brown	Apr. 17	97		
(See "Love Begins," "In the Cutting Room," Jan. 23, '37.)					

## FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Astero	Miss Kyveli	Feb. 21	97		
Crustalo	Nina Afentaki	Oct. 1	95		
Eros	A. Marikes	Sept. 7	110		
Exo Fioha	B. Argyra	Sept. 20	98		
Sarcos and the Eagle	Dilympia Deos	Oct. 18	118		

## Coming

Far from the Crowd	Mary Tsaganis	Mar. 7	97		82
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## GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15	97		78
East Meets West (G) 3518	George Arliss-Lucie Mannheim	Oct. 18	74	Sept. 12	
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15	97	Dec. 9	
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1	74	Sept. 12	
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20	97	Feb. 13, '37	
(Exploitation: Feb. 27, '37, p. 84; Mar. 13, '37, p. 78.)					
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 18	
(Exploitation: Sept. 19, p. 68.)					
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1	69	Mar. 31	
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15	63	May 30	
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20	97	Nov. 28	
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6, '37, p. 86.)					
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10	
Nine Days a Queen (G) 3810	Nova Brook-Cedric Hardwicke	Sept. 1	63	May 10	
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 28, p. 10; exploitation: Oct. 3, p. 83; Jan. 2, '37, p. 108.)					
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15	97	May 18	
(Reviewed under the title, "Ourselves Alone.")					
Secret Agent (A) 3515	Madeline Carroll-Peter Lorre	June 15	83	May 28	
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15	70	July 11	
(Reviewed under the title, "Doomed Cargo.")					
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15	67	Jan. 9, '37	
Week-end Millionaire (G) 3816	Buddy Rogers-Mary Brian	Nov. 20	64	Apr. 4	
(Reviewed under the title, "Once in a Million.")					
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12	97	Jan. 2, '37	
(Reviewed under the title, "Sabotage.")					
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1	97	Feb. 20, '37	
(Reviewed under the title, "O. H. M. S.")					

## Coming

Gangway	Jessie Matthews				
King Solomon's Mines 3818	Roland Young-Cedric Hardwicke	Apr. 15	97		
Non Stop New York	Anna Lee-Oscar Homolka				
Silent Barriers (G) 3808	Richard Arlen-Lilli Palmer	Apr. 1	97	Feb. 27, '37	
(See "The Great Barrier," production article, Feb. 8, '37, p. 20.)					

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30	97	Feb. 13, '37	
Captain Calamity 128	George Houston-Marian Nixon	Nov. 29	68		
Devil on Horsaback, The (G) 128	III Damita-Fred Keating	Oct. 1	70½	Oct. 9	
Girl Lovee Bay 124	Erle Linden-Cecilia Parker	Mar. 27	97		
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2	97	Dec. 19	
(Exploitation: Jan. 16, '37, p. 74; Jan. 23, '37, p. 78; Feb. 8, '37, pp. 74, 77; Feb. 20, '37, p. 85; Feb. 27, '37, p. 81.)					
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6	97	Jan. 2, '37	
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20	61	Dec. 12	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13	97		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 8	97	Aug. 28	
(Reviewed under the title, "The Amazing Quest.")					
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23	97	Feb. 20, '37	
Sins of Children (G) 119	Erle Linden-Cecilia Parker	Oct. 4	97	Sept. 19	
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)					
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22	62	Nov. 14	
Trouble in Texas (G) 148	Tex Ritter	Feb. 27	97	Mar. 13, '37	
23½ Hours Leave (G) 103	James Ellisen-Terry Walker	Mar. 21	97	Mar. 6, '37	
We're In the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16	97	Feb. 15	
(Reviewed under the title, "Rest Cure.")					
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25	81	Oct. 24	
Yellow Cargo (G) 138	Conrad Nagel-Eleanor Hunt	Nov. 8	83	Nov. 14	

## Coming

Dynamite	James Cagney				
Gold Racket, The	Conrad Nagel-Eleanor Hunt	Apr. 10	97		
Grand Canyon					
Hittin' the Trail 149	Tom Ritter-Jerry Bergh	Apr. 3	97		
Killers of the Sea 135	Capt. W. Caswell	Apr. 17	97		
Two Who Dared (A)	Henry Wilcoxon-Anna Sten	Apr. 24	97	June 6	
(Reviewed under the title "A Woman Alone.")					



## (THE RELEASE CHART--CONT'D)

## GUARANTEED

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1, '37†	15	15	
Just My Luck	Eddie Nugent-Charles Ray	June 15	15	15	
Luck of the Irish	Richard Hayward	Sept. 15†	15	15	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†	15	15	
Women in White	Molly Lamont-Lester Matthews	July 15	15	15	

## Coming

Early Bird, The	Richard Hayward				
Irish and Proud of It	Richard Hayward				

## HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10, '37†	62	Jan. 26, '35	
Fire Trap, The	Norman Foster-Evelyn Knapp	Jan. 10, '37†	58	Dec. 7, '35	
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1, '37†	65	Oct. 14, '35	
Inyaah	Borneo Expedition	Nov. 15†	70		
Rescue Squad	Ralph Forbes-Shella Terry	Feb. 10, '37†	82		
Song of the Scarlet Flower	Swedish	Sept. 1†	80		
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	82		
Uncle from America	Czech Film	Dec. 15†	90		
Voice of India	Hoefler Expedition	Nov. 1†	70		
Wanted Men	Charles Laughton-Dorothy Glab	Sept. 1†	82		
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1, '37†	85	Mar. 20, '37	

## Coming

Crime of Voodoo	Fred Washington				83
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## IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6	
High Hat	Frank Luther-Dorothy Dare	Jan. 1, '37†	90		
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1, '37†	90		
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1, '35	

## Coming

Deerslayer					
I Demand Payment	Betty Burgess-Jack LaRue				
Judgment Day					
With Pleasure, Madame	Conrad Nagel-Marta Labarr				

## INVINCIBLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66		
Easy Money (G)	Dnslow Stevens-Kay Linaker	June 10	68½	July 11	
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29	
Three of a Kind (G)	Chick Chandler-Evelyn Knapp	May 2	75	July 4	

## Coming

Borrowed Time					
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12	
(Exploitation: Jan. 9, '37, p. 71; Feb. 6, '37, p. 72; Feb. 13, '37, p. 88.)					
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5	
April Romance (G) 708	Richard Tauber	Nov. 20†	82	Feb. 13, '37	
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21	
(Exploitation: pp. 89, 93; Jan. 2, '37, p. 108; Jan. 23, '37, p. 80; Mar. 20, '37, p. 77.)					
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1, '37†	108	Dec. 10	
(See production article, Oct. 24, p. 16; exploitation: Jan. 2, '37, p. 107; Mar. 13, '37, p. 78.)					
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22, '37†	71	Feb. 8, '37	
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11	
Devil Is a Sissy, The (G) 856	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12	
(Exploitation: Oct. 17, p. 73; Dec. 28, p. 71; Jan. 2, '37, p. 100; Jan. 9, '37, p. 82.)					
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26, '37†	65	Mar. 8, '37	
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12, '37†	69	Mar. 20, '37	
Fury (G) 810	Sylvia Sydney-Spencer Tracy	June 5	94	May 30	
(Exploitation: June 20, p. 117; June 27, p. 80, 81; Sept. 5, p. 80.)					
General Spanky (G) 714	Spanky McFarland-L. Holmes	Dec. 11†	72	Oct. 31	
Gorgeous Hussy, The (G) 633	Jean Crawford-Robert Taylor	Aug. 28	105	Sept. 5	
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 78; Jan. 3, '37, p. 68.)					
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4	
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 78; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 26, p. 105; Dec. 5; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22	
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)					
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10	
Last of Mrs. Cheyne, The 719	Jean Crawford-William Powell	Feb. 19, '37†	98	Feb. 27, '37	
Labeled Lady (G) 648	Jean Harlow-William Powell	Oct. 9	98	Oct. 17	
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31	
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 2†	81	Nov. 21	
(Exploitation: Jan. 9, '37, p. 64.)					
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14	
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5, '37	65	Feb. 8, '37	
Man of the People (G) 716	Joseph Callela-Florence Rice	Jan. 29, '37†	81	Jan. 80, '37	
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 28, '37†	132	Mar. 13, '37	
(Exploitation: Feb. 27, '37, p. 85.)					
Mister Cinderella 707	Jack Haley-Betty Furness	Dec. 23†	78		
Old Huteb (G) 829	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 3	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Dur Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21	
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19, '37†	84	Mar. 20, '37	
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15	
San Francisco (G) 638	Clark Gable-J. MacDonald	June 28	111	July 4	
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)					
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18†	74	Dec. 19	
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 8	
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 10	
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)					
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11	
(Exploitation: Dec. 26, p. 70.)					
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8†	88	Nov. 7	
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16	
(Exploitation: July 18, p. 85.)					
Trouble for Two (G) 648	Robert Montgomery-R. Russell	May 29	75	May 29	
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8, '37†	72	Jan. 9, '37	
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27	
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20	

## Coming

Broadway Melody of 1937	Eleanor Powell-Robt. Taylor				
Captain Courageous 717	F. Bartholomew-Spencer Tracy	Apr. 9, '37†			
(See "In the Cutting Room," Dec. 19.)					
Day at the Races, A	Marx Brothers-Allan Jones	May 7, '37†			
(See "In the Cutting Room," Mar. 6, '37.)					
Emperor's Candlesticks	Wm. Powell-Luise Rainer				
Good Earth, The (A)	Paul Muni-Luise Rainer		138	Feb. 6, '37	
(See production article, July 11, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Marie Walewska	Greta Garbo-Charles Boyer				
Night Must Fall 727	Robt. Montgomery-R. Russell	Apr. 23, '37†			
Nobody's Baby (G)	Patsy Kelly-Robt. Armstrong	Apr. 23, '37†	65	Feb. 8, '37	
Old Soak, The 728	Wallace Beery-Lynne Carver	Apr. 30, '37†			
Parnell 722	Clark Gable-Myrna Loy				
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star	Jack Haley-Patsy Kelly				
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16, '37†	127	July 16	
(See production article, Mar. 28, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77.)					
Song of the City 724	Dean Jeffries-Margaret Lindsay	Apr. 2, '37†			
(See "In the Cutting Room," Mar. 20, '37.)					
They Gave Him a Gun	S. Tracy-G. George-F. Tone				
Way Out West (G)	Laurel and Hardy		65	Jan. 2, '37	

## PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accusing Finger (G) 3814	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 31	
Along Came Love (G) 3818	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20, '37	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13	
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30, '37, p. 84.)					
Arizona Mahoney (G) 3821	Larry Crabbe-Joe Cook	Dec. 4†	58	Feb. 20, '37	
Arizona Raiders, The (G) 3564	Larry Crabbe-Marsha Hunt	June 28	57	Oct. 17	
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10	
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)					
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25	
Borderland (G) 3668	Wm. Boyd-Jimmy Ellison	Feb. 28, '37†	82	Feb. 13, '37	
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15, '37†	65	Mar. 13, '37	
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 6	85	May 1	
(Exploitation: June 6, p. 121; July 4, p. 69.)					
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29, '37†	85	Dec. 12	
(Exploitation: Jan. 18, '37, pp. 79, 80.)					
Clarence 3632	Roscoe Karns-Charlotte Wythers	Feb. 12, '37†			
(See "In the Cutting Room," Dec. 26.)					
College Holiday (G) 3629	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26	
(Exploitation: Mar. 8, '37, pp. 88, 92.)					
Crime Nobody Saw, The	Lew Ayres-Ruth Coleman	Mar. 12, '37†			
(See "Danger, Men Working," "In the Cutting Room," Jan. 30, '37.)					
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 22, '37†	77	Jan. 30, '37	
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25	
(Exploitation: Aug. 1, p. 90.)					
Easy to Take 3817	Marsha Hunt-John Howard	Nov. 8†			
(See "In the Cutting Room," Dec. 3.)					
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	78	May 20	
Florida Special (G) 3554	Dakle-Sally Eilers	May 8	67	Apr. 26	
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2	
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 2	
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Girl of the Ozarks, The (G) 3561	Virginia Weldier-Leif Erikson	June 12	68	June 6	
Go West, Young Man (A) 3618	Mac West-Randolph Scott	Nov. 13†	80	Nov. 14	
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Heart of the West 3587	Wm. Boyd-Jimmy Ellison	July 24	78		
Her Husband Lies (A) 3636	Ricardo Cortez-Call Patrick	Mar. 19, '37†	75	Mar. 20, '37	
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29†	72	Nov. ??	
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25†	74	Nov. ??	



## (THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Hopalong Cassidy Returns (G)					
3866	William Boyd-Evelyn Brent	Oct. 23	75	Aug. 22	
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14	81	Aug. 20	
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 26	37	Feb. 29	37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27	84	Nov. 28	
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4	71	Aug. 29	
Let's Make a Million (G) 5622	Edward Everett Horton	Dec. 13	80	Feb. 27	37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19	37	Jan. 30	37
(Exploitation: Mar. 20/37, p. 76.)					
Mind Your Own Business (G)					
3625	Charles Ruggles-Alice Brady	Jan. 8	37	Dec. 19	
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5	37	Mar. 6	37
Murder with Pictures (G) 3610	Lew Ayres-Gall Patrick	Sept. 25	71	Sept. 9	
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7	63	July 26	
(Exploitation: Sept. 19, p. 65.)					
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5	37	Feb. 6	37
Palm Springs (G) 3559	Frances Langford-Smith Bellew	June 5	72	June 6	
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1	37	Nov. 28	
(Exploitation: Jan. 30/37, p. 85; Feb. 20/37, p. 82; Feb. 27/37, p. 83; Mar. 6/37, p. 91; Mar. 13/37, p. 60; Mar. 20/37, pp. 78, 82.)					
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13	
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)					
Princess Comes Across, The (G)					
3557	C. Lombard-Fred MacMurray	May 22	76	May 16	
Return of Sophie Lang, The (G)					
8566	Gertrude Michael-Ray Milland	July 3	64	June 29	
(Exploitation: Aug. 1, p. 90.)					
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25	
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 67.)					
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30	80	Oct. 24	
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21	35
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15	
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20	
Straight from the Shoulder (G)					
3605	Ralph Bellamy-Katherine Locke	Aug. 28	71	Aug. 22	
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12	37	Mar. 20	37
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28	99	Aug. 29	
(Exploitation: Sept. 5, p. 76; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16/37, p. 81.)					
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cumminge	July 17	64	July 4	
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11	61	Sept. 8	
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11	77	Jan. 2	37
Vallant Is the Word for Carrie					
(A) 3611	Gladys George-Arlene Judge	Oct. 2	109	Sept. 26	
(Exploitation: Jan. 16/37, p. 76; Feb. 13/37, p. 66.)					
Walkiki Wedding	Bing Crosby-Shirley Rose	Mar. 26	37		
(See "In the Cutting Room," Mar. 6/37.)					
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16	81	Oct. 3	
(Exploitation: Dec. 5, p. 76.)					
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18	73	Sept. 12	
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8	

## Coming

Girl from Scotland Yard	Karen Morley-Robert Baldwin	Apr. 2	37		
High, Wide and Handsome	Irene Dunne-Randolph Scott				
Hills of Old Wyoming	Wm. Boyd-Gale Sheridan	Apr. 16	37		
I Met Him in Paris	Claudette Colbert-Robt. Young				
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea	Apr. 9	37		
(See "In the Cutting Room," Feb. 27/37.)					
King of Gamblers	Lloyd Nolan-Claire Trevor	Apr. 23	37		
Make Way for Tomorrow	Beulah Bondi-Victor Moore	Apr. 30	37		
Mountain Music	Bob Burns-Martha Raye				
Souls at Sea	Gary Cooper-George Raft				
(See production article, Jan. 30/37, p. 16.)					
Turn Off the Moon	Chas. Ruggles-Eleanore Whitney				

## PURITAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6	62	Aug. 22	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 31	60	Sept. 19	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15			
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8			
Prison Shadows	Eddie Nugent-Luella Lund	June 15	76		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20	66		
Traitor, The	Tim McCoy-Frances Grant	Aug. 29			

## RAY KIRKWOOD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3	37		
El Justiciero	Ernesto Guillen	Jan. 3	37		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19	37		

## Coming

Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4	37		
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## RELIABLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ambush Valley	Bob Custer	Nov. 1	56		
Pinto Rustlers	Tom Tyler-Catherine Catter	May 14	56		
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15	56		
Santa Fe Rides	Bob Custer	Feb. 25	37		
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28	37		
Speed Reporter	Richard Talmadge-Luana Walters	May 14	56		
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6	56		

## Coming

Apache Trail	Bob Custer				
Frontier Fury	Bob Custer				
Outlaw River	Rin-Tin-Tin, Jr.				
Prairie Terror	Bob Custer				
Thundering Stampede	Bob Custer				

## REPUBLIC

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20	37	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21	61	Feb. 13	37
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16	70		
(See "In the Cutting Room," Oct. 24.)					
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18	37	71	Dec. 5
Border Phantom 6335	Bob Steele-Harley Wood	Dec. 28	58		
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21	56	Sept. 28	
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14	60		
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1	37	62	
(See "In the Cutting Room," Feb. 13/37.)					
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9	68	Oct. 31	
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25	67	July 11	
(Exploitation: Sept. 5, p. 80.)					
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5	82	Aug. 15	
(Exploitation: Nov. 7, p. 82.)					
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 22	
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)					
Gambling Terror 6324	Johnny Mack Brown-I. Meredith	Feb. 15	37	53	
Gentleman from Louisiana (G)					
3503	Eddie Quillan-Charlotte Henry	Aug. 17	68	Aug. 22	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 28	55		
Girl from Mandalay, The 5355	Kay Linaker-Conrad Nagel	Apr. 20	68		
Go-Get 'Em Haines 3549	William Boyd-Shellie Terry	June 18	60		
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19	49		
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11	
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14	68	Dec. 12	
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25	
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)					
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15	72	June 6	
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3	37	57	
House of a Thousand Candles					
(G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	69	Mar. 7	
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25	37	67	Feb. 6
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11	37	60	Jan. 18
Lawless Lend 6322	Johnny Mack Brown-L. Stanley	Nov. 23	56		
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28	58	Jan. 18	37
Mandarin Mystery, The (G)					
6031	Eddie Quillan-Charlotte Henry	Dec. 7	63	Nov. 20	
Navy Born (G) 3516	William Gargan-Claire Dodd	June 11	67	June 27	
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19	59		
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21	56		
(See "In the Cutting Room," Nov. 7.)					
Paradise Express (G)	Grant Withers-Dorothy Appleby	Feb. 22	37	58	Mar. 13
President's Mystery, The (G)					
6007	Henry Wilcoxon-Betty Furness	Oct. 8	78	Oct. 8	
Ride, Ranger, Ride 8304	Gene Autry-Smiley Burnette	Sept. 30	59		
Riders of the Whistling Skull					
6314	Bob Livingston-Ray Corrigan	Jan. 4	37	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9	53		
(See "In the Cutting Room," Nov. 7.)					
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28	37	58	
Singing Cowboy, The (G) 3572	Gene Autry-Lola Wilde	May 11	56	May 16	
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5	
Three Mesquiteers (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21	56	Sept. 12	
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Berrie	July 10	67	July 25	
Trusted Outlaw, The 6334	Bob Steele-Lola January	Feb. 1	37	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15	37	68	Feb. 6
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24	56		
(See "In the Cutting Room," Sept. 12.)					
Winds of the Wasteland 5561	John Wayne-Phyllis Fraser	July 6	53		
(See "In the Cutting Room," May 23.)					

## Coming

Bill Cracks Down 6028	Grant Withers-Beatrice Roberts	Mar. 22	37		
Cappy Ricks	Walter Brennan-Mary Brian				
Git Along Little Dogies 8307	Gene Autry-Judith Allen	Mar. 22	37		
(See "In the Cutting Room," Mar. 20/37.)					
Guns in the Dark 6326	Johnny Mack Brown	Apr. 14	37		
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	Apr. 26	37		
Hit Parade, The	Frances Langford-Phil Regan	Apr. 26	37		
It Might Happen To You	Alan Baxter-Owen Davis, Jr.				
Jim Hanvey, Detective	Gay Kibbee-Tom Brown	Apr. 5	37		
Lightnin' Crandall 6335	Bob Steele-Lola January	Mar. 24	37		
Michael O'Halloran	Wynne Gibson-Warren Hull				
Navy Blues	Mary Brian-Dick Purcell	Apr. 19	37		
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29	37		



## (THE RELEASE CHART--CONT'D)

## RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Big Game, The (G) 702.....	June Travis-Phillip Huston.....	Oct. 9	75	Oct. 3	
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 66.)					
Bride Walks Out, The (G) 531.....	Barbara Stanwyck-G. Raymond.....	July 10	80	July 11	
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)					
Bunker Bean 630.....	Owen Davis, Jr.-Louise Latimer.....	June 26	67		
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)					
China Passage 716.....	Constance Worth-V. Haworth.....	Mar. 12	37	65	
(See "In the Cutting Room," Jan. 9/37.)					
Criminal Lawyer 713.....	Lee Tracy-Margot Grahame.....	Jan. 29	37	72	
(See "In the Cutting Room," Oct. 31; exploitation: Feb. 27/37, p. 81.)					
Dancing Pirate (G) 670.....	Charles Collins-Steffi Duna.....	May 22	85	May 16	
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)					
Daniel Boone (G) 761.....	George O'Brien-Heather Angel.....	Oct. 16	77	Oct. 31	
(Exploitation: Oct. 31, p. 74.)					
Don't Tell the Wife (G) 720.....	Guy Kibbee-Una Merkel.....	Mar. 5	37	62	Feb. 27/37
Don't Turn 'Em Loose (A) 638.....	Bruce Cabot-Louise Latimer.....	Sept. 16	65	Aug. 29	
Ex-Mrs. Bradford, The (G) 626.....	William Powell-Jean Arthur.....	May 15	81	May 2	
(Exploitation: July 4, p. 68.)					
Grand Jury 633.....	Fred Stone-Louise Latimer.....	Aug. 7	61		
Last Outlaw, The (G) 629.....	Harry Carey-Hoot Gibson.....	June 19	70	May 30	
Let's Sing Again (G) 646.....	Bobby Breen-Henry Armetta.....	June 12	68	Apr. 25	
(Exploitation: Feb. 20/37, p. 80.)					
Make Way for a Lady (G) 705.....	Anne Shirley-Herbert Marshall.....	Nov. 13	65	Dec. 19	
Mary of Scotland (G) 634.....	Kath. Hepburn-Fredric March.....	Aug. 28	123	July 25	
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13/37, p. 80.)					
M'Liss (G) 632.....	Anne Shirley-John Beal.....	July 17	66	July 11	
Mummy's Boys (G) 701.....	Wheeler and Woolsey.....	Oct. 2	68	Aug. 22	
Murder on the Bridle Path (G)					
625.....	Helen Broderick-James Gleason.....	Apr. 17	66	Apr. 18	
Night Waitress (G) 711.....	Margot Grahame-Gordon Jones.....	Dec. 18	57	Jan. 2/37	
Park Avenue Logger (G) 787.....	George O'Brien-Beatrice Roberts.....	Feb. 26	37	65	Jan. 30/37
Plot Thickens, The (G) 641.....	James Gleason-Zasu Pitts.....	Dec. 11	69	Nov. 21	
Plough and the Stars, The (G)					
640.....	Barbara Stanwyck-P. Foster.....	Jan. 15	37	67	Jan. 2/37
(See production article, Aug. 22, p. 16.)					
Quality Street (G) 709.....	Kath. Hepburn-Franchot Tone.....	Mar. 26	37	84	Mar. 20/37
Racing Lady (G) 707.....	Ann Dvorak-Smith Bellew.....	Jan. 29	37	59	Dec. 12
Rainbow on the River (G) 714.....	Bobby Breen-May Robson.....	Dec. 25	88	Dec. 12	
(Exploitation: Dec. 26, p. 71.)					
Sea Devils (G) 714.....	Victor McLaglen-Preston Foster.....	Feb. 19	37	85	Feb. 20/37
Second Wife (G) 634.....	Walter Abel-Grerude Michael.....	Aug. 21	59	Aug. 22	
Smartest Girl in Town (G) 706.....	Ann Sothern-Gene Raymond.....	Nov. 27	58	Nov. 7	
Soldier and the Lady, The (A)					
717.....	Anton Walbrook-Eliz. Allan.....	Mar. 19	37	85	Feb. 27/37
(Reviewed under the title "Michael Strogoff.") (Exploitation: Mar. 13/37, p. 79.)					
Special Investigator (G) 627.....	Richard Dix-Margaret Callahan.....	May 8	61	May 2	
Swing Time (G) 637.....	Fred Astaire-Ginger Rogers.....	Sept. 4	103	Aug. 29	
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 63; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2/37, pp. 100, 106, 108; Mar. 13/37, p. 80.)					
That Girl from Paris (G) 712.....	Lily Pons-Gene Raymond.....	Jan. 22	37	105	Dec. 19
(Exploitation: Feb. 27/37, p. 84.)					
They Went to Marry (G) 715.....	Gordon Jones-Betty Furness.....	Feb. 5	37	60	Dec. 26
Two in Revolt (G) 621.....	Louise Latimer-John Arledge.....	Apr. 24	65	Apr. 2	
Walking on Air (G) 636.....	Gene Raymond-Ann Sothern.....	Sept. 11	69	Aug. 22	
Wanted: Jane Turner 643.....	Gloria Stuart-Lee Tracy.....	Dec. 4	67		
(See "General Delivery," "In the Cutting Room," Oct. 3.)					
We're on the Jury 716 (G).....	Helen Broderick-Victor Moore.....	Feb. 12	37	71	Jan. 23/37
We Who Are About to Die (G)					
639.....	Preston Foster-Ann Dvorak.....	Jan. 8	37	62	Oct. 17
Without Orders (G) 704.....	Sally Eilers-Robt. Armstrong.....	Oct. 23	64	Oct. 10	
When's Your Birthday? (G)					
770.....	Joe E. Brown-Marlan Marsh.....	Feb. 19	37	75	Feb. 20/37
Witness Chair, The (G) 626.....	Ann Harding-Walter Abel.....	Apr. 24	64	Apr. 11	
Winterseat (G) 703.....	Burgess Meredith-Margo.....	Nov. 20	77	Nov. 21	
(Exploitation: Jan. 16/37, p. 60; Jan. 30/37, p. 83; Feb. 13/37, p. 84; Feb. 27/37, p. 61.)					
Woman Rebels, A (A) 642.....	Kath. Hepburn-H. Marshall.....	Nov. 8	88	Oct. 31	

## Coming

All Is Confusion.....	Joe E. Brown-Florence Rice.....				
Borrowed Time.....	Vinton Haworth-Helen Mack.....				
(See "In the Cutting Room," Mar. 6/37.)					
Man Who Found Himself, The (G) 722.....	John Beal-Joan Fontaine.....	Apr. 2	37	65	Mar. 13/37
Outcasts of Poker Flat, The (G)					
770.....	Preston Foster-Jean Muir.....			72	Mar. 20/37
Shall We Dance 724.....	Fred Astaire-Ginger Rogers.....	Apr. 23	37		
Too Many Wives 723.....	Anne Shirley-John Morley.....	Apr. 9	37	61	
(See "Satisfaction Guaranteed," "In the Cutting Room," Feb. 20/37.)					
Toast of New York 719.....	Edward Arnold-Frances Farmer.....	May 7	37		
(See "In the Cutting Room," Feb. 27/37.)					
Woman I Love, The 721.....	Paul Muni-Miriam Hopkins.....	Apr. 16	37		
(See "Escadrille," "In the Cutting Room," Jan. 16/37.)					

## STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
August Week-End.....	Valerie Hobson.....	Grand National.....	Apr. 10	67		
Below the Deadline.....	Russell Hopton.....	Grand National.....	June 8	69		
Easy Money (G).....	Onslow Stevens.....	Grand National.....	July 10	66 1/2	July 1	
Human Adventure, The (G).....	Educational.....	W. G. Shields.....	Oct. 16	72	Oct. 10	
I Was a Captive of Nazi Germany (G).....	Isobel Steele.....	Malvina.....	Aug. 1	73	Aug. 8	

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Lady Luck.....	Wm. Bakewell.....	Grand National.....	Aug. 15			
Revolt of the Demons (G).....	Dorothy Stone.....	Grand National.....	July 20	60	July 13	
(Reviewed under the title of "Revolt of the Zombies.")						
Riding Avenger (G).....	Hoot Gibson.....	Grand National.....	June 15	57	July 18	
Ring Around the Moon (G).....	Erin O'Brien-Moore.....	Grand National.....	Dec. 15	69 1/2	Mar. 28	
Romance Rides the Range (G).....	Marion Shilling.....	Spectrum.....	Sept. 28	59	Sept. 28	
Trouble Ahead (G).....	Charles Farrell.....	Atlantic.....	Sept. 17	75	Sept. 28	

## Coming

Cavalcade of China.....	James B. Leong.....			6	ris.	
Chinese Melody.....	James B. Leong.....			6	ris.	
Devil on Earth.....	James B. Leong.....			6	ris.	
Singing Buckaroo, The.....	Fred Scott.....	Spectrum.....				
(See "In the Cutting Room," Nov. 21.)						

## SUPREME

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Brand of the Outlaws.....	Bob Steele.....	Aug. 15			
Crooked Trail, The.....	Johnny Mack Brown.....	July 25			
Everyman's Law.....	Johnny Mack Brown.....	June 10			
Last of the Warrens.....	Bob Steele.....	May 10		58	
Law Rides, The.....	Bob Steele.....	June 25			
Rogue of the Range.....	Johnny Mack Brown.....	Apr. 25		58	

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Minutes	Running Time	Reviewed
Ambassador Bill (G) 767.....	Will Rogers-M. Churchill.....	Oct. 23†	70	Oct. 24/31	
(re-issue)					
As You Like It (G) 711.....	Ellis Bergner-Laurence Olivier.....	Jan. 8, '37†	96	Sept. 19	
(See production article, June 13, p. 16; exploitation: Jan. 23/37, p. 79.)					
Back to Nature (G) 714.....	Jed Prouty-Spring Byington.....	Sept. 18†	56	Aug. 22	
Banjo On My Knee (G) 726.....	Barbara Stanwyck-Joel McCrea.....	Dec. 4†	95	Dec. 5	
(Exploitation: Feb. 13/37, p. 69.)					
Border Patrolman, The* (G) 650.....	Geo. O'Brien-Polly Ann Young.....	July 8.....	59	June 27	
Can This Be Dixie? (G) 723.....	Jane Withers-Slim Summerville.....	Nov. 13†	70	Nov. 14	
Captain January* (G) 635.....	Shirley Temple-Guy Kibbee.....	Apr. 17.....	77	Mar. 21	
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 62; Sept. 12, p. 68.)					
Career Woman (G) 728.....	Claire Trevor-Michael Whalen.....	Dec. 16†	77	Nov. 28	
Champagne Charlie 629.....	Paul Cavanagh-Helen Wood.....	May 8.....	59		
(See "In the Cutting Room," Dec. 14/35.)					
Charlie Chan at the Opera (G) 730.....	Warner Oland-Boris Karloff.....	Jan. 6, '37†	68	Nov. 28	
Charlie Chan at the Race Track* (G) 704.....	Warner Oland-Helen Wood.....	Aug. 7†	70	Oct. 26/35	
Connecticut Yankee, A 699.....	Will Rogers-Myrna Loy.....	Apr. 24.....	85	Mar. 21/31	
(re-issue)					
Country Beyond, The* (G) 643.....	Rochelle Hudson-Paul Kelly.....	Apr. 24.....	68	Apr. 11	
Crack-up (G) 727.....	Peter Lorre-Brian Donlevy.....	Jan. 15, '37†	70	Jan. 16/37	
Crime of Dr. Forbes, The* (G) 655.....	Gloria Stuart-Robert Kent.....	June 26.....	76	June 20	
Dimples (G) 715.....	Shirley Temple-Frank Morgan.....	Oct. 16†	78	Oct. 17	
(Exploitation: Nov. 26, p. 97; Dec. 12, p. 84.)					
Doctor Bull (G) 766.....	Will Rogers-Marian Nixon.....	Feb. 5, '37†	79	Oct. 14/33	
(re-issue)					
Educating Father* (G) 645.....	Jed Prouty-Shirley Deane.....	July 10.....	57	May 30	
Fair Warning (G) 740.....	Betty Furness-John Payne.....	Mar. 5, '37†	68	Jan. 23/37	
15 Maiden Lane (G) 716.....	Claire Trevor-Cesar Romero.....	Oct. 30†	64	Oct. 3	
First Baby, The* (G) 646.....	Shirley Deane-Johnny Downs.....	May 15.....	74	Apr. 16	
(Exploitation: July 25, p. 76; Aug. 6, p. 93.)					
Gentle Julia* (G) 641.....	Jane Withers-Tom Brown.....	Apr. 3.....	63	Feb. 29	
Girls' Dormitory (G) 702.....	Herbert Marshall-Simone Simon.....	Aug. 14†	66	Aug. 1	
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)					
Half Angel (G) 647.....	Frances Dee-Brian Donlevy.....	May 22.....	66	May 9	
High Tension* (G) 653.....	Brian Donlevy-Glenda Farrell.....	July 17.....	63	June 20	
Holy Terror, The (G) 734.....	Jane Withers-Anthony Martin.....	Feb. 5, '37†	67	Jan. 9/37	
Human Cargo* (G) 652.....	Claire Trevor-Brian Donlevy.....	May 29.....	66	Apr. 25	
King of the Royal Mounted (G) 709.....					
11	Robert Kent-Rosalind Keith.....	Sept. 11†	58	Aug. 29	
Ladies in Love (G) 710.....	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon.....	Oct. 9†	97	Oct. 10	
Laughing at Trouble 724.....	Jane Darwell-Lois Wilson.....	Dec. 11†	67		
(See "Glory," "In the Cutting Room," Oct. 17.)					
Little Miss Nobody* (G) 651.....	Jane Withers-Ralph Morgan.....	June 12.....	72	Mar. 26	
Lloyds of London (G) 735.....	F. Bartholomew-M. Carroll.....	Jan. 29, '37†	117	Nov. 28	
(Exploitation: Nov. 21, p. 108; Mar. 6/37, p. 69.)					
Love Is News (G) 729.....	Loretta Young-Tyrone Power.....	Feb. 26, '37†	78	Feb. 27/37	
Message to Garcia, A (G) 632.....	Wallace Beery-B. Stanwyck.....	Apr. 10.....	85	Mar. 14	
(Exploitation: July 11, p. 127.)					
Nancy Steele Is Missing (G) 738.....	Victor McLaglen-Peter Lorre.....	Mar. 12, '37†	85	Mar. 20/37	
Off to the Races (G) 736.....	Jed Prouty-Shirley Deane.....	Feb. 19, '37†	57	Jan. 18/37	
On the Avenue (G) 732.....	Dick Powell-Madeleine Carroll.....	Feb. 12, '37†	89	Feb. 13/37	
(Exploitation: Mar. 20/37, p. 82.)					
One in a Million (G) 722.....	Sonja Henle-Adolphe Menjou.....	Jan. 1, '37†	94	Dec. 26	
(Exploitation: Mar. 20/37, p. 78.)					
Pepper (G) 708.....	Jane Withers-Irvin S. Cobb.....	Sept. 11†	64	July 18	
Pigskin Parade (G) 713.....	Stuart Erwin-Patsy Kelly.....	Oct. 23†	93	Oct. 24	
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 37; Dec. 19, p. 89; Jan. 9/37, pp. 68, 71.)					
Poor Little Rich Girl, The* (G) 657.....	Shirley Temple-Alice Faye.....	July 24.....	79	June 6	
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)					
Private Number* (G) 645.....	Loretta Young-Robert Taylor.....	June 5.....	79	May 30	
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 66.)					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ramona (G) 707.....	Loretta Young-Don Ameche.....	Sept. 25f.....	84.....	Sept. 19	
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Oct. 19, pp. 92, 93.)					
Rounin (G) 717.....	Dionne Quintuplets-J. Hersholt.....	Nov. 20f.....	81.....	Nov. 21	
(Exploitation: Jan. 23, '37, p. 78; Feb. 27, '37, p. 84; Mar. 6, '37, pp. 90, 91.)					
Read to Glory, The (G) 708.....	Fredric March-Warner Baxter.....	Sept. 4f.....	101.....	June 8	
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9, '37, p. 68; Jan. 18, '37, p. 78.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15, '37f.....	57.....	Feb. 13, '37	
Seventh Heaven 742.....	Simone Simon-James Stewart.....	Mar. 28, '37f.....			
(See "In the Cutting Room," Jan. 16, '37.)					
Sing, Baby, Sing (G) 703.....	Alice Faye-Adolphe Menjou.....	Aug. 21f.....	87.....	Aug. 15	
(Exploitation: Dec. 12, p. 84.)					
Sins of Man (G) 648.....	Jean Hersholt-Don Ameche.....	June 19.....	79.....	May 16	
Star for a Night (G) 705.....	Jane Oarwell-Claire Trevor.....	Aug. 28f.....	78.....	Aug. 15	
State Fair (G) 768.....	Will Rogers-Janet Gaynor.....	Aug. 7f.....	94.....	Feb. 4, '38	
(re-issue)					
Stowaway (G) 725.....	Shirley Temple-Robt. Young.....	Dec. 25f.....	88.....	Dec. 26	
(Exploitation: Feb. 13, '37, p. 86.)					
Thank You, Jeeves (G) 712.....	Arthur Treacher-Virginia Field.....	Oct. 2f.....	57.....	Sept. 19	
36 Hours to Kill* (G) 658.....	Brian Donlevy-Gloria Stuart.....	July 24.....	65.....	Aug. 29	
Time Out for Romance (G) 741	Claire Blaire-Michael Whalen.....	Mar. 19, '37f.....	72.....	Feb. 20, '37	
To Mary—With Love (G) 701.....	Warner Baxter-Myrna Loy.....	Aug. 1f.....	92.....	July 25	
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)					
Under Two Flags (G) 644.....	Ronald Colman-C. Colbert.....	May 1.....	110.....	May 9	
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 118, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)					
Under Your Spell (G) 720.....	Lawrence Tibbett-Wendy Barrie.....	Nov. 6f.....	63.....	Nov. 14	
White Fang (G) 849.....	Michael Whalen-Jean Muir.....	July 3.....	70.....	July 25	
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)					
White Hunter (G) 719.....	Warner Baxter-June Lang.....	Nov. 27f.....	65.....	Dec. 8	
(Exploitation: Feb. 27, '37, p. 81.)					
Wild Brian Kent (G) 718.....	Ralph Bellamy-Mae Clarke.....	Nov. 6f.....	57.....	Oct. 31	
Wings of the Mornings (G) 737.....	Annabella-Henry Fonda.....	Feb. 19, '37f.....	87.....	Mar. 20, '37	
Woman-Wise (G) 733.....	Rochelle Hudson-Michael Whalen.....	Jan. 22, '37f.....	87.....	Mar. 20, '37	

## Coming

Angel's Holiday.....	Jane Withers-Robert Kent.....	June 4, '37f.....			
Big Business.....	Jed Prouty-Spring Byington.....	July 23, '37f.....			
Cafe Metropole.....	Loretta Young-Tyrone Power.....	May 7, '37f.....			
(See "In the Cutting Room," Feb. 27, '37.)					
Charlie Chan at the Olympics.....	Warner Oland-Kath. DeMille.....	May 21, '37f.....			
(See "In the Cutting Room," Mar. 6, '37.)					
David Harum 789.....	Will Rogers-Evelyn Venable.....	May 14, '37f.....	83.....	Mar. 3, '38	
(re-issue)					
Desert Storm.....	Richard Arlen.....	May 28, '37f.....			
Escape From Love.....	Gloria Stuart-Michael Whalen.....	Apr. 30, '37f.....			
Fifty Roads to Town 748.....	Don Ameche-Ann Sothern.....	Apr. 9, '37f.....			
(See "In the Cutting Room," Jan. 30, '37.)					
Great Hospital Mystery, The.....	Sally Blane-Thomas Beck.....	May 14, '37f.....	*60.....	Mar. 8, '37	
(Reviewed under the title "Dead Yesterday.")					
It Happened Out West 745.....	Paul Kelly-Judith Allen.....	Apr. 23, '37f.....			
Midnight Taxi 744.....	Brian Donlevy-Frances Drake.....	Apr. 2, '37f.....			
(See "In the Cutting Room," Mar. 6, '37.)					
She Had to Eat.....	Rochelle Hudson-Jack Haley.....	July 2, '37f.....			
Sing and Be Happy.....	Anthony Martin-Dixie Dunbar.....	June 25, '37f.....			
Slave Ship 746.....	Wallace Beery-Warner Baxter.....	June 11, '37f.....			
(See production article, Mar. 13, '37, p. 16.)					
Step Lively, Jeeves (G) 739.....	Arthur Treacher-Patricia Ellis.....	Apr. 16, '37f.....	69.....	Jan. 30, '37	
That I May Live (G).....	Rochelle Hudson-Robert Kent.....	June 18, '37f.....	*70.....	Mar. 8, '37	
Think Fast, Mr. Moto.....	Peter Lorre-Virginia Field.....				
(See "In the Cutting Room," Mar. 20, '37.)					
This Is My Affair 721.....	Barbara Stanwyck-Robt Taylor.....	May 28, '37f.....			
(See "In the Cutting Room," Mar. 20, '37.)					
Under the Red Robe 743.....	Conrad Veldt Annabella.....	Apr. 16, '37f.....			
Wake Up and Live.....	Walter Winchell-Ben Bernie.....	Apr. 23, '37f.....			
(See "In the Cutting Room," Feb. 20, '37.)					
Wee Willie Winkle.....	Shirley Temple-V. McLaglen.....	July 30, '37f.....			
(See "In the Cutting Room," Mar. 6, '37.)					

(Asterisk (\*) denotes Fox Pictures. Others 20th Century Productions.)

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accused (A).....	D. Fairbanks, Jr.-D. Del Rio.....	Jan. 8, '37f.....	88.....	Aug. 6	
Amateur Gentleman, The (G).....	Douglas Fairbanks, Jr.-E. Landl.....	Apr. 17.....	100.....	Feb. 22	
Beloved Enemy (G).....	Merle Oberon-Brian Aherne.....	Dec. 25f.....	88.....	Dec. 19	
Come and Get It (A).....	Edward Arnold-Frances Farmer.....	6f.....	99.....	Nov. 7	
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30, '37, p. 82; Feb. 13, '37, p. 89.)					
Dodsworth (G).....	Walter Huston-Ruth Chatterton.....	Sept. 23f.....	101.....	Sept. 29	
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30, '37, p. 84.)					
Fire Over England (G).....	Laurence Olivier-Flora Robson.....	Mar. 5, '37f.....	84.....	Jan. 16, '37	
Garden of Allah, The (A).....	Marlene Dietrich-Charles Boyer.....	Nov. 20f.....	78.....	Nov. 7	
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30, '37, p. 85; Feb. 6, '37, pp. 76, 77; Feb. 20, '37, p. 80; Mar. 13, '37, p. 83.)					
Gay Desperado, The (G).....	Nino Martini-Ida Lupino.....	Oct. 2f.....	86.....	Oct. 10	
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9, '37, p. 70.)					
I Stand Condemned (A).....	Harry Bauer-Laurence Olivier.....	July 10.....	76.....	Nov. 30, '35	
Last of the Mohicans, The (G).....	Randolph Scott-Binnie Barnes.....	Aug. 13f.....	91.....	Aug. 15	
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 88; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)					
Man Who Could Work Miracles.....					
(The (G).....)					
Men Are Not Gods (A).....	Miriam Hopkins-Gert Lawrence.....	Jan. 22, '37f.....	90.....	Jan. 2, '37	
One Rainy Afternoon (G).....	Francis Lederer-Ida Lupino.....	May 13.....	79.....	May 2	
(Exploitation: June 13, p. 122; July 25, p. 77.)					
Rembrandt (G).....	Chas. Laughton-Gert Lawrence.....	Dec. 4f.....	86.....	Nov. 21	
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2, '37, p. 108; Jan. 9, '37, p. 68; Feb. 13, '37, p. 84.)					

Title	Star	Rel. Date	Running time		Reviewed
			Minutes	Minutes	
These Three (G).....	M. Hopkins-M. Oberon-J. McCrea.....	Apr. 10.....	93.....	Feb. 29	
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)					
Things to Come (G).....	Raymond Massey.....	Apr. 24.....	99.....	May 7	
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)					
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan. 29, '37f.....	88.....	Jan. 30, '37	
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78.)					

## Coming

Dark Journey (G).....	Vivien Leigh-Conrad Veldt.....		80.....	Mar. 8, '37	
Dreaming 'Lips (A).....	Ells. Bergner-Raymond Massey.....			90.....	Mar. 8, '37
Elephant Boy (G).....	Native Cast.....	Apr. 23, '37f.....	100.....	Mar. 13, '37	
Gone With the Wind.....					
History Is Made at Night (G).....					
Knight Without Armor.....					
Moonlight Sonata (G).....					
Pagliacci (G).....					
(See production article, Jan. 9, '37, p. 16.)					
Prisoner of Zenda.....	Ronald Colman-M. Carroll.....				
Star Is Born, A.....	Janet Gaynor-Fredric March.....	Apr. 30, '37f.....			
(See production article, Feb. 27, '37, p. 16.)					
Vogues of 1938.....	Warner Baxter-Joan Bennett.....				
Woman Chases Man.....	Miriam Hopkins-Joel McCrea.....				

## UNIVERSAL

Title	Star	Rel. Date	Running time	Minutes	Reviewed
Boss Rider of Gun Creek 1042.....	Buck Jones-Muriel Evans.....	Nov. 1f.....	64.....		
Breezing Home 1033.....	Binnie Barnes-Wm. Gargan.....	Jan. 31, '37f.....	64.....		
Cowboy and the Kid, The 9048.....	Buck Jones-Dorothy Revler.....	May 25.....	58.....		
Conflict (G) 1036.....	John Wayne-Jean Rogers.....	Nov. 29f.....	61.....	Dec. 8	
(See "In the Cutting Room," Nov. 28.)					
Crash Oonovan (G) 9031.....	Jack Holt-Nan Gray.....	July 28.....	54.....	July 18	
(Exploitation: Oct. 24, p. 70.)					
Dracula's Daughter (A) 9008.....	Otto Kruger-M. Churchill.....	May 11.....	70.....	May 8	
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)					
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20f.....	62.....	Oct. 24	
Flying Hostess (G) 1023.....	Judith Barrett-Wm. Hall.....	Nov. 22f.....	66.....	Nov. 14	
(Exploitation: Dec. 5, pp. 79; Feb. 6, '37, p. 74.)					
For the Service 9045.....	Buck Jones-Beth Marlon.....	May 6.....	65.....		
Four Days' Wonder (G) 1019.....	Jeanne Oante-Kenneth Howell.....	Jan. 3, '37f.....	60.....	Jan. 23, '37	
Girl on the Front Page, The.....					
(G) 1032.....					
Gloria Stuart-Edmund Lowe.....		Sept. 27f.....	74.....	Sept. 29	
Girl Overboard 1021.....	Gloria Stuart-Walter Pidgeon.....	Feb. 28, '37f.....	58.....		
Love Letters of a Star (A) 1026.....	Henry Hunter-Polly Rowles.....	Nov. 8f.....	88.....	Nov. 14	
Luckiest Girl in the World.....					
(G) 1014.....					
Jane Wyatt-Louis Hayward.....					
Nov. 15f.....					
72.....					
Oct. 81.....					
Magnificent Brute, The (G) 1022.....					
Victor McLaglen-Binnie Barnes.....					
Oct. 11f.....					
77.....					
Oct. 3.....					
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)					
Man I Marry, The (G) 1026.....	Ooris Nolan-Michael Whalen.....	Nov. 1f.....	78.....	Nov. 7	
Mighty Treve, The 1034.....	Noah Beery, Jr.-Barbara Read.....	Jan. 17, '37f.....	69.....		
My Man Godfrey (G) 1002.....	William Powell-Carole Lombard.....	Sept. 8f.....	93.....	June 20	
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9, '37, p. 71.)					
Mysterious Crossing (G) 1025.....	James Dunn-Jean Rogers.....	Dec. 27f.....	58.....	Feb. 13, '37	
Nobody's Fool (G) 9033.....	E. E. Horton-Glenda Farrell.....	May 31.....	85.....	Aug. 29	
Parole (G) 9036.....	Ann Preston-Henry Hunter.....	June 14.....	65.....	July 4	
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)					
Postal Inspector (G) 9019.....	Ricardo Cortez-Patricia Ellis.....	Aug. 16.....	59.....	Aug. 22	
(Exploitation: Oct. 3, p. 83.)					
Ride 'Em Cowboy (G) 1041.....	Buck Jones-Luana Walters.....	Sept. 20f.....	60.....	Dec. 8	
Sandflow (G) 1044.....	Buck Jones-Lila Chevreton.....	Feb. 14, '37f.....	58.....	Feb. 6, '37	
See Spoilers (G) 1027.....	John Wayne-Nan Gray.....	Sept. 20f.....	63.....	Nov. 28	
She's Dangerous 1031.....	Cesar Romero-Tala Birell.....	Jan. 24, '37f.....	68.....		
Show Boat (G) 8001.....	Irene Dunne-Allan Jones.....	May 17.....	112.....	May 8	
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 88; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)					
Sutter's Gold (G) 8002.....	Edward Arnold-Binnie Barnes.....	Apr. 13.....	95.....	Mar. 26	
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)					
Three Smart Girls (G) 1029.....	Deanna Durbin-Ray Milland.....	Dec. 20f.....	84.....	Jan. 30, '37	
(Exploitation: Feb. 6, '37, pp. 73, 74; Mar. 13, '37, pp. 78, 82; Mar. 20, '37, pp. 78, 82.)					
Two in a Crowd (G) 1010.....	Joel McCrea-Jean Bennett.....	Sept. 13f.....	82.....	Oct. 10	
(Exploitation: Oct. 10, p. 96.)					
Yellowstone (G) 9030.....	Henry Hunter-Judith Barrett.....	Aug. 30.....	63.....	Sept. 12	
(Exploitation: Aug. 29, p. 84.)					

Coming

As Good as Married 1012.....	John Boles-Doris Nolan.....	May 9, '37f.....		
California Straight Ahead 1030.....	John Wayne-Louise Latimer.....	May 2, '37f.....		
(See "In the Cutting Room," Feb. 27, '37.)				
Cop, The.....	Robert Wilcox-Nan Grey.....			
Left Handed Law 1045.....	Buck Jones.....	Apr. 18, '37f.....	63.....	
Let Them Live 1035.....	Nan Grey-John Howard.....	Apr. 11, '37f.....		
Night Key 1024.....	Boris Karloff-Jean Rogers.....	Apr. 25, '37f.....		
(See "In the Cutting Room," Feb. 20, '37.)				
Oh, Doctor 1013.....	Edward Everett Horton.....	May 23, '37f.....		
Road Back, The 1005.....	Larry Blake-John King.....	May 30, '37f.....		
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6, '37f.....		
Top of the Town 1007.....	George Murphy-Doris Nolan.....	Apr. 18, '37f.....		
(See "In the Cutting Room," Nov. 14.) (See production article, Jan. 23, '37, p. 18.)				
We Have Our Moments 1017.....	Sally Eilers-James Dunn.....	Mar. 28, '37f.....	65.....	
(See "In the Cutting Room," Feb. 13, '37.)				
When Love Is Young 1018.....	Virginia Bruce-Kent Taylor.....	Apr. 4, '37f.....		
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.....			
Wings Over Honolulu 1011.....	Wendy Barrie-Ray Milland.....	May 16, '37f.....		



## (THE RELEASE CHART--CONT'D)

## VICTORY

Title	Star	Rel. Date	Running time Minutes	Reviewed
Cheyenne Rides Again.....	Tom Tyler-Lucille Browne.....	Jan. 7, '37f.		
Phantom of the Range.....	Tom Tyler-Beth Marlon.....	Nov. 28f.		
Rip Roarin' Buckaroo.....	Tom Tyler-Beth Marlon.....	Oct. 15f.		
Silks and Saddles.....	Herman Brix-Toby Wing.....	Dec. 14.		
Two Minutes to Play.....	Herman Brix-Jeanne Martel.....	Nov. 2f.		

## Coming

Brothers of the West.....	Tom Tyler.....	June 30, '37f.		
Flashing Mallets.....	Herman Brix.....	May 10, '37f.		
Flying Fists.....	Herman Brix.....	Apr. 25, '37f.		
Lost Ranch.....	Tom Tyler.....	July 10, '37f.		
Mystery Range.....	Tom Tyler.....	May 20, '37f.		
Orphans of the Pecos.....	Tom Tyler.....	June 5, '37f.		
Roaring Motors.....	Herman Brix.....	May 30, '37f.		
Winning Stroke, The.....	Herman Brix.....	June 15, '37f.		

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801.....	Freddie March-O. de Havilland.....	Aug. 29.....	139.....	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 2, p. 91; Sept. 5, pp. 76, 65; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 116.....	Barton MacLane-June Travis.....	Sept. 5f.....	60.....	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 62; Feb. 27, '37, p. 62.)				
Big Noise, The (G) 925.....	Guy Kibbee-Warren Hull.....	June 27.....	58.....	Apr. 25
Black Legion (A) 106.....	H. Bogart-E. O'Brien-Moore.....	Jan. 30, '37f.....	83.....	Jan. 9, '37
(Exploitation: Jan. 16, '37, p. 76; Mar. 13, '37, pp. 80, 83; Mar. 20, '37, p. 82.)				
Caln and Mabel (G) 102.....	Marion Davies-Clark Gable.....	Sept. 28f.....	90.....	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 86.)				
California Mail 930.....	Dick Foran-Linda Perry.....	Nov. 14.....	56.....	
Charge of the Light Brigade				
(G) 901.....	Errol Flynn-O. de Havilland.....	Nov. 7.....	115.....	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16, '37, p. 78; Jan. 23, '37, p. 76; Feb. 6, '37, p. 74.)				
Fugitive in the Sky (G) 120.....	Jean Muir-Warren Hull.....	Nov. 28f.....	58.....	Oct. 31
Give Me Your Heart (G) 109.....	Kay Francis-George Brent.....	Sept. 26f.....	88.....	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16, '37, p. 73.)				
God's Country and the Woman				
(G) 105.....	George Brent-Beverly Roberts.....	Jan. 16, '37f.....	85.....	Dec. 28
(Exploitation: Feb. 13, '37, pp. 84, 85; Feb. 27, '37, p. 60.)				
Great O'Malley, The (G) 110.....	Pat O'Brien-Sybil Jason.....	Feb. 13, '37f.....	71.....	Dec. 12
Green Pastures, The (G) 902.....	Rex Ingram.....	Aug. 1.....	93.....	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 65, 67; Sept. 5, pp. 79, 60; Dec. 12, p. 87; Jan. 30, '37, p. 61.)				
Hot Money (G) 926.....	Ross Alexander-Beverly Roberts.....	July 16.....	68.....	Aug. 1
I Married a Doctor (G) 906.....	Pat O'Brien-J. Hutchinson.....	Apr. 25.....	83.....	Apr. 4
(Exploitation: June 8, p. 116; Aug. 6, p. 93.)				
Isle of Fury (G) 110.....	Marg't Lindsay-H. Bogart.....	Oct. 10f.....	60.....	Sept. 5
Jailbreak (G) 927.....	Craig Reynolds-June Travis.....	Aug. 8.....	60.....	May 16
(Exploitation: Dec. 5, p. 80.)				
King and the Chorus Girl (G)				
104.....	Fernand Gravet-Joan Blondell.....	Mar. 27, '37f.....	95.....	Mar. 6, '37
(Exploitation: Mar. 20, '37, p. 76.)				
King of Hockey (G) 121.....	Anne Nagel-Richard Purcell.....	Dec. 19f.....	55.....	Nov. 14
Land Beyond the Law 126.....	Dick Foran-Linda Perry.....	Mar. 13, '37f.....		
Midnight Court (G).....	Ann Dvorak-John Litel.....	Mar. 6, '37f.....	60.....	Mar. 13, '37
Midsummer Night's Dream (G) All Star		Oct. 8.....	117.....	Oct. 12, '35
(Pictorial: Aug. 3, '35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 116; June 27, p. 62; Oct. 24, p. 66; Jan. 16, '37, p. 76.)				
One Way Passage (G).....	Kay Francis-William Powell.....	Dec. 12.....	69.....	July 30, '32
(re-issue)				
Palo Joe (G) 111.....	Joe E. Brown-Carol Hughes.....	Dec. 5f.....	65.....	Sept. 26
Public Enemy's Wife (G) 913.....	Pat O'Brien-Margaret Lindsay.....	July 25.....	69.....	June 27
Ready, Willing and Able (G).....	Lee Dixon-Ruby Keeler.....	Mar. 6, '37f.....	88.....	Feb. 6, '37
Satan Met a Lady 912.....	Warren William-Bette Davis.....	Aug. 8.....	74.....	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122.....	Glenda Farrell-Barton MacLane.....	Jan. 2, '37f.....	59.....	Dec. 5
Sons O' Guns (G) 911.....	Joe E. Brown-Joan Blondell.....	May 30.....	79.....	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 67.)				
Times Square Playboy (G) 924.....	Warren William-June Travis.....	May 9.....	62.....	Mar. 21
Treachery Rides the Range (G)				
929.....	Dick Foran-Paula Stone.....	May 2.....	56.....	Mar. 7

## Coming

Angle Shooter.....	Joan Blondell.....			
Another Dawn.....	Errol Flynn-Kay Francis.....			
(See production article, Mar. 6, '37, p. 16.)				
Call It a Day (G) 113.....	Olivia de Havilland-I. Hunter.....	Apr. 17, '37f.....	90.....	Mar. 13, '37
Dance Charlie Dance.....	Stuart Erwin-Jean Muir.....			
Deep South, The.....	Gloria Dixon-Claude Rains.....			
Desert Song.....	Frank McHugh.....			
Don't Pull Your Punches (G)				
123.....	Barton MacLane-June Travis.....		60.....	Jan. 30, '37
Empty Holsters.....	Dick Foran-Patricia Walthall.....			
Ever Since Eve.....	Marion Davies-R. Montgomery.....			
Flawless Baby.....	Glenda Farrell-Barton MacLane.....			
Footloose Hellress.....	Craig Reynolds-Ann Sheridan.....			
Go Getter, The.....	George Brent-Anita Louise.....	May 22, '37f.....		
(See "In the Cutting Room," Mar. 6, '37.)				
Kid Galahad.....	Edw. G. Robinson-Bette Davis.....	May 29, '37f.....		
Marry the Girl.....	Frank McHugh-Mary Boland.....			
(See "In the Cutting Room," Feb. 13, '37.)				
Melody for Two (G).....	James Melton-Patricia Ellis.....		60.....	Jan. 18, '37
Miracle Mountain.....	Dick Foran-Helen Valkis.....			
One Hour of Romance.....	Kay Francis-Ian Hunter.....			
Public Wedding.....	Jane Wyman-William Hepper.....			
Singing Marine, The.....	Dick Powell-Doris Weston.....			
War Lord.....	Boris Karloff-Beverly Roberts.....			
White Bondage (G).....	Jean Muir-Gordon Oliver.....		60.....	Mar. 13, '37

## WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine.....	Ruth Roland-Roland Drew.....	Dec. 21f.....	8 rls.....	
I Cover Chinatown.....	Norman Foster.....	Nov. 16f.....	7 rls.....	

## WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade la Vieana (A).....	Paula Wessely.....	Jan. 28, '37f.....	95.....	Feb. 13, '37
Stalom (G).....	Skiing Film.....	Dec. 15f.....	88.....	Jan. 23, '37
Treno Popolare.....	Italian Feature.....	Dec. 25f.....		

## Coming

Aurora Sul Mare.....	Italian Feature.....			
My Song of Love.....	Tito Schipa.....			
Ninety Degrees South.....	Antarctic Film.....			
Second Bureau.....	Jean Murat-Diane Koreno.....			
Secrets of Stamboul.....	Valerie Hobson.....			
Street Without a Name.....	Constant Remy-Pola Illery.....			
Song of Ceylon.....	Basil Wright.....			

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling the Tune (G).....	Sam Livesay.....	Assoc. British.....		70.....	Aug. 8
Carnival in Flanders (A).....	Francoise Rosay.....	American Tobis.....	Sept. 22.....	93.....	Oct. 8
(Reviewed under the title, "La Kermesse Herolique.")					
Cavalry (G).....	Elisa Cegani.....	United Artists.....		100.....	Sept. 28
Ciboulette (G).....	Simone Berliou.....	Franco-American.....	Sept. 11.....	95.....	Dec. 19
Cloistered (G).....		Best.....	May 19.....	80.....	Nov. 7
Crime Over London (A).....	Margot Grahame.....	United Artists.....		65.....	May 30
Der Kampf (A).....	L. Loebinger.....	Amkino.....	Sept. 9.....		Sept. 10
Dominant Sex, The (A).....	Phillips Holmes.....	Asso. British.....		82.....	Feb. 20, '37
Dusty Ermine (A).....	Ronald Squire.....	Twickenham.....		75.....	Oct. 10
Eternal Mask, The (A).....	Mathias Wieman.....	Mayer-Burstyn.....	Jan. 12, '37.....	70.....	Jan. 23, '37
Everything is Rhythm (G).....	Harry Roy.....	Assoc. British.....		75.....	June 27
Flying Doctor, The (G).....	Charles Farrell.....	20th Century-Fox.....		92.....	Dec. 19
Great Call, The (G).....	Camille Pilotto.....	United Artists.....		90.....	Dec. 6
Greater Promise, A (G).....	Tamarina.....	Amkino.....	Oct. 8.....	90.....	Oct. 17
Gypsies (G).....	Alexander Granach.....	Amkino.....	July 28.....	90.....	Aug. 22
Gypsy (A).....	Roland Young.....	Warner.....		5.....	Feb. 13, '37
Gypsy Melody (A).....	Lupe Velez.....	Assoc. British.....		70.....	Aug. 6
Incertidumbre (G).....	Hilda Moreno.....	United Artists.....	Sept. 18.....	70.....	Sept. 28
Interrupted Honeymoon, The					
(A).....	Claude Hulbert.....	British Lion.....		73.....	June 27
It's You I Want (A).....	Seymour Hicks.....	British Lion.....		70.....	Nov. 21
Janosik (G).....	Palo Blalik.....	French.....	Nov. 24.....	82.....	Dec. 6
Juggernaut (A).....	Boris Karloff.....	Twickenham.....		70.....	Oct. 17
La Fusse.....	Femin Gemier.....	French.....	Aug. 1.....	83.....	
Land Without Music (G).....	Richard Tauber.....	General.....		80.....	Oct. 24
La Paloma (G).....	Charles Kullman.....	Casino.....	Oct. 18.....	83.....	Oct. 24
Last Rose, The (G).....	Hanna Ralph.....	Casino.....	Oct. 8.....	102.....	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damiella di Bard (G).....	E. Grammatica.....	Artisti.....		85.....	Jan. 9, '37
Les Petits (G).....	Alice Tissot.....	Franco-American.....	Dec. 29.....	90.....	Jan. 23, '37
Love from a Stranger (A).....	Ann Harding.....	United Artists.....		77.....	Feb. 13, '37
Loves of Toni, The (A).....	Celia Montalvan.....	Metropolis.....	Nov. 4.....	70.....	Nov. 14
Man in the Mirror (A).....	E. E. Horton.....	Twickenham.....		75.....	Jan. 16, '37
Marriage of Corbal, The					
(A).....	Nils Asther.....	General.....		80.....	June 18
Mill on the Floss, The (G).....	Frank Lawton.....	National.....		90.....	Feb. 13, '37
My Song Goes Round the					
World (G).....	Joseph Schmidt.....	Casino.....	Sept. 24.....	87.....	Oct. 10
(Reviewed under the title, "Ein Lied Gent Um Die Welt.")					
Nightingale (G).....	V. Ivasheva.....	Amkino.....	Nov. 2.....	96.....	Nov. 14
Orphan of the Wilderness.....	Gwen Munro.....	British Empire.....	Jan. 29, '37.....	85.....	Mar. 6, '37
Pension Mimosas (A).....	Francoise Rosay.....	Franco-American.....	May 5.....	93.....	May 5
Pepe Le Moko (A).....	Jean Gabin.....	Paris Film.....		100.....	Mar. 20, '37
Prenez Garde a la Peinture.....	Simone Simon.....	French.....	Aug. 1.....	86.....	
Prisoners (G).....	A. I. Chaban.....	Amkino.....	Feb. 18, '37.....	93.....	Feb. 27, '37
Raggen—Det Ar Jag Det					
(A).....	N. Wahlbom.....	Scandinavian.....	May 21.....	83.....	May 30
Revolutionists (G).....	V. V. Shchukin.....	Amkino.....	Dec. '36.....	100.....	Feb. 8, '37
Robber Symphony, The (G).....	George Graves.....	Concordia.....		125.....	May 9
Romance in the House of					
Hapsburg, A.....	Paul Otto.....	Casino.....	Oct. 9.....	94.....	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Sensation (A).....	John Lodge.....	Wardour.....		75.....	Jan. 23, '37
Song of Freedom, The (G).....	Paul Robeson.....	British Lion.....		89.....	Sept. 8
Son of Mongolia, A (A).....	Tseven Rabdan.....	Amkino.....	Nov. 20.....	90.....	Dec. 19
Southern Mail (A).....	Richard-Wilm.....	Solar.....		100.....	Feb. 20, '37
Soviet News (G).....		Amkino.....	Apr. 10.....	70.....	Apr. 25
Spain in Flames (A).....		Amkino.....	Jan. 26, '37.....	63.....	Feb. 13, '37
Spy of Napoleon (G).....	Richard Barthelmess.....	Twickenham.....		88.....	Oct. 10
Star Fell from Heaven, A					
(G).....	Florine McKinney.....	Assoc. British.....		70.....	June 27
Tenth Man, The (G).....	John Lodge.....	Assoc. British.....			Aug. 29
There on the Big Ranch (G).....	Elito Gulzar.....	Bustamente.....		105.....	Nov. 1
30 Seconds of Love (G).....	Elsa Merlini.....	E. J. A.....		80.....	Jan. 2, '37
This'll Make You Whistle					
(A).....	Jack Buchanan.....	Wicox.....		78.....	Jan. 9, '37
Three Maxims, The (G).....	Anna Neagle.....	General.....		67.....	Aug. 1
Two's Company (G).....	Ned Sparks.....	B. & D.....			May 16
Walz for You, A (G).....	Louis Graveure.....	Casino.....	Sept. 25.....	94.....	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
We Are from Kronstadt					
(G).....	V. Zolchikov.....	Amkino.....	Apr. 30.....	83.....	May 18
White Squadron (G).....	Antonio Centa.....	E. N. I. C.....		65.....	Dec. 28
Yellow Cruise, The (G).....		French.....	Nov. 17.....	90.....	Dec. 5
Yiddle With His Fiddle.....	Molly Picon.....	Sphinx.....	Dec. 31.....	91.....	



## (THE RELEASE CHART--CONT'D)

SHORT  
FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

## CELEBRITY

Title	Rel. Date	Min.
Dick Whittington's Cat		
(5-18)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

## COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 4—Major Google (5-16)	May 24	6½

## BROADWAY COMEDIES

Am I Having Fun (11-21)	Sept. 18	20
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## ANDY CLYDE

Ay Tank Ay Go (1-23-37)	Dec. 4	16½
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## (All Star)

Champ's a Champ, The	June 20	18
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## (All Star)

Disorder In the Court	May 30	17
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## (3 Stooges)

Dizzy Doctors	Mar. 19	37
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## Double Trouble

Andy Clyde		
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## False Alarms (10-10)

(3 Stooges)	Aug. 16	10
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## Fibbing Fibbers (12-5)

Walter Catlett	Oct. 19	18
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## Free Rent (1-30-37)

(All Star)	Dec. 20	18
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## Grips, Grunts and Groans

	Jan. 15	37
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## Knee Action (2-27-37)

Andy Clyde	Jan. 9	17
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## Love Comes to Mooneyville

(1-2-37)	Nov. 14	18
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## Midnight Blunders (5-16)

(All Star)	Apr. 21	17
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## Mister Smarty (8-1)

Andy Clyde	July 15	18
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## Oh, Duchess (11-21)

Polly Moran	Oct. 9	20
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## Pain In the Pullman, A

(3 Stooges)	June 27	18
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## Peppery Salt, The (8-20)

Andy Clyde	May 15	18
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## Sailor Made

Polly Moran	Feb. 12	37
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## Slippery Silks (2-20-37)

(3 Stooges)	Dec. 27	17½
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## Stuck in the Sticks

Super Snooper, The	Mar. 26	37
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## Unrelated Relations

(All Star)	Jan. 9	18
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## Whoops, I'm an Indian

(11-14)	Sept. 11	2 rls.
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## COLOR RHAPSODIES

Birds In Love (11-14)	Oct. 28	7½
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## Bon Bon Parade

Boy and His Dog, A	Nov. 26	8½
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## (1-9-37)

Gifts From the Air	Dec. 23	7
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## In My Gondola (10-17)

Glee Worms	Jan. 1	37
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## Merry Manikins

Merry Mutineers (11-7)	Sept. 3	8
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## Novelty Shop, The (9-5)

Skeleton Frolic (2-20-37)	Mar. 19	37
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## Two Lazy Crows (11-28)

Untrained Seal, The (8-1)	Nov. 26	7
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## COLUMBIA TOURS

Gold Quest of the Ages	July 26	7
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## (2-27-37)

Star Gazers (11-7)	Jan. 28	37
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## When the West Was

Young (3-20-37)	Oct. 15	10
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## Wonder Spots of America

(11-14)	Mar. 12	37
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## COURT OF HUMAN RELATIONS

Mad Money (9-5)	Sept. 4	11½
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## Runway Marriage, The

(1-18-37)	Dec. 18	10
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## Wedding Deal, The

	Feb. 26	37
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## FEATURETTES

Community Sing (No. 1)		
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## (2-27-37)

Community Sing (No. 2)	Jan. 17	37
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## Story of Norton I, Emperor

of the United States	Feb. 19	37
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## (2-8-37)

	Dec. 18	9
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## Title Rel. Date Min.

## KRAZY KAT CARTOONS

13. Peace Conference	Apr. 10	7
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## (re-Issue)

14. Highway Snobbery	Aug. 9	7
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## 15. Krazy's Newsreel (11-7)

16. Merry Cafe (1-23-37)	Oct. 24	7
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## 17. Lyl'n' Hunter, The

	Dec. 26	7
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## NEW WORLD OF SPORT SERIES

Disputed Decisions (8-29)	Aug. 22	10
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## Fishing Thrills (2-13-37)

Fleet Hoofs	Jan. 22	37
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## Football Flashes (10-10)

Fun in the Water	Aug. 30	10
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## Golfing Rhythm (6-20)

Hold 'Em Cowboy (11-14)	Mar. 28	37
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## Little Champs (8-29)

Plane Devils (1-9-37)	Aug. 10	10
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## Skiing Is Believing (11-14)

Scrambled Legs	Nov. 28	9½
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## Speed Mad

Sport Magic	Feb. 22	37
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## Touring the Sport World

(7-25)	July 11	10
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## SCRAPPY CARTOONS

Dizzy Ducks (12-19)	June 5	7
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## Looney Balloonists (11-28)

Playing Politics (8-1)	Nov. 28	6½
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## Puttin' Out the Kitten

Scrappy's Camera Troubles	Sept. 24	7
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## (6-20)

## SCREEN SNAPSHOTS

No. 10—(6-13)	June 29	10
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## No. 11—(8-1)

No. 12—(8-8)	June 26	10
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## No. 13—(8-22)

	July 17	10
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## SCREEN SNAPSHOTS (New Series)

No. 1—(11-14)	Aug. 13	10
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## No. 2—(11-21)

No. 3—(1-9-37)	Oct. 23	10
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## No. 4—(2-6-37)

No. 5—(2-27-37)	Nov. 28	10
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## No. 6—

No. 7—	Jan. 22	37
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## SPECIAL

Belgium (3-6-37)	Dec. 25	8½
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## Castle Town of France

(2-20-37)	Nov. 1	8½
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## Old Paris and Berne

(2-20-37)	Dec. 18	8½
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## Robinson Crusoe (12-5)

	Sept. 7	3 rls.
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## DuWORLD

Title	Rel. Date	Min.
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## Story of the Rose, A

(1-16-37)		10
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## Sus-Ti Ka (12-19)

Utah Picture Book		10
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## (1-9-37)

## POPULAR SCIENCE FOREIGN

(Cinecolor)		
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## No. 1—

	Sept. 15	9
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## EDUCATIONAL

## [Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
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## Sleepless Hollow

	May 8	18
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## CORONET COMEDIES

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## MUSICAL COMEDIES

Home on the Range (8-20)	June 5	21
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## SONG AND COMEDY HITS

Alpine Rendezvous	Aug. 1	11
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## Dental Follies

Gifts In Rhythm	Feb. 26	37
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## Going Native

Pink Lemonade (9-24)	Oct. 23	10
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## Play! Girls

Queen's Birthday, The	Aug. 28	11
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## Rah Rah Rhythm (11-21)

Ready to Serve	Nov. 6	11
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## Screen Test, The (12-19)

Spring Is Here	Jan. 15	37
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## Sure Cure

Transatlantic Love	Apr. 30	37
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## Wacky Family, The (9-26)

Whose Baby Are You?	Dec. 25	20
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## (11-7)

	Oct. 2	18
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## HOFFBERG

Title	Rel. Date	Min.
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## Bamboo

Busy Spots in Florida	Jan. 20	37
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## Carillon Makers

Floridian Curlicues	Aug. 15	12
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## Hollywood Magic

Java	Jan. 10	37
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## Shanghai

Spanish Interlude, A	Feb. 11	12
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## Sport of Flying

	Sept. 12	20
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## PERSONALITIES ON PARADE

No. 4—	May 4	8
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## WORLD EXPLORATIONS

7. Nomads of the Plains	May 3	5½
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## 8. Nomads of the Sea

	May 17	5½
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## Title Rel. Date Min.

## Farmer Al Falfa's Prize

Package	July 31	8
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## Farmer Al Falfa's Twen-

tieth Anniversary	Nov. 27	7
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## Flying South

Kiko Fells the Fox (11-7)	Mar. 19	37
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## Kiko the Kangaroo In a

Battle Royal (11-21)	Oct. 2	6
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## Kiko the Kangaroo In

Skunked Again	Oct. 30	7
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## Kiko and the Honey Bears

(9-22)	Dec. 29	7
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## Hay Ride, The

Puddy the Pup and the	Apr. 2	37
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## Gypsies

Puddy the Pup In Cats	July 24	6
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## in a Bag (12-26)

Puddy the Pup In Sunken	Dec. 11	7
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## Treasures

Red Hot Music	Oct. 16	6
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## Robn Hood In an Arrow

Escape (11-21)	Mar. 5	37
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## Rolling Stones

Sailor's Home, The (6-13)	Nov. 13	7
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## Salty McGulre

School Birds	June 1	6
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## Tin Can Tourist, The

(2-6-37)	Jan. 6	37
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## Tough Egg, A



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Gilding the Lily.....	Feb. 6, '37	8....
Hurling (1-9-37).....	Nov. 14, '37	10....
Killer Dog (9-5).....	Aug. 29, '37	10....
Olympic Ski Champions (11-7).....	Oct. 3, '37	10....
Penny Wisdom.....	Apr. 10, '37	10....
SKI Skill.....	Oct. 10, '37	10....
Sports on Ice.....	Oct. 10, '37	10....
Wanted—A Master (1-2-37).....	Dec. 26, '37	10....

## SPECIAL

Audio-scope (1-18).....	8....
Servant of the People (3-20-37).....	Apr. 9, '37
(Exploitation: Feb. 27, '37, p. 87.)	

## TABLOID MUSICALS

Annie Laurie (1-9-37).....	Oct. 31, '37	10....
Bars and Stripes.....	Feb. 20, '37	11....
Dancing on the Ceiling.....	Jan. 2, '37	9....
Every Sunday.....	Nov. 28, '37	10....
Little Maestro.....	Mar. 27, '37	10....
New Shoes (6-6).....	Sept. 5, '37	11....
Swing Banditry (9-5).....	Sept. 19, '37	11....

## PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human.....	Nov. 20, '37	7....
Grampy's Indoor Outing.....	Oct. 16, '37	7....
Happy You and Merry Me (9-22).....	Aug. 21, '37	7....
House Cleaning Blues.....	Jan. 15, '37	1 r.l.
Hot Air Salesman, The (3-20-37).....	Mar. 12, '37	7....
Making Friends.....	Dec. 18, '37	7....
More Pep.....	Jan. 19, '37	8....
Pudgy Takes a Bow-Wow.....	Apr. 9, '37	1 r.l.
Song a Day, A.....	May 22, '37	7....
Training Pigeons.....	Sept. 18, '37	7....
Whoops! I'm a Cowboy.....	Feb. 12, '37	1 r.l.
You're Not Built That Way.....	July 17, '37	8....

## COLOR CLASSICS

Bunny-Mooning (3-13-37).....	Feb. 12, '37	7....
Chicken a la King.....	Apr. 16, '37	1 r.l.
Christmas Comes But Once a Year.....	Dec. 4, '37	8....
Cabweb Hotel, The.....	May 15, '37	8....
Greedy Humpty Dumpty.....	July 10, '37	8....
Hawaiian Birds.....	Aug. 28, '37	9....
Play Safe.....	Oct. 16, '37	7....
Somewhere in Dreamland.....	Jan. 17, '37	9....

## HEADLINERS

Blue Velvet Music.....	Apr. 9, '37	10....
Mark Warnow and Orch. Gypsy Revels (8-22).....	Aug. 7, '37	11....
Knock, Knock, Who's There.....	Sept. 18, '37	11....
Vincent Lopez and Orch. Lucky Starlets.....	May 22, '37	10....
Baby Leroy-Bonnie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler Musical Charmers.....	Oct. 9, '37	11....
Phil Spitalny and Girl Orch. Musical Fashions.....	July 3, '37	11....
Ina Ray Hutton and Her Melodians Music by Morgan.....	Feb. 12, '37	1 r.l.
Russ Morgan and Orch. Music in the Morgan Manner.....	June 12, '37	11....
Russ Morgan and Orch. Music, Music Everywhere.....	Dec. 18, '37	11....
Clyde Lucas and Orch. Music Over Broadway.....	Aug. 28, '37	10....
George Hall and Orch. Play, Don (8-15).....	July 31, '37	10....
Don Bestor and Orch. Rah, Rah, Football.....	Oct. 30, '37	10....
Will Osborne and Collegians Song Hits on Parade.....	Jan. 15, '37	1 r.l.
Freddie Rich and Orch. Star Reporter in Hollywood (11-21).....	Nov. 20, '37	10....
Ted Husing-Bonnie Bartlett-Dorothy Lamour Star Reporter, The, No. 2.....	Mar. 12, '37	1 r.l.
Yankee Doodle Rhapsody.....	May 1, '37	11....
Ferde Grofe and Orch.		

## MUSICAL ROMANCE

(Technicolor)

In Old Wyoming (2-27-37).....	Jan. 15, '37	9....
Lover's Paradise.....	Sept. 11, '37	10....
Schubert's Serenade.....	Nov. 13, '37	10....
Trees (3-20-37).....	Mar. 19, '37	9....
Western Sketches.....	Nov. 20, '37	1 r.l.

## PARAGRAPHS

Broadway Highlights, No. 8.....	Dec. 11, '37	1 r.l.
Broadway Highlights, No. 9.....	1 r.l.	

It's a Living.....	Mar. 5, '37	1 r.l.
Lulu's Love.....	Aug. 14, '37	18....
Madison Sq. Garden.....	Dec. 11, '37	11....
Nobody Home.....	Apr. 2, '37	1 r.l.
Rhythm of the River.....	Oct. 9, '37	10....
Safety in the Air.....	Apr. 30, '37	1 r.l.
Sailor Shorty.....	Oct. 23, '37	10....
Snow.....	Jan. 8, '37	10....
Straight as an Arrow (11-21).....	Oct. 9, '37	10....
That's Their Business.....	Nov. 13, '37	11....
Where Champions Meet (2-20-37).....	Jan. 8, '37	9....
Where Snow Is King.....	Feb. 5, '37	1 r.l.

## PARAMOUNT PICTORIAL

No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc.....	May 22, '37	11....
No. 12—Meet the Peilcan— Viola Mitchell—Steel Suits.....	June 19, '37	10....
No. 13—.....	July 17, '37	1 r.l.

## PARAMOUNT PICTORIAL (New Series)

No. 1—What's Afoot— Golden Acres—Don Baker (8-22).....	Aug. 21, '37	10....
No. 2—Science to the Rescue—Frozen Fog— Keys to Concentrating.....	Sept. 18, '37	10....
No. 3—Miss Christopher Columbus—Take a Num- ber—Keep Out! Lions.....	Oct. 16, '37	10....
No. 4—A Modern Monster —Furs on Parade—All A-Board.....	Nov. 13, '37	10....
No. 5—Bamboo—Clamdig- gers' Rodeo—Vienna Boys' Choir.....	Dec. 5, '37	10....
No. 6—Cornering a Killer —Twilight—Let's All Learn to Ski.....	Jan. 3, '37	1 r.l.
No. 7—.....	Feb. 12, '37	1 r.l.
No. 8—.....	Mar. 12, '37	1 r.l.
No. 9—.....	Apr. 9, '37	1 r.l.

## PARAMOUNT VARIETIES

Dangerous Jobs.....	May 1, '37	9....
Fashions in Love.....	July 24, '37	8....
Poodle, The.....	May 22, '37	10....
Rhythm Party, The.....	June 26, '37	9....
Shorty at the Seashore.....	July 10, '37	9....

## POPEYE THE SAILOR

Bridge Ahoy!.....	May 1, '37	8....
Hold the Wire.....	Oct. 23, '37	7....
Hospitality.....	Apr. 16, '37	1 r.l.
I'm in the Army Now.....	Dec. 25, '37	7....
I Wanna Be a Lifeguard.....	June 26, '37	7....
Let's Get Movin'.....	July 24, '37	7....
Little Sweet Pea.....	Sept. 25, '37	7....
My Artistical Temperature.....	Mar. 19, '37	1 r.l.
Never Kick a Woman.....	Aug. 28, '37	7....
Organ Grinder's Swing (3-6-37).....	Feb. 19, '37	7....
Paneless Window Washer, The (2-27-37).....	Jan. 22, '37	7....
Popeye the Sailor Meets Sinbad the Sailor (11-14).....	Nov. 27, '37	17....
(Technicolor special)		
Spinach Roadster, The.....	Nov. 27, '37	7....
What, No Spinach?.....	May 29, '37	7....

## PARAMOUNT SOUND NEWS

Two Editions Weekly

## POPULAR SCIENCE

(Cinecolor)

No. 5.....	May 29, '37	10....
No. 6.....	July 17, '37	10....
POPULAR SCIENCE (New Series)		
No. 1 (8-22).....	Aug. 28, '37	11....
No. 2 (11-28).....	Oct. 30, '37	10....
No. 3.....	Dec. 25, '37	1 r.l.
No. 4.....	Feb. 26, '37	1 r.l.
No. 5.....	Apr. 30, '37	1 r.l.

## SCREEN SONGS

Hills of Old Wyoming, The (8-22).....	July 31, '37	10....
The Westerners I Can't Escape from You.....	Sept. 25, '37	8....
Joe Richman and Orch. I Don't Want to Make History.....	May 22, '37	10....
V. Lopez and Orchestra I Feel Like a Feather in the Breeze.....	Mar. 27, '37	7....
Jack Denny and Orchestra Never Should Have Told You (3-6-37).....	Jan. 29, '37	8....
Talking Through My Heart.....	Nov. 27, '37	7....
Dick Stabile and Orch. Twilight on the Trail.....	Mar. 26, '37	1 r.l.
The Westerners		

Title	Rel. Date	Min.
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 23—Sun Chasers.....	Apr. 10, '37	10....
No. 24—Catching Trouble.....	May 8, '37	10....
No. 25—River of Thrills.....	June 5, '37	10....
No. 26—Sporting Compari- sons.....	July 3, '37	10....
No. 27—Neptune's Scholars (8-22).....	Aug. 7, '37	10....
No. 28—Lucky Spills.....	Sept. 4, '37	10....
No. 29—Fighting Marlin.....	Oct. 2, '37	10....
No. 30—Sporting Quiz (11-21).....	Nov. 6, '37	10....
No. 31—Chimp Champs.....	Dec. 4, '37	10....
No. 32—Sporting Pals.....	Jan. 1, '37	1 r.l.
No. 33—Underwater Ro- manee, An (3-6-37).....	Jan. 29, '37	10....
No. 34—On the Nose (3-13-37).....	Feb. 26, '37	10....
No. 35—Galloping Gauchos.....	Mar. 26, '37	1 r.l.

## RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 23.....	Apr. 3, '37	5....
No. 24.....	May 29, '37	5....
No. 25.....	July 10, '37	5....

## EASY ACES

Etiquette.....	Nov. 29, '37	9....
Fool Your Friends.....	June 9, '37	10....
Job's a Job, A.....	May 22, '37	10....

## HEADLINER SERIES

No. 5—Bad Medicine.....	May 22, '37	15....
No. 6—Sleepy Time.....	July 24, '37	20....

(1936-37)

1—Lalaloosa.....	Nov. 20, '37	18....
2—Singing in the Air.....	Feb. 19, '37	19....
3—Rhythm on the Rampage.....	Apr. 2, '37	18....

## EDGAR KENNEDY COMEDIES

Bad Housekeeping.....	Mar. 5, '37	19....
Dummy Ache.....	July 10, '37	18....
High Beer Pressure.....	May 8, '37	18....
Hillbilly Goat (1-23-37).....	Jan. 15, '37	18....
Locks and Bonds.....	Apr. 16, '37	19....
Vocalizing (10-10).....	Oct. 23, '37	20½....
Will Power (3-14).....	Mar. 6, '37	15½....

## MAJOR BOWES AMATEUR PARADE

No. 1.....	May 1, '37	9....
No. 2.....	June 5, '37	10....
No. 3.....	July 3, '37	10....

## MARCH OF TIME

No. 4.....	Apr. 17, '37	21....
No. 5.....	May 15, '37	21....
No. 6.....	June 12, '37	23....
No. 7.....	July 10, '37	21....
No. 8.....	Aug. 7, '37	21....

(1936-37)

No. 1.....	Sept. 4, '37	23....
No. 2.....	Oct. 2, '37	21½....
No. 3.....	Nov. 3, '37	21....
No. 4 (12-12).....	Nov. 27, '37	22....
No. 5.....	Dec. 25, '37	19....
No. 6.....	Jan. 22, '37	19....
No. 7.....	Feb. 10, '37	21....

## PATHE NEWS

Released twice a week

## PATHE REVIEWS

Released once a month

## PATHE TOPICS

Released seven times a year

## RADIO FLASH COMEDIES

Dog Blight.....	June 12, '37	16....
Don't Be Like That (1-30-37).....	Dec. 4, '37	18....
Fight Is Right (5-2).....	Apr. 10, '37	17....
Horse Play.....	Mar. 19, '37	18....
Who's Looney Now?.....	Sept. 4, '37	18....

## RADIO MUSICAL COMEDIES

Camp Meetin' (10-3).....	Oct. 9, '37	16....
Deep South (1-23-37).....	Jan. 1, '37	17....
Melody in May (2-1).....	May 1, '37	19....
Swing It.....	July 3, '37	18....
That Man Samson.....	May 28, '37	19....

## RAINBOW PARADE CARTOONS

Bold King Cole.....	May 29, '37	7....
Cupid Gets Her Man.....	July 24, '37	7....
Infatlawl.....	Apr. 30, '37	7....
It's a Greek Life (3-28).....	Aug. 2, '37	7....
Neptune Nonsense (3-28).....	Apr. 17, '37	8....
Toonerville Picnic.....	Oct. 2, '37	7....
Trolley Ahoy.....	July 3, '37	8....
Waif's Welcome, A.....	Jan. 19, '37	7....

## SMART SET

And So to Wed.....	June 19, '37	19....
Framing Father (2-29).....	Apr. 17, '37	18½....
Grandma's Bueys (1-2-37).....	Dec. 18, '37	16....
So and Sew.....	Sept. 18, '37	15....

Title	Rel. Date	Min.
SPORTS WITH BILL CORUM		
Foreign Sports.....	Apr. 9, '37	10....
Goals for Gold and Glory.....	Oct. 30, '37	11....
High, Wide and Dashing.....	Sept. 4, '37	9....
Iceman, The.....	Jan. 15, '37	9....
Ladies Day.....	Dec. 18, '37	11....
Never Catch the Rabbit (5-2).....	Apr. 24, '37	11....
Pardon My Spray (10-10).....	Oct. 2, '37	10....
Putting on the Dog.....	Feb. 12, '37	10....
Row, Mr. Row.....	June 19, '37	11....
Saratoga Summers.....	Mar. 12, '37	10....
Singing Wheels (12-26).....	Nov. 20, '37	11....

## STRUGGLE TO LIVE

Deadly Females.....	Nov. 13, '37	9½....
Forest Gangsters (1-23-37).....	Jan. 8, '37	9....
Living Jewels.....	June 12, '37	10....
Underground Farmers.....	Apr. 17, '37	9....
Swamp Land.....	Sept. 18, '37	9....

## SUPERBA COMEDIES

Bridal Grief.....	Feb. 5, '37	19....
Listen to Freezin' (8-15).....	July 31, '37	15....
One Live Ghost.....	Nov. 6, '37	21....
Wholesailing Along.....	May 29, '37	17....

## WORLD ON PARADE

Gold Mania (1-16-37).....	Dec. 25, '37	11....
Graveyard of Ships (1-2-37).....	Nov. 27, '37	11....
Heart of the Sierras.....	Nov. 6, '37	11....
Manhattan Waterfront.....	Feb. 19, '37	11....
Mt. Vernon.....	Mar. 19, '37	10....
Romantic Mexico.....	Jan. 22, '37	10....
Trinidad.....	Sept. 11, '37	10....
Venice of the North.....	May 15, '37	10....
Washington in Virginia (10-3).....	Oct. 9, '37	10....

## STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37).....	11....	
DYNAMIC		
Wonderland of Gaspe (8-13).....	11....	
FILM EXCHANGE		
Ski-Esta (1-2-37).....	10....	

## 20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the		
World .....	Nov. 13†	10
Looking for Trouble.....	Dec. 18†	10
Pacing the Thoroughbreds.....	Sept. 25†	
Scouring the Skies.....	Aug. 14†	
Ski Parade, The.....	Feb. 5, 37†	
Sports Headliners of 1936		
(11-21) .....	Oct. 30†	10



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Mis.
110. More Kittens (1-8-37)	8/2	

## UNIVERSAL

Title	Rel. Date	Mis.
GOING PLACES with LOWELL THOMAS		
No. 20 (3-28)	Apr. 20	8
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14	9
No. 28 (10-17)	Oct. 19	8
No. 29	Oct. 26	9
No. 30	Nov. 23	10
No. 31	Dec. 21	9
No. 32 (2-6-37)	Feb. 1	8
No. 33	Mar. 15	9
No. 34	Mar. 22	8
No. 35	Apr. 12	7

## MEANY-MINY-MOE CARTOONS

Big Race, The (3-13-37)	Mar. 3	7
Golfers, The (2-13-37)	Jan. 11	8
House of Magic (2-13-37)	Feb. 8	8
Knights for a Day (1-9-37)	Dec. 28	
Lumber Camp (3-20-37)	Mar. 15	7
Turkey Dinner	Nov. 30	
Bargain Matinee	Apr. 4	7

## MENTONE MUSICAL COMEDIES

Bargain Matinee (3-20-37)	Apr. 4	7
Filippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17	10
Fun in the Fire House		
(11-7)	Oct. 26	10
Gus Van's Garden Party		
(10-10)	Sept. 2	11
It's on the Record	Mar. 17	7
Marine Folies	Apr. 29	19
Musical Airways (10-10)	Sept. 30	11
Royal Cafe	Nov. 25	10
School for Swing (2-6-37)	Jan. 20	7
Teddy Bergman Inter-		
national Broadcast (6-6)	June 3	20
Television Highlights	Oct. 23	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

## OSWALD CARTOONS

Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5	9
Birthday Party, The	Mar. 29	7
Duck Hunt (3-13-37)	Mar. 8	7
Everybody Sings (1-30-37)	Feb. 22	7
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30	7
Kiddle Revue	Sept. 21	7
Musie Math Charms (8-8)	Sept. 7	8
Night Life of the Bugs		
(10-3)	Oct. 9	8
Puppet Show (10-13)	Nov. 2	8
Unpopular Mechanic (10-17)	Nov. 6	8

## STRANGER THAN FICTION SERIES

No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28	8
No. 28—Novelty (9-24)	Oct. 12	8
No. 29—Novelty (9-24)	Nov. 9	8
No. 30—Novelty (12-28)	Dec. 7	10
No. 31—Novelty (1-2-37)	Jan. 4	9
No. 32—Novelty (1-30-37)	Feb. 1	9
No. 33—Novelty (2-13-37)	Mar. 1	9
No. 34—Novelty	Mar. 29	9
No. 35—Novelty	Apr. 28	7

## UNIVERSAL SPECIAL

King Edward the VIII	Dec. 14	9
You Can't Get Away		
With it	Nov. 30	25

## VITAPHONE

Title	Rel. Date	Mis.
BIG TIME VAUDEVILLE REEL		
Vitaphone Entertainers (7-11)	June 27	1
Sylvia Froos		
Vitaphone Hippodrome	May 2	1
Molly Picon-Johnny Lee		
Vitaphone Topnotchers (2-1)	May 30	
Vitaphone Stageshow	July 25	1
Vitaphone Galettes	Sept. 19	1
Jack Pepper		
Vitaphone Internationals	Oct. 17	1
Holtz-Lee		
Vaudeville Is Back	Nov. 14	1

Title	Rel. Date	Mis.
Johnny Perkins		
Vaude-Villains	Dec. 12	10
Marty May		
Reel Vaudeville (1-30-37)	Jan. 2	7
Harry Rose		

Title	Rel. Date	Mis.
Bed-Time Vaudeville (2-20-37)	Jan. 30	7
Bring On the Girls	Mar. 6	7
Edgar Bergen		

## BIG V. COMEDIES

Slum Fun	Apr. 11	21
Johnny Berkes-Charles O'Donnell		
Absorbing Junior	May 9	21
Shemp Howard-Johnny Berkes		
Joe Palooka In Here's Howe	June 6	21
Shemp Howard-Robert Norton		
Wife of the Party, The (8-22)	June 20	22
Ken Murray		
Good Old Plumbertime		
The	July 11	20
Johnny Berkes		
Oily Bird, The	July 25	20
Ken Murray		
Joe Palooka in Punch and Beauty	Aug. 15	20
Shemp Howard-Robert Norton		
Dough-Nuts	Nov. 14	21
Yacht Club Boys		

## BROADWAY BREVITIES

Black Network, The	Apr. 4	22
Nina Mae McKinney-Nicholas Bros.		
College Oads	Apr. 11	21
Leon Janney		
Ooubie Cressky, The	Apr. 18	21
Olga Baclanova		
I'm Much Obligated	May 2	21
Vera Van-George Oebbs		
Maid for a Day	May 23	20
Grace Hayes		
City's Slicker, The	May 30	2
Oawn O'Gay-Radio Rubes		
Romance in the Air	May 18	
Wini Shaw-Phil Regan		
Changing of the Guard (5-18)	June 6	20
Sybil Jason		
Rhythmlics	June 13	2
Hal LeRoy-Toby Wing		
Song of a Nation, The (8-20)	July 4	20
Donald Woods-Claire Odd		
When You're Single	July 18	2
Cross and Ounn		
Shake Mr. Shakespeare (7-11)	Aug. 22	20
Carolyn Marsh		
Echo Mountain	Aug. 29	20
Fred Lawrence-Rosalind Marqule		
Rush Hour Rhapsody (9-19)	Sept. 5	19
Jean Sargent		
Joe Palooka In "The Choke's on You" (9-19)	Sept. 12	21
Shemp Howard-Robert Norton		
Backyard Broadcast, The (9-5)	Sept. 26	21
Say It With Candy	Oct. 3	20
Virginia Verrill		
Sheik to Sheik	Oct. 10	21
Georges Metaxa		
Can't Think of It	Oct. 24	18
Ken Murray-Oswald		
Captain Bluebeard	Feb. 13	37
George Price		
Sunday Round-up, The	Oct. 31	18
Dick Foran-Linda Perry		
Sweethearts and Flowers	Nov. 7	20
Regis Toomey-Presser Sisters		
That's Pictures (8-29)	Nov. 21	21
Jay C. Filppen		
Joe Palooka In "The Blonde Bomber"	Nov. 28	21
Shemp Howard-Robert Norton		
Here Comes the Circus	Dec. 5	18
"Poodles" Hanneford		
"Give Me Liberty"	Dec. 19	22
John Little		
It's All Over Now (2-8-37)	Dec. 28	20
Oan Healy		
Joe and Asbestos In "A Horse's Tale" (2-13-37)	Jan. 9	37
Harry Gribbon-Hamtree Harrington		

Title	Rel. Date	Mis.
Pretty Pretender, The (2-13-37)	Jan. 23	37
Bernice Claire		
Joe Palooka In "Kick Me Again" (3-8-37)	Feb. 6	37
Shemp Howard-Robert Norton		
Captain Blueblood	Feb. 3	37
George Price		
Swing for Sale (3-13-37)	Feb. 27	37
Hal LeRoy		
Under Southern Stars	Feb. 20	37
Fred Lawrence-J. Bryan		
Hotel a la Swing	Mar. 13	37
Eddie Foy, Jr.		
Mail and Female	Mar. 27	37
Ken Murray		

## COLORTOUR ADVENTURE

(Cinecolor)

Pearl of the Pacific (7-11)	Sept. 5	10
Colorful Occupation (9-19)	Oct. 3	10
Northern Lights	Oct. 31	
Along the Mediterranean	Oct. 5	
Hollanders, The (1-23-37)	Jan. 2	37
Nice Work (2-13-37)	Jan. 30	37
Land of the Midnight Sun (3-13-37)	Feb. 27	37
Nature the Artist	Mar. 20	37

## LOONEY TUNES

No. 19—Westward Whoo	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rain-maker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3	7
No. 26—Porky's Moving		
Oay		
No. 27—Little Beau Porky	Oct. 24	7
No. 28—Village Smithy, The	Nov. 14	7
No. 29—Porky of the North-woods (1-9-37)	Dec. 19	7
No. 30—Porky the Wrestler	Jan. 9	37
No. 31—Porky's Road Race	Feb. 8	37
No. 32—Pleador Porky (2-27-37)		

## MELODY MASTERS

Ramon Ramos and Orchestra	Apr. 18	11
Oave Apollon and His Band	May 18	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1
Nlok Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5	11
Harry Reser and Eskimos	Sept. 28	9
Emil Coleman and Orch.		
(7-11)	Oct. 17	11
Leon Navara and His Orch.		
(9-19)	Nov. 7	11
Clyde McCoy and Orch.		
(8-29)	Nov. 28	10
Jimmie Lunceford and Orch.		
(1-23-37)	Dec. 19	10
George Hall and Orch.	Jan. 9	37
Louisiana Kings	Jan. 23	37
Roger Wolfe Kahn and Orch.		
Cab Calloway and Orch.	Feb. 8	37
(3-13-37)	Feb. 20	37
Peter Van Steeden and Orch.		
(9-19)	Mar. 6	37
Jacque Fray and Orch.	Mar. 27	37

## MERRIE MELODIES

(In Color)

No. 18—I'm a Big Shot		
Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 18	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (8-20)	July 18	7
No. 25—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10	7
No. 29—Don't Look Now	Nov. 7	7
No. 30—Coconut Grove	Nov. 28	7
No. 31—He Was Her Man	Jan. 2	37
No. 32—Pigs Is Pigs (1-16-37)	Jan. 30	37

Title	Rel. Date	Mis.
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 8	37
No. 33—The Fella With the Fiddle	Mar. 27	37

## OUR OWN UNITED STATES

No. 8—Harbor Lights	Mar. 21	1
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 18	11
No. 11—Irons in the Fire	June 13	1
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

## PEPPER POT

Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1
When Fish Fight	July 11	10

## PICTORIAL REVIEWS

No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12	10
No. 2—George Rector—Fashions	Oct. 10	10
No. 3—Girl Football—Knitted Wear	Nov. 21	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26	11
No. 5—Sports Affair (2-6-37)	Jan. 16	37
No. 6—Swimming—Wood Carving	Feb. 13	37
No. 7—Phonograph Records—Lipsticks	Mar. 20	37

## VITAPHONE NOVELTIES

Nut Guilty (6-27)	Nov. 21	10
Logging Along	Sept. 26	
Dunce of Invention, An	Oct. 24	
Ray Gross		
Oklahoma As Is	Dec. 19	
Cal Timney		
Poets of the Organ (8-22)	Jan. 16	37
Mr. and Mrs. Jesse Crawford		
Whale Ho (7-14)	Feb. 13	37
Medium Well Oone	Mar. 6	37
Hardeen		

## SERIALS

12 Episodes Each Unless Otherwise Specified

## REPUBLIC

Dick Tracy 6401	Feb. 20	37
Ralph Byrd-Kay Hughes (15 episodes)		
Painted Stallion, The 6421	June 5	37
Ray Corrigan-Hoot Gibson		
Robinson Crusoe of Clipper Island 8583	Nov. 14	
Mala (14 episodes)		
Undersea Kingdom 8581 (5-16)	May 8	
Ray Corrigan-Lols Wilde		
Vigilantes Are Coming, The 35		



# J. C. JENKINS—HIS COLYUM

Raymondville, Texas

Dear Herald:

Raymondville is in the heart of the onion country, and probably Raymondville ships more onions to the north and east than any like locality in the United States, at least this industry is the pride of south Texas. We may be mistaken in the amount they shipped, but as we understand it they ship an average of eighteen hundred cars of onions a year. One man told us that he had ninety acres planted in onions growing in one field.

Bob Smith of Mission has two theatres in Raymondville. One of them is new and it will rank well up with the best in the state in a town of that size. The town has something like 3,500 people and one would hardly expect to find as nice a theatre as Bob has.

We came over here with Bob and Mrs. Smith for two purposes—one to see Bob's new theatre and the other to see Mr. and Mrs. Sohns, who operate both of them for Bob. It was just our luck, however, to find that these folks had gone to McAllen to a wedding or a charity ball or some other nerve-wracking function and we didn't get to see them. Doggone the doggone luck anyway. Outside of the two theatres Bob has at Raymondville he has one at Donna and one at Mission. He is now just completing the second one in Mission and says expects to have it open in about a month. With this chain of theatres and the chain that Shine Mason and J. C. Fanning are connected with, the Rio Grande valley is pretty well supplied.

The other night we went and saw a musical show that was no doubt a good one. We don't remember the name of it nor who was in the cast, for we didn't pay a whole lot of attention to it. Everyone we talked to about it said it was a great show, but we didn't talk to very many. Personally we are fond of huckleberry pie but we have been told that three or four pieces at one meal is rather too many. What we were especially interested in was a short showing some fellows harpooning a whale out in the ocean. This one was mighty interesting. You probably wouldn't believe it if we told you that we caught a whale once on a brown hackle with an eight-ounce fly rod, and so we are not going to tell you. Some people are awfully skeptical that way.

For some time now we have felt like we haven't been saying very much to interest our lady exhibitors, so we're going to change the subject and try and say something for the girls.

Today we drove out about a mile south of Mission and saw what is probably one of the most important show places in the Rio Grande valley. The place has about every flower known to the florist profession. We know about as much about flowers as a bull-frog knows about the Constitution, but to catalogue all of these flowers would require quite a book. The amazing thing is that they are all in full bloom right in March. Girls, if you want to see flowers in the winter time you better come to the Rio Grande valley.

We have just received a letter from our old friend, F. M. Shortridge, president of the Des Moines Poster Print Company, of Des Moines, Iowa, and he calls us "Kid." Thanks, old boy, we are generally referred to as "The Old Man." F. M. was at one time an ardent fan of *The Opera House Reporter*, a publication at Estherville, Iowa, that used to waste a lot of good print paper by printing stuff from "Jenkins of Neligh" as he was commonly referred to back in the days when men were men and women would swear to it.

F. M. used to be the advance agent for Frank Hahra's Minstrels and plastered paper all over the landscape and gave out passes for window space for his one-sheets as freely as a church collection.

We were glad to hear from F. M. In fact, we are glad to hear from all the old troupers, for listen, Gertie, those were the boys who made the show business something to talk about, and those were the days when we talked about 'em too. F. M. is now off the

road and is warming the president's chair in the Des Moines Poster Print Company's spacious office in the state "where the tall corn grows." More power to him, he is entitled to it.

Down here in the Rio Grande valley everybody talks about the termites that get into the buildings and eat the framework and foundations until they become honey-combed and in many cases collapse. We hope the termites don't get into the government buildings and go to work on the foundations.

We hear a whole lot about the "horse and buggy days." We remember those days, and remember them very vividly, and we are going to risk being called "an old fossil" and say that we would like to experience them again. Today we get out on the highways and step on the gas and try to outrun the ambulances. Every day we read of dock workers' strikes, elevator operators' strikes, miners' strikes, garment workers' strikes, automobile workers' strikes, meat cutters' strikes, engineers' strikes, brakemen's strikes, sitdown strikes, stand-up strikes, and if we don't close this pretty soon there will be a readers' strike. Yes, we are an old fossil, we will admit it, but listen, Abner, those horse and buggy days still remain fresh in our memory and we are going to hang to 'em in spite of helanhiwater.

Those engineers on the railroad out here still keep the cutouts open and pull the whistle cords right in front of our bedroom window about four or five times a night, right at a time when we are trying to land a big tarpon. We are going to have a sign put up out here: "QUIET, KEEP CUTOUT CLOSED." Doggone the doggone luck anyhow.

COLONEL J. C. JENKINS  
The HERALD's Vagabond Colymnist

The HERALD Covers the Field Like an April Shower.

## Kosch in New Law Firm

Harry G. Kosch, motion picture attorney, has removed his office in New York from 383 Madison Avenue to the Paramount Building and has formed a partnership under the name of Kosch, Lewis and Reuben. Mr. Kosch, a former member of the law committee of the Motion Picture Producers and Distributors of America, was counsel for Educational, Columbia, and Roxy Theatres Corporation. He also served as receiver of the Roxy Theatre.

## Ashmuns Buy Property

The Ashmun Brothers, owners and operators of the Strand and Temple theatres at Caro, Michigan, have purchased the Family at East Tawas, Michigan, and an adjoining lot where they will erect a new 550-seat theatre.

Sid Kaufman, who has been handling publicity for "The Good Earth" for Loew's, has joined the staff of Alex Gottlieb in Hollywood to do special work on Walter Wanger's productions.

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 54, Vol. 19.**—Will Hays turns over deed of the Will Rogers Memorial Hospital to Jesse Jones....Clyde Beatty tries remote radio control with lions....Fashions....Lew (Canvas kisser) Lahr....Cunningham wins his 5th Columbian mile....A trotting race through main street of a Vermont town....Lifeguards in Australia.

**MOVIETONE NEWS—No. 55, Vol. 19.**—School disaster takes 455 lives in Texas town....In the public eye: Governor Murphy, Homer Martin, King Farouk of Egypt, King Christian of Denmark and Premier Mussolini....Lew Lehr's ticket wins Irish sweepstake....Navy slugs battle for fleet championship....Cooper wins outboard regatta.

**NEW OF THE DAY—No. 252, Vol. 8.**—At the front in Spanish war....Sit-downs spread like the measles....Cunningham again wins the Columbian mile....Experts compete in "ski paradise"....Britain's king poses for pre-coronation closeup....Styles for children...."Crash-proof plane" crashes.

**NEWS OF THE DAY—No. 253, Vol. 8.**—Texas school disaster shocks the nation....African empire thrills II Duce....Sit-down craze gets a set-back....Sweepstakes are here again....Earhart to try again for world flight....Rush work on Bonneville dam....57 year old driver wins speedboat classic....President's son presides at Harvard show.

**PARAMOUNT NEWS—No. 65.**—Durrance wins national ski meet title....Deed of Will Roger's hospital turned over to commission....Fury grows in Spanish civil strife....Rush yachts for America's cup defense....World's eyes on Earhart globe flight....Spring's coming, and so is baseball....U. S. mourn with Texas in school blast.

**PARAMOUNT NEWS—No. 66.**—Speedboats hit record in Florida race....Seek cause of Texas school blast....Campus cuties cut coy capers for Harvard....Easter....Sweeps bring dollars to few, nothing to millions.

**PATHE NEWS—No. 69, Vol. 8.**—War torn Spain....England's latest challenger is fitted out while the "Yankee" gets a new mainsail....Sit-down strikes spread rapidly....King George and the Duke of Windsor....Plane crash in Gravesend, England....Greatest lion tamer....Cunningham beats Sam Romani in Columbian mile.

**PATHE NEWS—No. 70, Vol. 8.**—Blast horror told....Detroit police evict sit-down strikers as Michigan faces a choice between law or anarchy....Mental jail break....John Roosevelt, the President's son, explains Harvard Follies.

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VOL. 127, NO. 1

In Two Sections — Section One

APRIL 3, 1937

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before.

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waste money  
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"Captains Courageous"

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Rudyard Kipling's  
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is the most exciting  
story ever filmed!

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2,000 in the giant cast!  
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Kipling Wrote It!  
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Spencer Tracy  
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*Produced by*  
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**SEE PAGE 27**



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CHORUS  
GIRL

Fernand Gravet  
Joan Blondell

Bette Davis  
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WOMAN

Josephine Hutchinson  
George Brent  
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[PLENTEY of new Academy  
Award material for the com-  
pany that won more than half  
of all their prizes this year!]



YOWSAH, "WAKE UP AND LIVE" WILL  
THRILL YOU IN SPITE OF WINCHELL! WITH-  
OUT WINCHELL IT'S GRAND - WITH WINCHELL I'LL NEVER SEE  
IT! - BUT GEE WHIZ, KIDS, IT'S THE MOSTA ENTERTAINMENT DARRYL  
ZANUCK EVER PACKED INTO ONE FILM! ALL THE LADS AND THE OLD  
MAESTRO ARE HERE TO SAY THAT "WAKE UP AND LIVE" IS  
THE MOSTA OF THE BESTA, YOWSAH! AND A GOOD,  
GOOD EVENING - LADIES AND GENTS - TO YOU IS IN  
STORE WHEN YOU SEE IT! YOWSAH!



Yowsah! Ben Bernie is tipping his best friends (and you'll be one of them when you play this picture) that 20th's "WAKE UP AND LIVE" is something to cheer about. *Keep listening, Mr. Exhibitor, next week we tell all!*



THE KEYSTONE  
OF YOUR FUTURE



# MOTION PICTURE HERALD

Vol. 127, No. 1



April 3, 1937

## "THE TOUCH MINSKY"

**A** MOVEMENT toward new enrichment of the experience of the motion picture industry, from studio to theatre, is afoot, so to speak, by grace of what may be called "the touch Minsky" finding its most exquisite expression in that flower of stage art known as "the strip tease."

From Hollywood come the tidings of the employment of three artistes for picture work in recognition of their prior demonstrations in divestment on the burlesque stage.

From Chicago we are told of the advent in picture theatres of the "strip tease" act to supplant the double bill or as an anodyne for the loss of the privilege of running lotteries.

Thus is acquired for the institution of the motion picture a rich and musky aroma, the sweet heavy incense of what the authoritative Mr. Herbert Minsky has declared a truly American art. The association will confer at once upon the screen the distinction of a sharing with the shows that a Broadway marquee purveys under such recent titles as:

*"Mind Over Mattress"*  
*"Gone with the Windsor"*  
and  
*"She Strips to Conquer"*

That last title is perhaps the perfect one to demonstrate the quality of the impending liaison of the arts, with its classic paraphrase, reminiscent on the one hand of the recent devotion of Hollywood to English literary tradition and on, or in, the other hand "the touch Minsky."

The acquisition of personnel from the "strip tease" for motion picture production is almost certain to bring interesting reactions of an emphatic character, and mayhap yet another opportunity for demonstrations of extraordinary dexterity on the part of the defenders of the screen. It will be of interest to observe how such sterling efforts toward good will and status for the screen as "Photoplay Studies, Organ of the Photoplay Appreciation Movement," might deal with the subject, or just how it might make up for an issue of "The Motion Picture and the Family."



## PEOPLE vs. CLASSICS

**T**HE worship of the word, the doctrine of the sacredness of books, persists, continually finding expression in all discussions, from literate sources, concerning the screen. Just now one discovers Mr. Hugh Walpole, English novelist, recently a-lecturing on this side, solemnly affirming: "I don't think it

possible to adapt masterpieces of literature to the screen, because even with the cleverest condensation so much of importance has to be left out. I think it far better to have original stories written for the screen."

Mr. Walpole, who incidentally had a part in the preparing of "David Copperfield" for the screen, forgets quite that all allegedly creative work is inescapably derivative, that in art it is also necessarily selective, as artful indeed in what is not said as in what is said.

Again, too, literal transcriptions, or attempts at them, from one medium to the other are likely to have about as much grace and communication value as any literal translation. It was Fitzgerald who made Omar.

Save for the uses of publicity pretense, claims of being the McCoy for those who would not know anyway, the motion picture has no obligation to be a cannery of the old classics. It is not much of a presumption to assume that Mr. David Selznick, for example, rather properly felt a slightly heavier obligation to the box office than to the Dickens tradition when he set about the making of "David Copperfield."

The preservation and promulgation of the honored classics of the printed word is their own self-contained function. In the simon pure originals they are available to all capable of reading. Books are for bookmen. Pictures are for people.



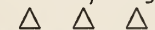
## TOO MUCH INFORMATION

**T**HE presence of an army of press correspondents in Hollywood and their ready access to studios and picture people is a nice, chummy arrangement, resulting in no end of interesting, pleasant and constructive news about screen merchandise, but sometimes there are unhappy consequences.

Just now, as any reading of the lay press will disclose, the public is being told all about "A" versus "B" pictures, and such fans as are articulate are writing letters which indicate that they feel slighted when the exhibitor ventures to offer them a "B" picture.

This will prove of no particular help to the theatres, and in turn no comfort to Hollywood. It is another of the many consequences of doing business in a goldfish bowl.

Publicity processes which make up the customer's mind for him before the show gets to town may either aid or undo the showman, but he cannot do anything about it.



The boss mallard drake of the flock on our Silvermine pond arrived from the south this week, but with three ducks instead of the two he had last year. It must be the inflation.

## MOTION PICTURE HERALD

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## MARTIN QUIGLEY, Editor-in-Chief and Publisher



# This Week

**T**HEATRE grosses rebounded from Lenten lows and circuit executives lately rid of chance games gave serious thought and a degree of verbal attention to the double feature policy as another less than perfect thing. A hundred thousand New York theatre patrons polled by questionnaire concurred. Out where the west begins agents of the Committee for Industrial Organization invited studio talent and toilers into the fold and workers walked out of a film laboratory at Fort Lee, N. J., yesteryear's Hollywood. Dr. Joseph Goebbels uttered his prefatory pronunciamento as commander in chief of the motion picture industry in Germany and a battalion of pickets unfurled banners eloquent anent his commander in chief in midtown Manhattan. Will H. Hays surveyed the motion picture year in his annual report and found it good.

## Permanent Partner

A tentative agreement which would bring A. H. Blank's Central States circuit into an operating combination with Tri-States circuit, which is jointly owned by Paramount and Mr. Blank, was reached at the recent convention of theatre partners in Miami, Y. Frank Freeman, Paramount vice-president, said on his return to New York this week.

The new combination would include more than 70 theatres in Iowa, Nebraska and southern Illinois and the agreement would also place Mr. Blank's operations in connection with Paramount on a permanent basis through elimination of the option under which Paramount was privileged to repurchase Mr. Blank's half interest in the circuit.

## As to Trade Practices

Congress was asked to consider broadening the powers of the Federal Trade Commission to include regulation of trade practices in the motion picture industry and others, activities of the Sabbath committee during the past three years coming in for spirited attack and lively defense.

*Ministrations of national and state legislative bodies are noted on page 18.*

## 1,000 Theatres Aided

Better Housing Administration loans for modernization and repairs under which more than 1,000 theatres borrowed approximately \$2,500,000 for alterations, repairs, improvements and new equipment in the last three years, were discontinued on Wednesday with the expiration of Title I of the National Housing Act. Because of improved economic conditions, particularly in the construction industry which this portion of the Act primarily sought to assist, no consideration was given to continuing of the service.

## No "Movie Public"

That the movie public *per se* has vanished, swallowed up in a practically limitless general cinema audience uniformly susceptible to the appeal of today's motion pictures, is a point underscored by Will H. Hays, president of the Motion Picture Producers and Distributors of America, in his annual report.

*Mr. Hays' report is dealt with on page 26.*

## Cullman's Forecast

Howard S. Cullman, operating the Roxy theatre in New York as trustee, forecast earnings of \$300,000 during 1937 and \$500,000 during 1938 in the course of proceedings terminating in consummation of a new nine-month operating agreement at reduced terms.

*Details of the new contest are given on page 44.*



Earnings statements of Eastman Kodak Company, Technicolor, Universal, Loew's, and Famous Players-Canadian

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## Against Doubles

Joseph Bernard, who is the general manager of Warner Brothers Theatres, expressed himself as opposed to the double feature policy in general use and open for constructive proposals relevant to its curtailment or abandonment.

*Mr. Bernard's views in the matter are reported on page 23. A picture of the executive appears on page 11.*

## 100,000 Straws

Polled by questionnaire, 100,000 New York patrons of Loew theatres registered an impressive preference for "love romances" and indicated that one feature picture per program is about right if the show be long enough and the admission price reasonable. Color was favored in an imposing number of the replies received.

*Other likes and dislikes recorded are divulged on page 24.*

## Dr. Goebbels Takes Over

Dr. Joseph Goebbels, Reich minister of propaganda and lately come to power as first in command of the motion picture industry in Germany, sees all films as belonging to one or another of six classifications and regards as first among these, on all points, that one embracing pictures "politically and artistically especially valuable." It is to be understood that all German films will happen to fit this slightly redundant description.

*A Berlin dispatch on page 16 reveals more of Dr. Goebbels' attitude.*

## Camera Fodder

Sixteen Hollywood producing companies purchased 53 vehicles during March for the 1937-38 season, as compared with 68 purchases made during February. March purchases practically complete the list of required stories, as release commitments for 1937-38 have been made, or will be shortly, by every producer.

*The list of March stories acquired, with all available credits, is found on page 30.*

## Completes Music Code

Joseph V. McKee, Music Publishers Protective Association counsel, has completed a six months study of the music industry's problems and submitted a code which seeks standardization of trade practice. The document will be tendered for consideration by the Federal Trade Commission before being offered to the industry for adoption.

*Story on page 16.*



*"Elimination of the double feature policy depends upon the absolute refusal of the public to attend theatres showing two features."*—NICHOLAS M. SCHENCK.



## Picket Paradise

Eight pickets representing three protesting organizations jockeyed for position in their march to and fro before the diminutive Belmont theatre in New York on Monday, with two policemen and variously intrigued pedestrians looking on, as opposition to exhibition of "Amphitryon," produced by a French affiliate of a German film company, took on augmented vehemence. Next day owners of the theatre cancelled the lease as of Wednesday and calm returned to 48th street.

*The somewhat involved case of "Amphitryon" is reported on page 17. A review of the picture appears on page 41.*

## The Radio Equation

Trade talk turned again to radio programs featuring screen stars as the long planned Paramount studio broadcast took to the air Sunday noon in the teeth of a resolution passed by the Motion Picture Theatre Owners of America and Ohio exhibitors telegraphed formal protest against rumored increase of microphone performances by Metro-Goldwyn-Mayer talent.

*The radio equation, still unanswered with anything approaching unanimity, is treated of in the story on page 58.*

## China Tense

Evidences of the growing sensitiveness of nationals in other lands to the subject matter of motion pictures are multiplying in China. For the third time, Italian sailors have invaded a theatre, the Isis in Shanghai, thrown ammonia phials and smashed doors, this time over a film from Russia entitled "Abyssinia." Chinese censors have held up a number of American pictures in which Chinese characters have been shown in menial occupations or as criminals. Now companies ignoring trends and times face rejection of all their product on 24 hours' notice.

*The news from China is published in full on page 32.*

## Balaban On Admissions

Barney Balaban, president of Paramount Pictures corporation, named production costs among reasons for and tax regulations among barriers against a "general tightening up" of admission scales he regards as nevertheless necessary and practicable. He pointed out that the 40-cent tax level is restrictive not only in its effect upon theatres maintaining that limitation, but also, since too great a price spread tends to defeat its own objective, upon those charging 55 cents or more.

## Revelry By Night

Pronounced by and large a super production in its kind was the dinner tendered Adolph Zukor Monday night at the Waldorf Astoria Hotel in New York by the Independent Theatre Owners Association, Harry Brandt, president, with a thousand guests in attendance and microphones relaying the ceremonies to uncounted ears.

*The affair is reported pictorially on pages 10 and 11.*

## Infringement Charged

The Philadelphia Stogage Battery Company, Philco parent organization, charged the RCA Manufacturing Company with infringement of a patent on non-microphonic radio equipment in a bill filed in the U. S. District Court at Wilmington, Del. The complaint asks relief, temporary and permanent injunctions and an accounting of profits derived from infringement. Decision in a suit filed in 1935 to restrain RCA from terminating a license agreement authorizing Philco use of RCA basic patents is pending.

## Appeal "Ecstasy" Ruling

Eureka Productions in New York has filed its record on appeal in the United States district court preparatory to a hearing in the May term of the United States supreme court. Eureka, producer of "Ecstasy," is suing Governor Herbert H. Lehman; John J. Bennett, Jr., Frank P. Graves and Erwin Esmond for an injunction to restrain them from interfering with the exhibition of the picture in New York state.

## Sued for Film Speech

Twentieth Century-Fox Film Corporation, Cascade Theatres Corporation and Evergreen State Amusement Corporation were named defendants this week in Seattle in a \$250,000 suit filed by Lieutenant Governor Victor Aloysius Meyers of Washington. The suit charges that a speech in "Thanks a Million," produced by Twentieth Century-Fox and shown in the theatres of the two circuits, caused Mr. Meyers to be held in public ridicule.

## Games On Way Out

Judicial opinion long divided on the legality of chance games gave signs of veering steadily toward the negative side as a Detroit jurist pronounced Screeno a lottery and police raided a Newark, N. J., theatre where patrons were witnessing a performance of Bank Night.

*News of these and other rulings arrived at in the smaller cities and towns where chance games are in continued use is reported on page 44.*

## The British Prospect

Tactically speaking, the position of American distributors is more favorable than appears on the surface of recommendations by the Moyne Committee in London calling for upward revision of the Quota, for a quality test of product and for governmental supervision exercised by a commission. The political situation in turn explains the tactical position. Any new legislation of the nature of a Films Act would have to be introduced at the present session of Parliament because of the provisions of the present Act, but the lawmakers have before them national issues into which they have no desire to inject the effects of any controversy over motion picture operations.

*Bruce Allan's cabled account of developments in London is presented on page 50.*

## Upholds Music Fee

by N. BRUSKI  
in Buenos Aires

Dr. Tomas Pitt, a justice of the peace, has ruled that exhibitors are liable for the payment of the "small right" or the assessment by a composer for the public rendition of his work in sound pictures. The decision, if it is approved by the higher courts, is seen as finally clarifying a situation which has been troublesome to the industry for some time.

## Films for Exposition

The motion picture industry will be represented at the 1937 Paris International Exposition in France, it was announced this week, and a special building will be constructed at the foot of the Eiffel Tower to house the industry exhibitions. A modern studio, complete in every detail, will occupy the main floor of the building and cameras, lights, sound apparatus and the cutting room will all be explained to visitors.

## Offer More School Films

In addition to 48,000 reels of instructional motion pictures now owned by elementary and secondary schools, which also own 10,000 projectors with which to exhibit them, 400 films produced by 13 governmental bureaus have been made available for classroom use.

## Studios Active

Hollywood studios moved forward at high pitch as tactical, climactic and other deterrents to production released their grip. Fourteen pictures were started and a dozen entered the cutting stage.

*Data pertinent to all these films is coordinated on page 29.*





## This Week in Pictures

**H**IS Worship the Mayor of Wanganui, New Zealand, is seen at left above presenting a Quigley Bronze Award to Ross Meikle, manager of J. C. Williamson's Regent theatre, for his exploitation of "Desire," Paramount. Others in the foreground are the Lord Mayoress, Mrs. Meikle and Reginald Felton, Paramount publicity manager, who addressed an audience of 1,465 persons attentive to the presentation. Details are given in the Managers' Round Table.

Unique in a season of unique cinema undertakings is the filming by Grand National of Gilbert and Sullivan operettas under title of "The Girl Said No," which brought to Hollywood (above) Vivian Hart, William Danforth, Vera Ross and other members of the Savoyards, noted for their stage presentations of the Gilbert and Sullivan works in the United States.

The casual camera caught Will H. Hays, president of the Motion Picture Producers and Distributors of America, telling W. G. Van Schmus, managing director of the Radio City Music Hall, New York, an indubitably significant truth unquestionably regarded as such, during a conversational interval in banquet ceremonies (left).







**S**IR GERALD CAMPBELL, British Consul General, and Lady Campbell attended the opening of the Gaumont British production, "Silent Barriers," at the Criterion theatre, New York.

Joseph Bernhard, who is the general manager of Warner Brothers theatres, is seen above at right aboard the S.S. Paris bound for a tour of Italy and the Scandinavian countries with H. M. Warner and Sam E. Morris in behalf of company interests.

William Brandt, chairman of the Independent Theatre Owners Association committee in charge of arrangements, looked on (right) while Consul General Gaetano Vecchietti presented Adolph Zukor with a cross signifying membership in the Order of the Crown of Italy and Will H. Hays smiled approval, the presentation highlighting a dinner tendered the Paramount pioneer and attended by 1,000 guests at the Waldorf Astoria Hotel, New York, Monday night.







**A**NNA NEAGLE (above center) will be starred in "Victoria the Great," a production by Herbert Wilcox (right) for RKO-Radio distribution; they are seen with Anton Walbrook, star of "The Soldier and the Lady," at the London premiere of that film.

Vladimir Verlinsky, president of Amkino corporation, the Russian film distributing organization in the Americas (right, above), is back in New York after a visit to Hollywood studios in quest of data and information pertinent to his office.

The mob scene on your right is made up mostly of White Sox baseball players who called upon Joe E. Brown while the outspoken star of spectacularly unsilent films was making "All Is Confusion" (and it was) for David L. Loew and RKO Radio. The girl is June Travis.





# CIO ORGANIZING STUDIOS; AFL GAINS IN EXCHANGES

## Seek AFL Backing and If That Is Not Given They Will Join CIO; Mass Meeting Is Called; Studio Crafts Meet on the 5th

Labor storm clouds are now plainly discernible over the Hollywood horizon, precipitated principally by the new labor evolutions from the warfare engaging William Green's American Federation of Labor and John L. Lewis' Committee for Industrial Organization for union supremacy over all American labor.

Unorganized sectors of Hollywood workers and talent, including actors, are determined to gain AFL backing in forcing union recognition from producers. Failing that, they will join the CIO.

Definite evidence is at hand of the CIO's intentions to invade the motion picture labor sector, as Mr. Green elsewhere charged the Lewis "sit-down" strikes are illegal, and Mr. Lewis retaliated with an allegation of "contemptible cowardice" by Mr. Green in the national labor battle.

The CIO calls a Hollywood studio workers' mass meeting for unionization.

Laboratory workers, who have filed an application for CIO membership, walk out of Consolidated Film Industries' plants in the east.

Pat Casey sets April 5th and New York as the date and place for a meeting between producers and five studio crafts to draft new basic contract.

Hollywood finally effects the new contractual agreement signed recently with Screen Playwrights, Inc., after a year of battling over terms.

Hollywood apparently has been unaware of the possibility that CIO might precipitate at least the production branch into the same position as the automobile, coal and textile fields.

On March 20th MOTION PICTURE HERALD reported that "mysterious agitation, still in the 'planting' stage, for 'new unionism' in the ranks of Hollywood production workers, was the cause this week of speculation at the California studios." More than enough evidence is now in hand to indicate that the industry may find itself "in the middle" of the fight between the AFL and CIO.

The attack from within the industry is threatened by the Screen Actors' Guild of talent independently organized in opposition to the actors' branch of the producers' Academy of Motion Picture Arts and Sciences. The Guild has been holding secret meetings for weeks, with the names James Cagney, Robert Montgomery and Fredric March mentioned.

Mr. Cagney visited Mr. Montgomery's set the other day at Metro's Culver City studio and the two, evidently under the impression that all actors in the vicinity were Guild members or sympathizers, were reported to have held a quite candid discussion of the Guild's plans, principally the heretofore secret idea of demanding union recognition from the producers with the backing of either the AFL or the CIO.

Kenneth Thomson, executive secretary of the

## SOCIALISTS VOTE TO ENDORSE CIO

*The convention of the Socialist party of America, meeting in Chicago this week, voted to endorse John L. Lewis' Committee for Industrial Organization in a resolution which urged party members to support the new labor group.*

*The resolution charged the American Federation of Labor with taking "organizational steps in order to destroy the CIO." The Lewis group was termed "one of the most significant developments in the American labor movement."*

Actors' Guild, is now in New York to demand of the AFL 100 per cent backing in gaining union recognition. This could be accomplished, it is believed by Guild sponsors, through its charter from the Associated Actors and Artists of America, affiliated with the AFL; through its relationship with Actors' Equity Association, and through its membership in the California State Federation of Labor and the Los Angeles Central Labor Council.

Refusal or hesitancy on the part of Mr. Green would, according to the plan, cause the Actors' Guild to switch allegiance to CIO and try immediately to precipitate a strike.

Trouble would be virtually certain to ensue if the Guild went into the CIO camp. Relations would be strained immediately between the CIO-Guild actors and the AFL-IATSE craft workers of stage hands, carpenters and other studio workers.

Support of their leaders' decision was forthcoming from Guild members Monday evening when a final secret meeting in Hollywood culminated in a vote to demand AFL backing. This backing probably would be given by AFL through its affiliate, the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of America, headed by George Browne, who would have to be won over by the Guild.

After the latest Guild meetings, officers became silent and attempted to create the impression that they were non-committal. A check at all studios Wednesday, even into the "back-lots," brought denials that any CIO activities within studio gates had been brought to public attention. However, further evidence that the Guild was using strategy to win popular support was seen in a dispatch sent to George Hatfield, California's lieutenant-governor, urging pardon for Tom Mooney, who has been in prison 20 years since the Preparedness Day Parade bombing in San Francisco. The wire was signed by 43 from Hollywood, the top of the list showing the names of such Guild militants as James Cagney, Fredric March, Robert Montgomery and Edward Robinson.

The AFL's Hollywood IATSE representatives referred all questions to George Browne in New York. While the Hollywood office of the organized producer and of the Academy discounted talk of an active strike they reflected uneasiness over immediate developments.

The showdown is expected to reach public attention on April 5th, when Patrick Joseph Casey, official labor contact for

(Continued on following page, column 1)

## New Theatre Workers Union Calls Strike in Newark; Exchange Units Operating in Two Cities, Forming in 11 Others

Paralleling the new unionization movement in production, is noticeable progress in organizing exchange employees in the field, and workers in exhibition.

First tangible effort to force recognition of unorganized theatre employees came when the new Theatre Workers Union made its bow as an American Federation of Labor affiliate, and called a strike in Newark.

In the move to unionize exchange employees, Boston and Detroit had unions operating, while efforts were continuing in New Haven, Kansas City, Cleveland, Detroit, where workers staged a "sit-down" strike, and in New Orleans, Milwaukee, Cincinnati, Denver, Salt Lake City, Indianapolis and Philadelphia.

Distributors were reported ready to halt the unionization trend by increasing wages of exchange staffs to levels equivalent to or in excess of the scales sought by the new organizations. This strategy was said at the home offices in New York to have had a measure of the effect sought.

Both the American Federation of Labor and the Committee for Industrial Organization struck at once, three weeks ago, to organize exchange employees, the AFL winning pronounced victories over the CIO in Boston and Detroit.

Organization of the Boston exchange workers was completed with the granting of a charter by the American Federation of Labor and the designation of the local as Film Exchange Workers Union No. 20450-AFL. Comprising shippers, inspectors, post clerks and the like, membership appeared to embrace a majority of Boston's exchange clerical help.

Officers elected were: Max Magovsky, National Screen Service, president; Anna Rolfe, vice president; Francis Rahilly, financial secretary, and Mathew Moriarity, treasurer. One representative from each local exchange was named to the executive board, as follows: Charles Lynch, RKO; Charles Girade, Paramount; Al Cohen, Twentieth Century-Fox; John Hill, Jr., Imperial Pictures; Gilbert Houghs, MGM; Sam Lavine, Bay State Films; Margaret Tedder, Columbia; Ed Smith, Universal; M. McGuire, Warner Brothers; Charles Murphy, United Artists; Louis Zaccardo, Republic; Mabel McDown, Cameo Pictures, and Jennie Feldman, First Division.

Thursday, April 1st, was designated for the first meeting date. Actual demands were expected to be made known soon.

Labor organizers of unnamed sponsorships were striving to unionize exchange workers, especially bookers and inspectors, in Cincinnati, but no tangible results have become evident.

Organization of the Cleveland shippers, inspectors and poster clerks into an AFL affiliate apparently was marking time. Following an

(Continued on page 15, column 1)



# PLAYWRIGHTS AGREEMENT EFFECTED

(Continued from preceding page, column 2)

producer-distributors, will meet in New York with representatives of the AFL-IATSE international unions of studio stagehands, musicians, electricians, teamsters and carpenters to effect a new studio basic agreement.

At that meeting, the Guild, it is understood, will attempt to gain official AFL-IATSE backing. The idea would be to set up the Actors' Guild in a union structure similar to the IATSE. The Guild will go into that meeting probably accompanied by studio utility workers (the common laborers not under AFL-IATSE jurisdiction) and the Studio Painters' Union, all seeking the same set-up.

Some in Hollywood believe that failure of the Guild to get AFL support might even precipitate an immediate wholesale move to effect a CIO universal union throughout all studios.

The April 5th meeting is an annual session. The studios' basic agreement on wage scales and working conditions with those crafts has been in existence for 11 years, and the present contract still has four years to run. Only minor adjustments are believed necessary this year. But applications are in order from new or other studio unions which desire to come under the five-year basic agreement.

## May Increase Wages

This much is certain to come up at the meeting: a continuation of the six-hour day for the five studio crafts, and strong possibilities of higher wage scales.

Probably in attendance in New York on April 5th will be R. W. Kohl, representing the Studio Painters and Scenic Artists' Union, assisted by William Cullen and William Ball; George Bioff, of the IATSE; Kenneth Thomson, representing the Screen Actors' Guild; L. C. Helm, Studio Utility Workers' Union; Al Speede, International Brotherhood of Electrical Workers; Cliff Mace, United Brotherhood of Carpenters and Joiners of America, and Joseph Tuohy, of the Transportation and Teamsters' Union. Mr. Casey, for the studios, will be assisted by Victor H. Clarke, Hollywood studio labor contact man.

## CIO Calls Coast Meeting

The CIO made its first move in the open to invade the Hollywood studio unions on Monday when organizers circulated pamphlets inviting all studio and local theatrical workers to attend a mass organization meeting at Lindley Hall in Los Angeles on Thursday, at midnight.

This first official CIO meeting is being sponsored, as a matter of union form, by the Empire Projectionists' Union and "associated committees."

Empire is an independent operators' union of New York. The CIO in this first move seeks to organize all non-AFL studio employees with non-unionized local theatre workers.

## First Important Film Strike

The Consolidated Film Industries' film printing laboratories at Fort Lee, N. J. were the targets of the first sizeable strike in production-distribution.

The extent, if any, of CIO's participation was a matter for speculation, as John Brophy, local director for the CIO, wrote Herbert J. Yates, Consolidated president, disclaiming any CIO connection with the strike at Fort Lee. Previously the striking craft, the Theatrical and Motion Picture Workers' Union, had been reported to be affiliated with the CIO. Bernard Deckoff, secretary of the strikers' local, conceded that while his union was not affiliated

## MUSICIANS' PLEA REFUSED BY RKO

*Major Leslie Thompson of RKO Theatres this week informed officials of the American Federation of Musicians that he would not consider the union's demand for the restoration of stage shows in New York houses of the circuit. The union recently decided to withdraw pickets from numerous theatres and to concentrate on the RKO houses.*

with the CIO at present, it had "sought membership."

The usual claims were forthcoming, the union declaring 100 per cent effectiveness, the Consolidated interests saying less than 40 per cent of the 600 workers had walked out. The workers were to meet to determine whether they should return while a committee negotiates with the Yates management.

This procedure was suggested Tuesday by John A. Moffitt, Department of Labor conciliator, at a conference at the company's home office, 1776 Broadway, New York. Meetings were held with union representatives and Mr. Yates, but no tangible progress was evidenced.

Robert Murray, organizer, predicted that the strikers would not return unless Consolidated promised security for the strike leaders and agreed to make "some concessions." The union was silent on the nature of the concessions demanded, and Mr. Yates declared that no formal demands had been made by the union. He added that the company had not discharged any of its laboratory employees.

## Independently Called

The Consolidated walkout came as a complete surprise last Thursday, with reports variously heard that the workers demanded a 25 per cent wage increase and a 40-hour week. The union allegedly had been organized by the "rank and file" and apparently the company refused to negotiate with such an unaffiliated group.

The New York *Herald-Tribune* reported that about "65 per cent of all motion picture film in this country" was affected by the strike, and that the union only at the last minute had decided against the CIO's favorite method of "sit-down," which would have tied up the entire plant.

The company denied that its labor differences had caused any delay of delivery of prints.

The *Herald-Tribune* quoted Mr. Murray as saying that Consolidated's work could not be farmed out to other plants because these plants are union shops.

"A continued strike might seriously curtail speed production of film copies for all eastern distribution," Mr. Murray said.

He explained that the strike had been ordered at midnight, but Edward H. Seifert, general manager, and T. W. Yates, brother of Herbert J. Yates, did not confer with the employees on strike until next morning in front of the plant.

"The strikers said that they have been earning \$15 to \$25 a week," said the *Herald-Tribune*, "working more than eight hours a day, frequently with no time off for lunch, and that several old employees have been dismissed in recent weeks for joining the union."

Mr. Yates on Tuesday said that the work

schedules were being maintained, but that no hiring of new workers to replace the strikers would be done.

## Studio Machinists In Row

Not all of Hollywood studios' labor trouble is brewing in the AFL-CIO pot, for the National Labor Board in Washington and Towne Nylander, director, now have in hand a complete report of the controversy between the studio machinists' union and seven Hollywood studios on the question of collective bargaining.

The studio machinists demand an election under National Labor Board auspices to decide the question of collective bargaining. Other AFL affiliated unions are involved.

Studios involved are the Hal Roach Studios, Warner Brothers, Universal, United Artists, Columbia, Paramount and United Research.

## Writers Gain Ground in Hollywood

An echo of the latest militant attempt by Hollywood talent to force union recognition came last week when the producers signed an agreement with the Screen Playwrights, Inc., successor to the Screen Writers' Guild, which, as in the present instance of the Screen Actors' Guild, was established independently of the Academy.

The Screen Writers' Guild had set forth a series of "demands". The Academy then stepped in and drafted an agreement between the producers and a newly-created Screen Playwrights' organization. This agreement is now in effect and the Screen Writers' Guild is defunct.

## Sounds Own Death Knell

The Screen Writers' Guild, before fizzling out as all skyrockets do, had filled the air with charges, counter charges, threats. Then one night in May, the Guild held a meeting. A goodly portion of the membership voted to endorse the plan of the directorate to seek affiliation with the Authors' League and Dramatists' Guild, and those in attendance voted to endorse the controversial Article 12 that no member of the Guild sign a writing contract with a producer that extended longer than until May 2, 1938. That action sounded the death knell of the Guild.

The silence following was deafening. Nobody could make out just exactly what had happened, but a lot of writers decided they weren't going to play with their fellows any longer. Announcement was made the Screen Playwrights, Inc., to promote harmony among its members as well as with the hitherto common enemy, the producers, was being organized under legal corporate status. An active recruiting campaign was inaugurated. Simultaneously membership in the Guild began to dwindle. By midsummer only the dried bones of an association that once had roared with energy were visible. In the early fall, the Guild directorate filed notice of dissolution.

But the basic idea did not vanish. The officers of Screen Playwrights picked it up. Instead of railing at the producers, the directorate sought amicable consultation across a conference table with a producers' committee, first headed by the late Irving Thalberg and then by Darryl F. Zanuck.

Secretly, for several months, the two committees carried on their work. The best phases of the Screen Writers' Guild's original program were retained; some were adjusted and those from which nothing but trouble could be expected were discarded.

On March 3rd, the Playwrights' directorate submitted the agreement to the membership. The pact was ratified and passed on to Mr. Zanuck's committee. The five year agreement became operative on March 15th when eight

(Continued on page 15, column 3)



# SEVERAL STRIKES CALLED IN FIELD

(Continued from page 13, column 3)

announcement by organizers that 98 per cent of all local exchange employees had signed, no further action was taken. It is understood, however, that the original demands have been considerably modified. It is now said the union will ask for an increase of \$5, with an established minimum and a similar maximum, but no double-time for Sundays. First reports indicated demands for \$40 weekly for poster clerks, \$32.50 for assistant poster clerks and shippers; \$25 for head film inspectors, and \$22.50 weekly for inspectors.

The Cleveland movement would be accomplished through affiliation with the Packers' and Wrappers' Union of the American Federation of Labor. Barney Lasky, president of the Packers' and Wrappers' Union, is Cleveland chief of film exchange organization for the AFL. He is being assisted by Walter Crease, business agent of the Packers.

## Strike in Paramount Exchange

Inspectresses and other "back-room" employees at the Detroit Paramount exchange went on a "sit-down" strike Monday, because they had not received a wage increase reported promised by the company. The strikers returned on Tuesday after, it is understood, the increase was granted.

Exchange workers in all of Detroit's branches were said to be fully organized. A committee, together with union organizers, visited exchange managements last weekend to talk over wage increases, working hours and other conditions of employment. The exchanges were given until Thursday to comply, with a general exchange strike in the city an alternative.

Detroit, too, was organized as an AFL affiliate, its union taking the title of the Film Inspectors, Shippers and Poster Handlers Union, and receiving its AFL charter. At a meeting of presentation, members were addressed by Roger Kennedy, international vice-president of the IATSE.

Having no immediate relation to the Detroit action, the drivers for Cinema Service Company and Exhibitors' Service Company, handling deliveries of prints in the Detroit area staged a strike Saturday noon, but it was settled in a short time when the companies signed a union agreement.

## Indianapolis Next

Indianapolis is reported to have been the target of a similar movement.

Rumors indicated that Kansas City's exchange employees were organizing, but investigation showed that it was merely discussion. A member of the local independent union of projectionists, carrying letters from the CIO, has approached a few employees of one Kansas City exchange.

The AFL's exchange organizing efforts in New Haven, first to look tangible, seemed to have proved fruitless, despite the application by workers for an AFL charter. Meetings were held in Trades Council Hall, at which announcement was made of the acceptance of the application, but sentiment of workers appeared uncertain. Regardless, the organizers and charter members from the exchanges elected temporary officers from the larger exchanges. John F. Gatelee, president of the Massachusetts Federation of Labor, is a sponsor.

## AFL Busy in New Orleans

Investigation in New Orleans indicated that organizers for the AFL were working quietly among the exchange workers, and that demands would be made for a decrease in hours and an increase in wages. A majority of exchange workers were reported to have signed.

Mysterious union promotional work was

## FEBRUARY ADMISSION TAX RECEIPTS FALL

*United States Treasury receipts from the admission tax in February fell to the lowest point recorded since last August, \$1,473,353, it was declared Saturday by the Internal Revenue Bureau at Washington.*

*The February collections were more than \$32,000 under the January total of \$1,505,676, but were \$68,516 above the February, 1936, receipts of \$1,404,837, it was announced.*

*Collections for the first seven months of the fiscal year, however, were \$1,460,000 above those of the corresponding period a year ago, totaling \$13,199,206 against \$11,739,402.*

underway in other exchange centers, principally in Philadelphia and the midwest.

Unexpected developments in the exchange field came Tuesday with word of organization from Denver and Salt Lake.

Denver exchange workers applied for an AFL charter, and as soon as it is received, they will elect officers and formulate demands for hours and wage scales.

George Brayfield, Denver stage hand and international IATSE union representative for that territory, was in Salt Lake organizing exchange employees there. Some CIO effort was noticeable in Salt Lake, but none was felt in Denver.

The opinion in home offices in New York that the unions' drive in exchanges was losing force apparently was weakened by the newer developments. Regardless, it was generally felt that the organizing of exchange workers by the AFL probably was the instrument by which the Federation hoped to force union projectionists upon non-unionized theatres in small cities and to effect organization of other theatre employees elsewhere.

## New Exhibition Moves

Theatre organization moves, some of unidentified sponsorship, others backed by the AFL, were noted in Newark, Milwaukee, Salt Lake and Denver.

The recently organized Theatre Workers' Union of Newark called a strike March 20th at the Rialto theatre. The strikers were told by Nathaniel Smith, manager, that he had no power to grant the union's demands for higher wages, shorter hours and union recognition. About a dozen employees, including eight ushers, walked out. The strikers' committee of two were accompanied by Samuel L. Rothbard, their counsel.

The union, organized two months ago by Harry Wendrich, AFL organizer, applied for a charter. Demands made were: Ushers, 40-hour week at \$18; doorman, 40-hour week at \$20; porters, 48-hour week at \$20; cleaners, 40-hour week at \$22, and part time ushers, 35-hour week at \$16.

In addition, the union asked time-and-a-half for overtime and recognition of the union as the sole bargaining agent.

A new crew of ushers, porters and doormen were recruited by Manager Smith, manager, and placed at work immediately after the walkout.

The AFL sponsorship of the Denver and Salt Lake exchange workers' unionization,

conducted by R. E. Sturdevant, in Denver, and George Brayfield, in Salt Lake, will be extended to the organization of such theatre employees as doormen, cashiers, ushers and janitors as soon as the exchange organization is completed.

In Milwaukee, the United Show Workers of America, an independent and incorporated union of employees of theatres, ballrooms and amusement parks, made its appearance this week, with the election of the following: Floyd M. Hardy, president; Ned Spines, vice president; E. P. Weisner, secretary, and M. D. Goldstein, treasurer. The directorate includes John H. Roepke, Joseph Bello and David Winnecour. All officers and board members are from Milwaukee.

## CIO Sets Out to Organize Studios

(Continued from page 14)

large studios endorsed it. Upon acceptance by the Writers' Branch of the Academy it will supplant all other agreements.

As it pertains to contract writers, members of Playwrights, Inc., much of the legal structure of the pact is devoted to the manner in which writing credits are to be established and the manner in which accredited writers are included in producer-controlled advertising. When disputes arise a committee of three members of Playwrights and three producers, with alternates, will be set up. There is wide latitude for arbitration before calling the committee.

Practically nothing is said on other working conditions.

The second phase of the agreement concerns the freelance writer. No producer shall agree with a freelancer to write on speculation and payment for a story, other than originals submitted on speculation, shall depend upon producer acceptance. As payment is to be made on the specified treatment or adaptation immediately upon delivery, if the producer desires changes he must notify the writer of such requirements within one week after delivery date and the writer shall make such changes without further compensation.

In this provision, Playwrights, Inc., accomplished one of its most desired objectives. The established contract writer has little to worry about other than the matter of credits. It was the freelancer whom Playwrights was seeking most to help. When Playwrights' president, Grover Jones, and its secretary, William Conzelman, put their signatures to the document one of the most important objectives of the members of the Academy Writers' Branch, as well as a rallying point of the defunct Screen Writers' Guild was assured. Signing of the agreement by representatives of Columbia, Warner, 20th Century-Fox, MGM, Paramount, Radio and First National made the purpose an accomplished fact.

## Theatre Wins Assessment Plea

In a report filed in the New York supreme court, Jacob Marks, official referee, has recommended a \$300,000 reduction in the assessed valuation of the land occupied by the Rialto theatre in Times Square for 1935 and 1936. The board of taxes and assessments appraised the land in 1935 at \$2,825,000 and at \$2,700,000 last year.

William Lundigan, Syracuse, N. Y., radio announcer, has been signed by Universal.



# NAZIS SET STANDARDS FOR FUTURE FILMS

## Top Reserved for Pictures Which "Fulfill with Distinction the National Socialistic Idea"

Joseph Goebbels, Reich minister of propaganda and public enlightenment, has issued his first dictum as Fuehrer of the German motion picture industry, a position he achieved recently through the transfer of control of film companies to the Government.

The first official order carries out the expectation that German motion pictures henceforth will be instruments of Government propaganda, in a scale of six classes under which all films will be grouped. The first and highest group will be listed as "politically and artistically especially valuable". Only pictures which "fulfill with distinction the National Socialist idea of films" will be graded in this group.

The Government order, reported in a wireless to the New York Times this week, said that less outstanding films will be graded in five classes: "Politically and artistically valuable; politically valuable; artistically valuable; culturally valuable; and instructive to the people."

"It is noteworthy," the Times report said, "that the 'politically valuable' film without claim to artistic merits is to be graded higher than the merely artistically or culturally valuable film devoid of political significance."

"The classification apparently is made in accordance with the dictates to critics by Dr. Goebbels' deputy, Bernard Weiss, who said:

"A journalist dealing with art today must have a primarily political standpoint."

The Reich Film Chamber, in a statement in English to the foreign press, explained the new film policy as follows:

"The film of present-day Germany must carry in it the ideology of present-day Germany, only this ideology must never be allowed to become obtrusive bias. Bias which is detected always fails of its purpose."

The Berlin report to the Times continued:

"Two film premieres here this week have been employed as an occasion for strengthening Germany's ties with her ideological allies. Both 'The Daughter of a Samurai' and 'Condottieri,' made by German films in cooperation with Japanese and Italians, respectively, have been graded 'politically and artistically especially valuable' and praised warmly in the press.

"The film community continues to complain, however, that German films can make sufficient money at home only if the number offered on the German market is reduced. The oldest German film journal, *Lichtbild Buehne*, confesses that 400 to 500 films are offered in other European markets, but asserts that the 200 films offered on the German market this year are more than the market can absorb with profit for German producers.

"Of the new films offered, 147 are German

and 55 or 57 foreign. American firms have placed or will offer 28 to 30 films, not all of which are American productions, however.

"Complaints that German production costs are too high as a result of wages are contradicted by a statistical report demonstrating that of 4,000 registered film actors and actresses playing roles only 950 earned more than 400 marks yearly. About 200 earned more than 6,000 marks yearly and could accordingly be regarded as regularly employed in the industry. Fifteen stars received salaries of 100,000 marks yearly or more."

## Huffman Houses to Fox Intermountain

Fox International in Denver has taken over the seven Harry Huffman houses in accordance with the terms of a contract signed this week. The theatres are the Denver, Paramount, Aladdin and Broadway, all first-run, and the Tabor, Rialto and Bluebird. Under the new deal Mr. Huffman will become city manager for the circuit under Rick Ricketson, who will continue as division manager.

## Constance Bennett Sues GB on Contract

Constance Bennett has filed suit in the supreme court at Los Angeles for \$65,000 against Gaumont British Pictures Corporation charging breach of contract. An accounting is demanded.

The complaint alleges that Miss Bennett was contracted for two pictures, "Everything Is Thunder" and "The Hawk"; that she completed the first, but that the second was made without notifying or calling her. The contract called for \$5,000 for each picture, plus 10 per cent of the gross receipts from distribution in the United States with a proviso specifying an advance of \$30,000 in anticipation of grossage at the rate of \$3,750 weekly during the picture's filming. The \$65,000 which the actress asks is computed on this basis, with United States grossage estimated at \$600,000.

## Canadian Film Statistics Show Receipts Increased

Official film statistics for Canada show a general revival. Paid admissions in 1935 totaled 116,976,500 and box office receipts were \$27,173,400, compared with 107,718,000 admissions and \$25,338,100 in receipts for 1934. The average admission price in 1935 was 23.2 cents.

Approximately 900 theatres were operated in the Dominion during 1935 compared with the present total of 1,033 at the beginning of 1937. Combined seating capacity of all theatres in 1935 was 500,000.

## Adjourn Line Argument

Argument on a motion by Line Pictures Corporation for a summary judgment in its \$5,000 suit against First Division Exchanges, Inc., has been adjourned in the New York supreme court until April 9th.

## Music Industry Drafts a Code; Bans 'Plugging'

A new code of practice and fair play for music publishers, prohibiting such tactics as giving "push money" to orchestra leaders, honoraria to singers, "plug" premiums to dancers, has been formulated by the Music Publishers' Protective Association in New York, and the Federal Trade Commission will scrutinize the document in Washington this week at a conference with representatives of the music publishing industry. Should Federal Trade Commission authorities approve the text the members of the industry will be summoned within the next two weeks to ratify the code and bind themselves to its provisions.

The code is divided into two groups of rules, one relating to orchestra leaders, performers, dancers, singers and musicians; the other to radio station executives and officials of talking machine companies, motion picture companies, television companies and other agencies in which music is recorded, reproduced or transmitted.

The code was drawn by Joseph V. McKee, former Acting Mayor of New York City, general counsel of the association, after six months' study and discussion of music publishing problems. It is the first attempt at voluntary self-regulation of the complex business affairs of the industry, no federal codes having been formulated for the music publishing industry during the life of the National Recovery Administration.

## Big Game Pictures Found To Be Pirated

Frederick Beck Patterson of Dayton, Ohio, vice-president of National Cash Register Company, won his damage suit in the federal court in New York this week charging plagiarism of "Shooting Big Game With a Camera," jungle picture he made in Africa in 1927. Finding that the defendants, Samuel Cummins, Century Productions, Empire Laboratories, Richard Felder and Bob-Ed Theatres Corporation, had obtained a copy of the picture illegally and that they had used at least 1,000 feet of the 6,000-foot film, Judge Vincent L. Leibell ruled that if both sides did not agree to damages he would appoint a special master to investigate and fix a sum.

## Connecticut Allied Meets April 5th

The Allied States regional conference, to be held at the Hotel Garde in New Haven, Conn., has been set for April 5, instead of March 29, as originally announced. Abram F. Myers, Nathan Yamins and other national figures are expected to attend.

The Grand Central Theatre Corporation this week announced completion of plans for the proposed newsreel and short subject theatre in the Grand Central Station in New York and the opening date for the house has been set for May 3rd. The theatre will seat 242 and will be on the upper level of the station opposite track 17.



# SPANISH AND GERMAN "POLITICAL" FILMS ATTACKED IN FOUR STATES

## Pennsylvania Governor Selects Committee to View Banned "Spain in Flames"; Attacked in New Jersey and Ohio

Motion pictures of a so-called "political" nature were the subject of vociferous controversy this week in New York, New Jersey, Ohio and Pennsylvania. In all cases the films attacked were importations with which the regular channels of the industry had no definite association.

Opposition was rising against "Spain in Flames," containing political aspects of the Spanish Revolution, and attacks were being leveled at "Amphitryon" by anti-Nazis because of its pro-German sponsorship.

The North American Committee for Spanish Democracy, an organization of obvious content, after being turned down by S. Davis Wilson, mayor of Philadelphia, and the American Civil Liberties Union threatened to carry the fight to the courts, then prevailed upon George A. Earle, governor of Pennsylvania, to select 50 disinterested individuals to view the banned "Spain in Flames" and to report back to him whether they agree with his action in sustaining the Pennsylvania State Board of Motion Picture Censors which had rejected the picture on grounds of its alleged "communistic propaganda." The governor personally viewed the film before giving his sustaining decision.

Also the subject of Pennsylvania governmental attack was "Madrid Document," similarly banned but not included in Governor Earle's reconsideration. After permission for exhibition of "Madrid Document" had been refused in Pennsylvania, a number of persons reputedly interested in the Spanish (Red) Loyalists' cause participated in several demonstrations resulting in arrests and imposition of fines.

Governor Earle sustained the censor board in its refusal to issue a permit to "Spain in Flame," because, he said, "the picture to me was a reminder of the days before the World War when every foreign cause deluged our people with propaganda to enlist our sympathies in their conflict."

The governor explained the foregoing views in an invitation to 50 prospective witnesses and asked them to "please see this picture and on the enclosed return postcard let me know whether or not you agree with the stand that I have taken."

The special screening was set for the Ethical Culture Auditorium in Philadelphia this week. The North American Committee for Spanish Democracy, and its co-protector, the American Civil Liberties Union, likewise invited 200 of their own "witnesses."

"Spain in Flames" is being distributed in the American market by Amkino Corporation, the designated motion picture agency in this country for the Soviet Government, and releasing for the most part films made in and by the Soviet for purposes generally considered communistic propaganda.

On February 13th, a MOTION PICTURE HERALD reviewer of "Spain in Flames" said the first part of the picture had been made by Spanish (Red) Government cameramen, the

## BARGAIN DAYS NOW IN ST. LOUIS HOUSES

*In an effort to combat the competition offered to theatres in the Lenten season, Fanchon & Marco in St. Louis adopted strenuous measures. In one house the patrons got free hamburgers and soft drinks, community dancing on the stage, an opportunity to acquire a radio or electric refrigerator, two features and a stage show—all for one dime. In another, a 25-cent admission gave the patron a first run feature and a stage show featuring Fred Warner and his Pennsylvanians.*

second by Soviet Red cameramen at the Spanish front.

"The narrator comments on the material with frequent and vehement allusion to German and Italian interest in the conflict and fervent allusion to the defenders of Madrid as patriots and to the Spanish Government as duly elected and republican," continued the review, which added: "Narration and makeup of the film directly reflect the political sympathies of its sponsors."

A second attack was leveled against any presentation of "Spain in Flames" late last week when F. Herman Harding, sheriff at New Brunswick, New Jersey, announced that he would use "every resource" at his command to prevent its showing in all of Middlesex County, under his jurisdiction.

## Exhibition Refused

His warning was sent to the New Brunswick Committee for Medical Aid to Spanish Democracy, which planned to show the picture in that town after a local theatre had canceled arrangements to run it. The New Brunswick City Commission, reversing an earlier decision, refused to permit its exhibition.

Sheriff Harding said exhibition of "Spain in Flames" would constitute a violation of the so-called anti-Nazi Act. This also was the contention of John Rafferty, judge of the New Jersey court of errors and appeals, and Dr. James Varley, district deputy of the Knights of Columbus, who also objected to the film on the grounds that it was communistic propaganda.

Next to Pennsylvania, however, the bitterest fight against "Spain in Flames" as waged by civic authorities was in Ohio, where the Ohio State Censor Board flatly rejected several appeals for a certificate of exhibition.

## Newsreel Protests

Notifying the principals of the rejection, Roy Reichelderfer, Ohio State supervisor of education, at Columbus, also surprisingly asked that motion picture newsreel narrators keep their remarks neutral in future newsreel issues. This brought the following telegraphic protest from Courtland Smith, president of Pathe News:

"The Constitution guarantees freedom of speech. You have therefore gone far beyond any authority you may have when you tell us what we may or may not say on any subject. You have no right to give us such advice, or any advice, and we certainly do not intend to consider your ideas of what may or may not be neutral. Censor our pictures as you please,

## Anti-Nazi League in New York Pickets "Amphitryon"; Demonstration Follows Rejection of "Madrid Document"

but never again try to tell us what we may or may not say in a newsreel."

The Ohio state censor board operates as a division of the state department of education, making Mr. Reichelderfer chief state censor by virtue of his position as state supervisor of education.

## Attacked by Anti-Nazi League

The attack against "Amphitryon" came from the Non-Sectarian Anti-Nazi League, largest organization in this country directing boycott efforts against all product emanating from Nazi Germany. At the head of the league are Samuel Untermeyer, New York attorney, and others prominent in the Jewish faith.

The League began picketing the Belmont theatre, on West 48th Street, in New York, after "Amphitryon" had had its "world premiere" late last week.

"Amphitryon" is said to be a German-produced picture, made by Ufa Film, second largest German film company, which employed French dialogue and French players, and released the subject through its French subsidiary, L'Alliance Cinematographique Europeene.

## A "Universum" Film

Currently on the Belmont's screen, "Amphitryon" is listed as a Guenther Stapenhorst production, presented by L'Alliance Cinematographique Europeene. It is further listed as "a Universum Film," handled in this country by Globe Film Distributing Company. Universum Film Aktiengesellschaft is the official corporate title of UFA, the German company taken over last week by the Nazi Government for purposes of dominating the entire German film business, and, it is assumed, the development of Nazi propaganda films.

The Belmont theatre, where the anti-Nazis are directing their "Amphitryon" attack, was leased to David Brill, of Globe Film Distributing Company, the distributors of the picture here. The house is owned by Paradise Pictures, of which Samuel Krellberg is president. Al Krellberg, attorney for Paradise, and Samuel Krellberg disavowed any interest in the theatre other than that of landlords hiring out the theatre to "exhibitors" such as Mr. Brill.

Nevertheless, the Krellbergs on Tuesday cancelled Mr. Brill's lease to their theatre, because of their desire "to obviate a good deal of unnecessary friction between conflicting elements in the city."

## Group Organized in Cincinnati

The newest development in the political-film situation came from Cincinnati, where, in an effort to "lessen militarism on the screen," a War Prevention Committee was organized as a local pacifistic group by the Women's City Club, which has been cooperating with the motion picture department of the National Council for the Prevention of War.

Cooperating organizations in the new War Prevention Committee include: Cincinnati Peace League, Council of Jewish Women, League of Women Voters, Catholic Women's Association, American Association of University Women, Cincinnati Council Parent-Teachers' Association and the Norwood Federation of Women's Clubs.



# NEW PROPOSAL FOR FEDERAL CONTROL

## Californian's Bill Would Have Trade Commission Decide Unfair Practice Claims

A new proposal for federal control of motion picture trade practices was made in Congress this week in a bill introduced by Clarence F. Lea, representative from California, which would extend the jurisdiction of the Federal Trade Commission to allow it to act on claims of unfair practice or misrepresentation.

The Federal Trade Commission, which under its present regulations can proceed only when a formal complaint has been filed, conducted an inquiry into motion picture trade practices when it investigated Famous Players Lasky Corporation—now Paramount Pictures—in 1925. After lengthy hearings the commission ordered the company to abandon "compulsory block booking." The case was brought to court and in 1929 a circuit court of appeals ruled that the commission must vacate the order in a strong decision which questioned its right to conduct the inquiry.

Abram F. Myers, now chairman of the board and general counsel of Allied States Association of Motion Picture Exhibitors, was a member of the commission when the action was initiated. His term expired in 1928 and he was not reappointed. He next appeared as general counsel of Allied and has continued as its legal advisor.

Congress also heard charges that the special committee headed by Adolph J. Sabath, representative from Illinois, appointed to investigate real estate bondholders' groups, had accomplished nothing in its three years of existence.

Robert L. Doughton, chairman of the House ways and means committee, announced that no consideration had been given to a bill introduced by Theodore A. Peyser of New York providing for elimination of federal amusement taxes.

Taxation remained a major topic for debate in those state legislatures still in session.

A new sales tax was proposed in Georgia.

An admission tax was defeated in Iowa.

A bill providing for continuation of the 1 per cent tax on gross admissions was introduced in Maryland.

A one cent levy on admissions of 10 cents in Washington was abolished.

A proposal for a 3 per cent admission tax was tabled in committee in Wisconsin.

A permanent sales tax went into effect in Wyoming on April 1st.

The Lea bill provides that the Federal Trade Commission, on its own initiative, may take action against any person or concern engaged in "unfair or deceptive acts" which are against the public interest. Under the law as it now stands, the commission may initiate proceedings only upon formal complaint from a competitor who is injured by unfair competition. The language of the new measure was reported so broad as to give the FTC

authority to proceed against distributors on the ground that block booking, blind buying, the fixing of play dates, protection and other practices were against the public interest.

The view that the commission would have full power to take such action was held by Samuel B. Pettengill, representative from Indiana and author of pending anti-block booking legislation. Mr. Pettengill, however, said that enactment of the trade commission bill would not be adequate and expressed the intention of pressing his own measure regardless of the fate of the Lea bill.

## Sabath Inquiry Protested

Opposition to continuation of the Sabath committee's investigation flared on the floor of the House when Ralph E. Church, representative from Illinois, charged that a law firm with which Mr. Sabath was connected had sought to collect \$6,400 in fees for serving the House investigating group. The committee chairman denied that the law firm ever had received any money but adjournment of the House deprived him of an opportunity of making an extended reply.

Mr. Church said that the committee had conducted its investigations in a "harassing and abusive manner" and had gone along for several years without achieving any concrete results.

Defending himself and his committee on the floor of the House on Monday Mr. Sabath suffered a near collapse but soon recovered. Before he broke down he termed Mr. Church's charges "ridiculous and unfounded" and demanded an apology before his fellow Congressmen.

## Bankruptcy Law Argued

On Tuesday Mr. Sabath appeared before the House judiciary committee to urge action on his bill establishing a Federal conservator in bankruptcy and restricting the activities of security holders' protective committees.

The bill, which was the subject of lengthy hearings before a judiciary subcommittee last year, would divest the courts of their present power to appoint receivers, trustees and other officials to handle the assets of bankrupt corporations and would require such appointments to be made by the conservator.

The congressman said that the appointment of bankruptcy officials in many jurisdictions is little more than a racket, with judges appointing their friends and satellites to positions where for years they can milk a bankrupt estate. Many receiverships have lasted five, seven years and longer, he said, during which time the security holders have received nothing.

## New Tax in Georgia

A flat two per cent retail sales tax which would apply to all motion picture theatre admissions, proposed in the Georgia general assembly, was the only new levy affecting theatres to be introduced in any of the states.

An amendment to the amusement section of the Iowa sales tax which would permit a levy of one cent on theatre tickets costing from 10 to 15 cents was defeated in the House by four votes.

Continuation in Maryland of the present one per cent tax on gross admissions of all amusements, including motion picture houses, was proposed in a bill introduced in the state Senate. The law under which the levy had been collected expired on March 31st.

In Washington a tax of one cent on all theatre admissions of 10 cents was abolished but the five per cent admission tax was not altered otherwise.

## Wisconsin Tax Shelved

Following a hearing on a bill calling for a three per cent tax on amusements, a Wisconsin legislative committee recommended the measure for "indefinite postponement." Exhibitor representatives at the committee hearing testified that the tax might ruin small theatre operators.

The Wyoming sales tax, which went into effect April 1st, levies one cent for admissions of 24 cents or less and two cents on tickets costing 25 cents or more. Exhibitors previously had been permitted to allow one patron to purchase tickets for an entire party and pay a two per cent tax on the entire amount.

It was indicated this week that large distributors would accept the ruling of the New York State court of appeals that film rentals collected within New York City were subject to the two per cent municipal sales tax. Legal representatives of the distributors held three meetings to discuss further action and although no definite decision was made the general opinion was opposed to contesting the tax further either by applying for a rehearing by the court of appeals or by petitioning for a writ of certiorari from the United States supreme court.

## Matron Law Opposed

The legislative committee of the Independent Theatre Owners Association of New York were preparing this week to go to Albany to fight a measure calling for local option by municipalities in the state on the admission of unaccompanied children between the ages of eight and 16 to theatres. The bill would require that a matron be employed by the theatre for each 35 children admitted. The terms of the matron clause are opposed by theatre men.

Petitions advocating the enactment of the proposed Sunday show bill in Delaware, bearing 48,200 signatures, were presented to the Senate and House of the Delaware general assembly last week. The petitions were presented by A. Joseph DeFiore, president of the Motion Picture Theatre Owners of Delaware and the Eastern Shore of Maryland; William D. Hart, president of the Delaware State Federation of Labor; Frank Pappa, president of the Central Labor Union, and James T. Houghton, chairman of the legislative committee of the State Federation of Labor.

The town council of Meadow Grove, Neb., agreed to hold a referendum on April 6 on Sunday shows.

## Chicago Production Plans Are Dropped

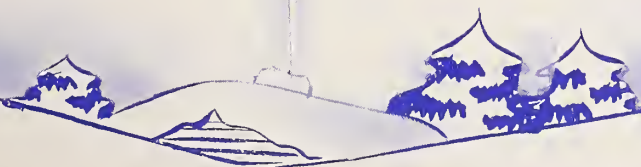
Plans considered by several independent producers to start production of short subjects and features in Chicago studios have been dropped, following announcement by James C. Petrillo, head of the Chicago musicians union, that for all films made locally and played in Chicago theatres there would have to be as many musicians used in the pit as in the making of the picture.

## Orders Details Filed

The New York supreme court has granted Columbia Pictures Corporation its request for an order requiring Ferdinand Votaur, writer, to file a bill of particulars supporting his \$1,000,000 suit against Columbia. The plaintiff accuses the corporation of having produced a picture which was similar in many details to one of his own scenarios after the writer's work had been rejected by Columbia.



FIFTY ROADS TO TOWN - AND EVERY  
ROAD BLOCKED BY A MEAN OLD  
BLIZZARD! WHAT COULD THEY DO?  
WHAT WOULD YOU DO? W-E-E-E-LL!





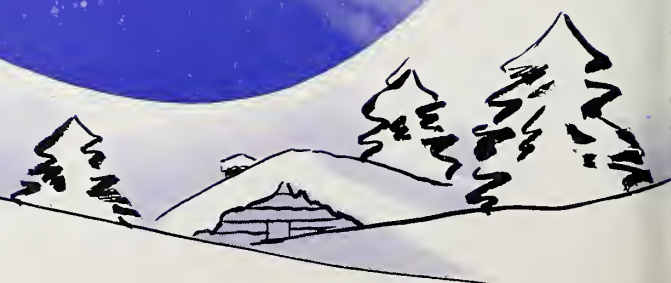
# Smile-a-minute, sigh-a-second

## THE BOXOFFICE SUCCESS



CAN THIS  
BE LOVE?

Another ticket machine hummer from 20th. Crackling dialogue! Sparkling romance! Sizzling thrills! Handsome Don Ameche paired with luresome Ann Sothern. In a lonely mountain cabin. Bandits to the right of them. Sheriffs to the left of them. Snow all around them. It looked like such a long, hard winter . . . they just *had* to relax. Audiences will laugh themselves limp!





*thrill-spiced romance...*

OR TO "LOVE IS NEWS"!

*Don*  
**AMECHE**

*Ann*  
**SOTHERN**

in

# 'FIFTY ROADS TO TOWN'

with

**SLIM SUMMERVILLE • JANE DARWELL  
JOHN QUALEN • DOUGLAS FOWLEY • ALLAN  
LANE • ALAN DINEHART • STEPIN FETCHIT**

**Directed by Norman Taurog**

Associate Producer Raymond Griffith. Screen play by George Marion, Jr., and William Conselman. Based on the novel by Louis Frederick Nebel. Music and lyrics "Never in a Million Years" by Mack Gordon and Harry Revel.



**Darryl F. Zanuck**  
in Charge of Production



# "50 ROADS TO TOWN" IS AS BIG AS YOU MAKE IT!

Here are a few of the press book ads that catch its happy spirit. You can see how easily you can pass it on to your patrons. Go to town on this great show! Your audiences will do the rest.

**They didn't want to ...**  
but it snowed and snowed ... and they were just forced to stay in that cozy mountain lodge ... for days and days!

**DON AMECHE and ANN SOTHERN**  
**'FIFTY ROADS TO TOWN'**  
ALL OF THEM SNOWBOUND ... HOORAY!  
with SLIM SUMMerville • JANE DARWELL • JOHN QUALEN • DOUGLAS FOWLEY • ALLAN LANE • ALAN DINEHART • STEPIN FETCHIT  
Directed by Norman Taurog  
Based on the novel by Louis Frederick Hebel

**THEY MIGHT HAVE GONE SKIING ... IF THEY ONLY HAD SKIS!**  
Imagine their predicament! Marooned in that mountain lodge for days and days ... with the snow up to here!

**DON AMECHE and ANN SOTHERN**  
**'FIFTY ROADS TO TOWN'**  
with SLIM SUMMerville • JANE DARWELL • JOHN QUALEN • DOUGLAS FOWLEY • ALLAN LANE • ALAN DINEHART • STEPIN FETCHIT  
Directed by Norman Taurog  
Associate Producer Raymond Griffith  
Music and Lyrics "Never in a Million Years" by Mack Gordon and Harry Revel

**SUCH GOINGS-ON! I DIED LAUGHING!**  
**THERE THEY WERE ...**  
marooned by the blizzard in a mountain lodge with only a stuffed moose as chaperone and a can of caviar between them and they hated caviar and gosh! how it snowed!

**DON AMECHE and ANN SOTHERN**  
**'FIFTY ROADS TO TOWN'**  
with SLIM SUMMerville • JANE DARWELL • JOHN QUALEN • DOUGLAS FOWLEY • ALLAN LANE • ALAN DINEHART • STEPIN FETCHIT  
Directed by Norman Taurog  
Associate Producer Raymond Griffith  
Music and Lyrics "Never in a Million Years" by Mack Gordon and Harry Revel

**SMILE-A-MINUTE, SIGH-A-SECOND, THRILL-SPICED ROMANCE!**  
**DON AMECHE and ANN SOTHERN**  
**'FIFTY ROADS TO TOWN'**  
with SLIM SUMMerville • JANE DARWELL • JOHN QUALEN • DOUGLAS FOWLEY • ALLAN LANE • ALAN DINEHART • STEPIN FETCHIT  
Directed by Norman Taurog  
Associate Producer Raymond Griffith  
Based on the novel by Louis Frederick Hebel

**SIGNATURE**

**SIGNATURE**

**SIGNATURE**

**SIGNATURE**

**SIGNATURE**



THE KEYSTONE  
OF YOUR FUTURE



# WARNER, SKOURAS, INDEPENDENTS LOOKING TO END OF DUAL BILLS

## Nicholas Schenck Says Return to Single Features Depends upon Public's Attitude on Doubles

The beginnings of a movement to eliminate or curtail double features as an exhibition policy were seen this week in the increasing frequency of attacks against dual bills and the growing number of proposals to abandon them.

Following reports from Chicago that exhibitors there, particularly independents, were ready to support a move to abandon the policy, Joseph Bernhard, general manager of the Warner Brothers circuit, said that his company would give serious attention to plans for elimination of double features. The Skouras circuit in New York is experimenting with a single feature policy in one of its Long Island theatres to test public reaction.

Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, told reporters in Chicago it was his belief that the dual bill situation would become a major issue during the coming months. He added that the dropping of the policy depended on the absolute refusal on the part of the public to attend theatres showing two features.

Mr. Bernhard attacked the policy in an interview with the press in New York last Saturday just before he sailed for France on the *Paris*.

"The double feature can never advance the industry—it can only retard it," he said, adding that he would consider constructive proposals for elimination of the practice on his return from abroad. He will meet Harry M. Warner and Sam E. Morris in Paris for conferences and will return with them about May 1st.

### Points to Public's Protests

"In the beginning, the double feature may be a 'shot in the arm' for some theatres," Mr. Bernhard said, "but it eventually loses its power to improve box office. And then theatre grosses fall back to the single feature level. You can make it a rule that quantity never takes the place of quality in entertainment.

"The Warner circuit has never been the first to start double features in any territory and has always been the last to use them in any competitive situation. In Chicago, it was not until several months after the big circuits adopted double features that the Warner theatres followed suit.

"The studios blame this double feature condition on the exhibitors, and the exhibitors blame it on the studios. Meanwhile, we know there is a large body of public opinion which finds double features distasteful. The volume of telephone calls coming in to double feature houses asking what time the main feature goes on, shows that the public is getting wise to the fact that the second feature is no bargain.

"The only sure protection of this great industry is constant upward progress in the quality and class of entertainment. We can't

slide back to the days of the medicine show, and bargain merchandising, without injuring our prestige with the public and, in the long run, our profits.

"It seems to me that one of the steps towards abolishing this evil might be to create a new film form between the feature and the short. Say, for instance, a class of three or four reel features, using popular poems, famous short stories and historical characters."

Warner Brothers last summer conducted a poll of theatregoers on the double feature plan and a tabulation of 725,824 votes registered showed a four to one majority in favor of a single picture with diversified shorts.

### Skouras Tests Singles

The Skouras circuit inaugurated the single feature policy for the opening of the Manhasset theatre, at Manhasset, L. I., several months ago. The Century circuit built the house and the Skouras company bought an interest and took over operation. Under a split week booking arrangement, attractions are dated for four and three days. The policy has been well received, the management reports.

Although executives of the circuit have been keeping close watch on the reaction, with a reported view to making the policy general throughout the circuit, no action will be taken until George Skouras returns from a Florida vacation on April 15th.

Shorter protection periods and a wider differential in prices between runs are necessary before any wholesale movement for a return to single features can get underway, exhibitors hold. An increase of five and ten cents between first and second runs is not enough, they say.

The possibility of abandoning double bills was discussed at the annual meeting of the British Columbia Theatre Association in Vancouver this week. A committee was appointed to make a survey of public reaction.

### IATSE Warns Cameramen

International Photographers of the Motion Picture Industry, International Alliance of Theatrical and Stage Employees, Local 666 in New York, has issued a warning to its newsreel cameramen that accepting assignments for work on production or short subjects or commercial pictures in violation of the newsreel agreement will subject offending members to severe fines.

### Ohio Exhibitors Move

Headquarters of the Ohio Independent Theatre Owners at Columbus have been moved from 39 West Broad Street to the fourth floor of the RKO Grand theatre building.

The Soviet Film Trust in Moscow this week charged Serge M. Eisenstein, director, with picturing the Communist revolution unfavorably in his new picture, "Bezhum Lug." He was ordered to stop the production, on which he had worked two years.

## Chicago Sentiment Veers to Singles

by WILLIAM F. CROUCH  
in Chicago

Exhibitors in Chicago are returning to the single feature plan of their own volition.

The Warner circuit is beginning to play single bills in a number of houses most of the week and is reporting favorable results.

The Warner Beverly theatre has been on the single feature policy ever since the house was opened two years ago. The grosses compared with other Warner theatres show that single bills are generally more profitable.

Ludwig Sussman, owner of the Adelphi theatre, has gone back to the single bill program because of customers' complaints, although opposition houses are playing the twin bills.

The double feature plan inaugurated by the Balaban & Katz circuit last fall has brought dozens of protests from representatives of various local groups. B&K executives answer that duals make more money, but executives of other circuits say duals have not brought sufficient increase to compensate for the growing ill will of the public.

The Better Films Council of Chicagoland is building a campaign against the dual situation that later may be developed into a national campaign. Under the guidance of Mrs. Richard M. McClure, the local organization has started a campaign to protest to theatre managers and executives, producers and other interested parties.

Many women's clubs have presented resolutions to theatre managers. Many members are said to have refused to attend or let their children attend theatres which show duals.

Polls of schools and other groups the last few weeks have disclosed a preference for the single bill. The analysis of the latest group of votes shows eight persons for the single bills to one for doubles.

In several of the women's groups the possibility of a boycott has been discussed.

### Swedish Production Cost Seen Too High

The cost of production has risen considerably in Sweden during the past year. Even average pictures cost about 200,000 crowns, and all indications are that costs will go even higher. Star salaries are going up proportionately, running as high as 40,000 to 50,000 crowns a picture. The figures are not high in comparison with British or American star salaries, but are considered high for the Swedish market.

Box office receipts during 1936 for the entire country, with its population of \$6,500,000, amounted to 38,000,000 crowns, of which 12,000,000 crowns went to the producers. Production costs totaled 6,000,000 crowns.



# 100,000 FANS VOTE FOR "SINGLES," MORE COLOR AND "LOVE ROMANCES"

## Loew's Poll of Patrons Indicates Preference for One-Feature Programs but Want 2½ to 3 Hour Shows

One hundred thousand New York moviegoers, expressing their opinions on motion picture practices, product and personalities in a citywide questionnaire conducted by Loew's, Inc., indicated a growing trend toward single feature programs but demanded a long "bargain" show. They also requested more color pictures of Hollywood, appeared divided on the chance game practice and voted an overwhelming preference for "love romances."

The circuit made the poll through its monthly magazine, Loew's *Movie-Goer*, for which the company gives a circulation approaching 400,000, mostly in Greater New York, and 1,200,000 readers. In the February issue two pages were devoted to a questionnaire asking 12 questions, plus a column in which to name a choice of the 10 best pictures of 1936.

"One thing that the poll shows conclusively is that the moviegoer likes a chance to express his or her opinions," said Oscar A. Doob, advertising director of Loew's. "Although we offered merely a couple trips to Bermuda for the 'most intelligent' replies, we received an amazing response. We figure the questionnaires mailed back represent the opinions of 100,000 or more moviegoers—quite a cross-section. The replies come from the finest sections of New York's Park Avenue 'gold zone' to the lowly districts of the tenement areas."

While emphasizing that his comments were based on incomplete tabulation of the returns, Mr. Doob pointed to very surprising comments on color pictures. Question L asked: "Have you any suggestions to make for the improvement of motion pictures as a whole?" By far most frequent among the thousands of suggestions was one that more pictures be made in color, indicating, Mr. Doob said, that the public demand for color is probably greater than exhibitors or producers realize. The proposal usually was accompanied by the comment that the patron wanted "improvement in color pictures".

The "vote" on "single" or "double features," according to Mr. Doob, indicated a trend toward single features. Advocates of the one-feature program, while still outnumbered, seemed to be making gains. In answering Question E ("How Long Do You Like a Program to Last?"), the writers in many instances voted for a "single" feature show (Question F), but at the same time said they preferred a three-hour show. The vast majority favored a bargain show of 2½ to 3½ hours.

Ninety per cent of those who sent in questionnaires indicated their age as "21 to 40"; at least 60 per cent of the replies came from women.

Question G asked: "Do You Like

## WIN ELIMINATION OF AUSTRIA KONTINGENT

*Effective immediately, the recent increase in the Austrian kontingent fee of 25 per cent has been ordered lowered by 10 per cent, and at the middle of April the remaining 15 per cent increase over the original rate will be eliminated, it was revealed in Vienna Tuesday.*

*The decree, which means eventual abandonment of the kontingent fee increase, came as a result of weeks of negotiations with the Austrian Government by the American minister in Vienna and Harold Smith, Paris representative of the Motion Picture Producers and Distributors of America.*

Screeno, Bank Night, or Any of the Games Played in Theatres?" The "for" and "against" vote, thus far, was close. Those who wanted single-features usually did not want the games, either. "Screeno" was leading. Loew's recently dropped chance games in the New York area, and left it to the theatre managers elsewhere.

Replies to Question H—"Name Your Favorite Film Director"—indicated less interest in the directors, only a few registering any definite following. W. S. Van Dyke had the lead by quite a margin, followed by Frank Capra and Cecil B. DeMille. The hazy idea about directors that many moviegoers have was shown by the large number of votes cast for Adolph Zukor in answering this question.

By an overwhelming vote, the kind of pictures preferred were "love romances." Question D asked the fans to list their first to sixth choice of "society drama, love romance, musical comedy, war, western, thrill-adventure, crime, mystery or comedy."

A very noticeable comment in that connection was: "Stop making crime and gangster pictures." This came chiefly from women in the "age 40 to 60" group.

Question B—"Which Film Stars Do You Dislike Most?"—brought startling replies, but Mr. Doob refused to make known the results, adding that "apparently the outstanding stars develop, among the fans, a violent favorable following and just as violent an unfavorable following."

## New Faces

To Question C—"Which Film Players You Have Seen in Small Parts Would You Like to See in Star Roles?"—among those most frequently named were: James Stewart, Tyrone Power, Martha Raye, Margaret Lindsay, Louise Hayward, Shirley Ross, Ray Milland, Dixie Dunbar, Marsha Hunt, Beverly Roberts, Frances Farmer, Isabel Jewell, Don Ameche, Phil Reed, Henry Fonda, Gail Patrick.

"Who Are Your Favorite Film Stars?" (Question A) provided blank lines for three male and three female favorites. Clark Gable continued to lead among the men,

## Patrons Opposed to Double Bills Don't Want Chance Games but Division of Vote on Question Is Close

with Robert Taylor a close second. William Powell's popularity expanded, bringing him close to the top. Paul Muni, Gary Cooper, Fredric March, Spencer Tracy were bunched in the first 10. Among the feminine favorites, Myrna Loy improved her standing and was at the top with Garbo ('Camille' was being played at the time of the poll). The leaders were Claudette Colbert, Joan Crawford, Jeanette MacDonald, Luise Rainer, Irene Dunne, Kay Francis, Carole Lombard.

## Pictures and Comment

"Mutiny on the Bounty" was the fans' choice, with "Mr. Deeds Goes to Town," "San Francisco," "Tale of Two Cities," "The Story of Louis Pasteur," "Fury," "Dodsworth," "Come and Get It," "Great Ziegfeld," "Magnificent Obsession," "Rose Marie," "Trail of the Lonesome Pine." "Romeo and Juliet" was written into the ballot by many, although it was not listed as a 1936 release. "Devil Is a Sissy" received a large number of votes.

Complaints and suggestions included: "Too much kissing," "too many happy endings," "no picture should end with the hero dying," "more eyebrows; less eyelashes," "less politics in newsreels," "eliminate newsreels," "more newsreels," "throw out the old men playing juvenile heroes; nobody wants to see a young girl fall in love with an old man," "give the old players more chances," "make stories more realistic," "stop pictures showing the unpleasant things of real life; make them more pleasant," "more opera," "make sequels to 'Garden of Allah' and 'Valiant Is the Word for Carrie'—they weren't complete," "love passages spoken too low; I want to hear them."

Loew's plans to extend the questionnaire poll next year to cover many of the cities on its circuit.

## James Coston Honored By Chicago Industry

James A. Coston, Warner zone manager in Chicago, was honored with a testimonial dinner at the Hotel Sherman Tuesday night and presented with a parchment book inscribed by all attending. Among the guests were Howard Waugh, Warner southern zone manager; Bill Hendricks, Memphis; John Balaban, Leo Blank, Harry Goldberg of New York, Harold Misch, Clyde Eckhardt, Henry Herbel, Allen Usher, Tom Gilliam, Henri Elman, H. R. Maier, Sam Clark, Harry Turrell, E. H. Arken, Larry Stein, Tom Flannery, Herb Elisburg, A. D. Kvooll, Morris Leonard.

Arthur Loew, head of Loew's foreign department, was host on Monday at a luncheon to his staff at the Hotel Astor in New York in honor of the biggest week's total of foreign business in the company's history.



# "SEVENTH HEAVEN" PROVES BOXOFFICE HEAVEN IN NATION- WIDE ENGAGEMENTS!

Everywhere Simone Simon and James Stewart are weaving their thrilling romantic spell to net exhibitors tremendous grosses...as ecstatic word-of-mouth builds great business even greater.

For instance in **NEW YORK's** Radio City Music Hall, where it's bigger than "Lloyds" and "On the Avenue." Held over, of course. In **PHILADELPHIA**, where it's held over after first smash week. In **DENVER**, beating "On the Avenue." In **TULSA**, topping "Girls' Dormitory." In **RICHMOND**, where day-and-date opening beat "Love Is News." And in **DETROIT, ST. LOUIS, SPRINGFIELD, PITTSBURGH, SALT LAKE CITY, BRIDGEPORT**, where latest figures show it pulling ahead of such pictures as "Lloyds," "One in a Million," "Love Is News" or "On the Avenue."

*That's business!...but you expect business from 20th Century-Fox hits!*



THE KEYSTONE  
OF YOUR FUTURE





# BETTER FILMS CREATING UNIVERSAL PUBLIC: HAYS

## Great Variety of Successful Pictures Produced Under Production Code, MPPDA Is Told

Better pictures are erasing the distinctions between specialized audiences, and a universal theatre public has emerged now that motion picture entertainment embraces the greatest works of literature, drama and music, Will H. Hays, president of the Motion Picture Producers and Distributors of America, said in his annual report this week.

Declaring that the 1936-37 season brought a greater number of truly fine pictures than the industry ever had produced in a similar period, Mr. Hays said, "Films based on the great works of drama and literature no longer are made in the resigned expectation that they must fail at the box office."

As examples of outstanding artistic achievement which also proved successful entertainment Mr. Hays listed "Romeo and Juliet," "Mr. Deeds Goes To Town," "Winterset," "Dodsworth," "The Good Earth," "San Francisco," "Lost Horizon," "Anthony Adverse," "Lloyds of London," "Black Legion," "The Green Pastures," "Maid of Salem," "The Story of Louis Pasteur," "The Great Ziegfeld," "Prisoner of Shark Island," "Camille," "The Ploughman," "My Man Godfrey," "On the Avenue," "The Plough and the Stars," "The General Died at Dawn," "Modern Times," "Beloved Enemy," "Three Smart Girls" and "Little Lord Fauntleroy."

### Original Stories Increase

Mr. Hays pointed out that many of the best pictures of the season were original screen plays and that while in 1935 the total of such material approved under the Production Code was 47 per cent, in 1936 the percentage increased to 67.82.

The ground gained in the production of the great works of literature, history, biography and music will be held in the pictures planned or underway for the new season, Mr. Hays said. The abstract of his report cited the following titles to support this observation:

**CAPTAINS COURAGEOUS**, a saga of the fishing fleets based on Rudyard Kipling's story.

**HIGH, WIDE AND HANDSOME**, the story of a great industry in the days when the first pipe line flowed "liquid gold."

**GONE WITH THE WIND**, which will reproduce the historic scenes and drama of the novel.

**THE PRINCE AND THE PAUPER**, which will unfold the crude magnificence of the old English court as pictured by Mark Twain.

**THE SOLDIER AND THE LADY**, founded on Jules Verne's melodrama of Russia.

**MAYTIME**, a musical romance which reaches new heights.

**QUALITY STREET**, based on the stage play by Sir James M. Barrie.

**THE BUCCANEER**, a picture that will re-live the days of Jean LaFitte, New Orleans privateer.

**YOU CAN'T TAKE IT WITH YOU**, which will picture an outstanding stage success.

**PRISONER OF ZENDA**, based on Anthony Hope's novel of romance and adventure.

**THE ROAD BACK**, an adaptation of Erich Remarque's novel of the post-war period.

**ARABIAN NIGHTS**, in which the screen will depict old Bagdad.

**BOY MEETS GIRL**, the stage success adapted to the screen.

**THE TOAST OF NEW YORK**, a picture built against the background of the post Civil War period in American history.

**PARNELL**, a drama founded on the life of the Irish leader.

**WEE WILLIE WINKLE**, a Shirley Temple picture based on an adaptation of Kipling's story.

**MADAME WALEWSKA**, a story of Napoleonic times.

**SLAVE SHIP**, a story of slave days.

**DEAD END**, a story of childhood on the New York City waterfront.

**SEVENTH HEAVEN**, a story of love and courage based on the stage success.

**WELLS FARGO EXPRESS**, **MISSISSIPPI BUBBLE** and **HUDSON BAY COMPANY**, all portraying vivid phases of American history.

An increasing number of pictures showing the lives of great musicians, composers and artists was taken by Mr. Hays as an indication of the definite educational and cultural values to which screen entertainment has turned. The peculiar advantages of films for this type of material, he said, make possible the production of grand opera which now is being considered as material.

### Fairness of Newsreels

Referring to newsreels Mr. Hays said that their "meticulous fairness" has made possible the showing of pictures of such subjects as the Ethiopian war and the Spanish conflict in theatres throughout the world without objection.

The universal appeal of cartoon features has made them the Esperanto of the screen, the MPPDA president said, calling attention to the extension of this field to feature length in the forthcoming "Snow White" now being produced by Walt Disney.

### Progress Under Production Code

"During the past year," the report continued, "the fact has been further emphasized that great variety of screen entertainment may be developed and financially successful pictures produced without violating the natural and proper regulations of the industry's Production Code. It has been proved that within the boundaries of good taste and good morals there is illimitable opportunity, creatively, artistically and dramatically, for the screen to rise to the highest levels.

"There will never be a time," Mr. Hays said, turning to industrial relations, "in this or any other industry when individual grievances will not exist and need to be adjusted and when there will not be groups which will demand legislation instead of cooperation. . . . There is enough elasticity in the trade structure of the industry and enough men of goodwill within it—exhibitors, distributors and producers—to solve through self-regulation all its trade problems that exist or may arise from time to time."

## Special Master For RKO Plan

An order providing for the appointment of a special master by the federal court to hear opposition to the RKO plan of reorganization was signed this week in New York by Federal Judge William Bondy and indications are that the appointment will be made within a week.

The assignment of hearings on the plan to a special master is designed to speed up the RKO reorganization by leaving Judge Bondy free to hear and dispose of a large amount of related litigation which has been monopolizing the court's time to the exclusion of hearings on the plan itself.

Alfred West, a creditor of RKO, who brought the original action for an equity receivership for RKO in 1933, this week again filed an affidavit to keep the suit alive. The affidavit, which was filed pursuant to an order by Federal Judge John C. Knox, stated that all parties to the suit consented to its continuance. The company was admitted to reorganization on its voluntary petition, supplanting the receivership.

Meanwhile, Judge Bondy signed an order approving an agreement between Keith-Albee-Orpheum and Stadium Theatres Corporation, RKO subsidiary, under which the latter acquires KAO's remaining interest in Orpheum Circuit.

The annual meeting of stockholders of KAO to elect directors of the company has been set for April 14. Preferred stockholders are entitled to elect a majority of directors and common stockholders elect the balance.

## DeForest Sees Small Screen Major Television Problem

Intensive development of the mechanics of television is needed to permit projection of large, brilliant and detailed pictures comparable to home movies, Lee DeForest, pioneer radio engineer, told J. K. Baillie, financial editor of the Los Angeles *Herald-Express*, in a radio interview over KEHE.

"I regard the severe limitation of the size of the screen to eight by ten inches and the short life of the fluorescent screen under the high voltages needed to produce pictures both brilliant and large enough to be viewed comfortably by an audience of half a dozen as the chief obstacle to the commercial introduction of television," Mr. DeForest said.

Citing as another difficulty the fact that the range of television broadcasts at present is only 25 or 30 miles, the engineer said:

"However, it is well within the range of possibility that we will have television as it should and must be to be marketable within two years."

## Roy Larsen Named Publisher of Life

Roy E. Larsen, who has been in charge of the March of Time short subjects for Time, Inc., this week was appointed publisher of *Life*, the company's new magazine.

## T. Roy Barnes Dead

T. Roy Barnes, veteran stage and motion picture comedian, died at his home in Hollywood Tuesday following a heart attack. He was 56 years old and had been ill for months.





M-G-M's "CAPTAINS COURAGEOUS"



*Proudly from M-G-M*

## A MIGHTY BOX-OFFICE TRIUMPH!

For months the undercurrent rumors that seep from Hollywood to the world have proclaimed something truly phenomenal in M-G-M's new, great enterprise "CAPTAINS COURAGEOUS." These reports have prepared the public for what they now know, that M-G-M again delivers to the screen an immortal motion picture! Compare it to the Greatest of the Screen, to "Mutiny on the Bounty" and to others of mighty stature and it towers above them all. In "CAPTAINS COURAGEOUS" is not alone the glorious spectacular magic of the screen but the beauty of human relationships that make it an entertainment for thrilled audiences to take close to their hearts. The campaign of presentation to the public exceeds in every phase of promotion anything M-G-M has ever done to insure record business.



VICTOR FLEMING'S PRODUCTION  
of RUDYARD KIPLING'S  
**"CAPTAINS  
COURAGEOUS"**  
with FREDDIE BARTHOLOMEW  
SPENCER LIONEL MELVYN  
TRACY BARRYMORE DOUGLAS  
An M-G-M Picture Produced by  
Directed by Victor Fleming • Louis D. Lighton



# THE HOLLYWOOD SCENE

## Finish 12; Start 14

Holy Week was anything but dull in Hollywood as to production turnover. Taxes, flu epidemics and the "unusual" weather have been charged with holding up and delaying production until everybody must be tired hearing about them. Southern California had plenty of unusual weather during the week, from tropical downpours to blizzards, but 14 pictures started and 12 finished. Seldom, even when climatic, economic and health conditions are perfect, is that number even closely approached.

Four films started at RKO-Radio. One to which considerable importance is being attached is "New Faces of 1937." Currently Milton Berle, Joe Penner, Harriet Hilliard, Thelma Leeds and Parkyakarkus are listed as the leading names. Many more will be added. Additionally the production will feature a number of stage, night club and radio personalities. Leigh Jason is directing. The second picture, "Mexican Quarter," will feature John Beal, Armida, Harry Carey, Leona Roberts and George Irving. Lew Landers is the director. In "Tomorrow's Headlines" Lee Tracy, Diana Gibson, Philip Huston, Paul Guilfoyle, Donald Meek, Tom Kennedy and George Irving will be seen. Richard Rosson is directing. "Looking for Trouble," a George Hirliman production, with present George O'Brien, Cecilia Parker,

### Two Started at Columbia

Columbia started two pictures. With Leon Barsha directing, "Shooting Shadows" features Charles Starrett and Barbara Weeks with Bruce Lane, Ed Peel, Ernie Adams, Art Mix and Dick Botiller. "Blazing Glory," a Larry Darmour production, stars Jack Holt and Grace Bradley supported by Ruth Donnelly, Raymond Hatton, Willard Robertson, Charles Wilson and Philip Ahn. Arthur Rosson is the director.

Two pictures also were started at 20th Century-Fox. Cast for "Love Under Fire" are Loretta Young, Don Ameche, John Carradine, Sig Rumann, Frances Drake, Katherine DeMille, Walter Catlett, Borrah Minevitch, Richard Schildkraut, E. E. Clive and Harold Huber. George Marshall is directing. "Escape From Love," which Eugene Forde directs, will present Michael Whelan, Gloria Stuart, George Sanders, Cora Witherspoon and Gerald Oliver Smith in the leading roles.

For Grand National release, Condor Pictures started "Boots of Destiny." It will feature Ken Maynard, Claudia Dell, Vince Barnett, Walter Patterson and George Morell.

Paramount started "Hotel Haywire." The cast includes Leo Carrillo, Mary Carlisle, Benny Baker, Lynne Overman, Colette Lyons and John Patterson. George Archainbaud is directing.

"The 13th Chair" started at MGM. For names it offers Madge Evans, Lewis Stone, Janet Beecher, Elissa Landi, Henry Daniell, Thomas Beck, Ralph Forbes, Neil Fitzgerald, Heather Thatcher and Holmes Herbert. George B. Seitz is the director.

The Hal Roach studio started "The Topper." Constance Bennett, Roland Young, Alan Mowbray, Cary Grant, Billie Burke and Hedda Hopper are among the important cast names. Norman McLeod is directing.

Principal started "It Happened Out West,"

## ONE WAY TO START A WAR

*One way to start a war in Hollywood, as if anybody wanted to, is to send out a call for extras experienced in the martial service of a given country. Two hundred and fifty responded to a call for former Mexican soldiers to appear in "South of Sonora" and 25 of these produced proof that they were generals at one time or another between 1910 and 1930, one Manuel Parudo, a veteran of the Villa forces, proffering his credentials as 20th ranking general in a regiment of 22 soldiers.*

which will be released by 20th Century-Fox. Richard Arlen and Judith Allen are featured, supported by Johnny Arthur, LeRoy Mason, Steve Clements, Nina Compano, Frank LaRue and Reginald Barlow. Howard Bretherton is directing.

Walter Wanger's "Vogues of 1938" completes the list of starting pictures. Shot in Technicolor with Irving Cummings directing, it will feature Warner Baxter, Joan Bennett, Helen Vinson, Frances Langford and Mischa Auer.

### "U" Finishes Three

Three of the dozen completed productions are credited to Universal. "Oh, Doctor," which Ray McCarey directed, will present Edward Everett Horton, Eve Arden, William Hall, Donnie Leighton, William Demarest, Edward Brophy, Maidel Turner and Thurston Hall. In "Wings Over Honolulu" Wendy Barrie, Ray Milland, William Gargan, Polly Rowles, Kent Taylor, Mary Philips, Samuels S. Hinds, Margaret McWade, Clara Blandick and Louise Beavers will be seen. Henry C. Potter directed. The cast of "The Cop" includes Robert Wilcox, Edward Ellis, Nan Grey, Richard Carle, Ralph Morgan, Alma Kruger and Billy Burrud. Milton Carruth directed.

Republic completed "Cappy Ricks" and "Rootin' Tootin' Rhythm." The first will present Walter Brennan, Mary Brian, Lyle Talbot, Frank Melton, Georgia Caine, Frank Shields and Phyllis Barry in the Peter B. Kyne story which Ralph Staub directed. Gene Autry, Smiley Burnette and Armida are featured in the musical western.

Two pictures also finished at 20th Century-Fox. Shirley Temple is starred in "Wee Willie Winkie" with Victor McLaglen, June Lang, Michael Whelan and C. Aubrey Smith featured and support including Douglas Scott, Constance Collier, Cesar Romero, Gatin Muir, Willie Fung, Brandon Hurst, Lionel Pape, Clyde Cook, Lauri Beatty, Mary Forbes, Lionel Braham, Jack Pennick, Pat Somerset and Douglas Gordon, John Ford directed. "This Is My Affair" has Robert Taylor, Barbara Stanwick, Victor McLaglen, Brian Donlevy and Sidney Blackmer in the leading roles. William Seiter directed.

Warners also checked in a pair of pictures. In "Footloose Heiress" Ann Sheridan, Craig Reynolds, Warren Hull, Hugh O'Connell and Teddy Hart will be seen. William Clemens directed. "War Lord," a recreation of "The Bad Man," was moved to the cutting room. Cast names are Boris Karloff, Richard Loo, Beverly Roberts, Willard Parker, Ricardo Cortez, Douglas Wood, Marcia Ralston, Gordon Hart, Tetsu Komai, Vladimir Sokoloff, Luke Chan, Selmar Jackson, Jimmy Leong, Chester Gan, Eddie Lee, Maurice Lui and Mia Ichio-aka. John Farrow directed.

Columbia finished "The League of Frightened Men." The cast is made up of well-known players including Walter Connolly, Irene Hervey, Lionel Stander, Eduardo Ciannelli, Walter Kingsford, Victor Kilian, Nana Bryant and Rafaela Ottiano. Alfred E. Green directed.

Paramount's contribution to the completed work is "King Of Gamblers." It features Claire Trevor, Lloyd Nolan and Akim Tamiroff.

RKO-Radio finished "Shall We Dance?" Fred Astaire and Ginger Rogers are starred with Edward Everett Horton, Eric Blore, Jerome Cowan, Ketti Gallian, Harriet Hootor, Charles Coleman, Emma Young, Sherwood Bailey, Leonard Mudie, Charles Irwin, Vesey O'Davoren, Marek Wyndheim, Rolfe Sedan and Ben Alexander. Mark Sandrich directed.

## Trailers Previewed

Reviewers were invited to sit in solemn judgment upon a new form of trailer for Paramount pictures developed by Herb Moulton, in charge of the short subject and trailer departments, who presented announcement films dealing with "Maid of Salem," "Murder Goes to College," "Swing High, Swing Low," "Wakiki Wedding" and "Internes Can't Take Money."

Ideas introduced include a three-minute interview with Director Frank Lloyd, a novelty called "Frozen Speech" which shows a picture of the sound track on the screen, but is otherwise silent, and a candid camera study of Charles Butterworth and Priscilla Lawson.

The trailers are planned so that exhibitors can either cut them into a newsreel without disturbing the continuity or run them as a special item on the regular program. Fewer scenes from the picture are used by the method, thus eliminating the complaint that trailers tell too much of the story.

The new service will not interfere with regular Paramount trailers distributed by National Screen Service, but will act as an added build-up for Paramount pictures and personalities.

## Publicity Bound

Twentieth Century-Fox is sending Jack Cooper about the country asking newspaper editorial departments precisely what they want in the way of news about Hollywood, pictures and people. Paramount has been similarly represented recently by Cliff Lewis and Rufus Blair, MGM by Barrett Keisling and Andy Herve, the theory of it all being that when a cinema editor tells you the kind of stuff he wants and you give it to him he's got nothing much else to do but run it in his paper.



# 16 HOLLYWOOD PRODUCERS ACQUIRE 53 STORIES FOR DELIVERY IN 1937-38

## Thirty - four Originals, Fifteen Books and Four Plays Purchased in Month; Fewer Than in February

A mass roundup of story material for 1937-38 production was consummated in March when 16 Hollywood producing organizations bought 53 vehicles for the screen. It appears that Hollywood will continue to build its new schedules along lines laid out in recent months, using original stories written specially for the screen by contract or staff writers, and that books and plays will continue to be secondary sources.

Purchases made during March were slightly fewer than those of the month before when 16 producers purchased 68 vehicles, comprising 42 original stories, 9 plays and 17 books. The acquisitions in March were 34 originals, 15 books and only 4 plays.

Metro-Goldwyn-Mayer was the heaviest buyer in March with six originals, three books and two plays. Paramount was next with five original stories and one play, and Twentieth Century-Fox bought three originals, one book and one play. Warner, Universal and Republic each took four properties, Columbia bought two originals, Selznick International two novels, Condor Production two originals, and Reliable Pictures two originals. General Pictures, Grand National, Walter Wanger, Monogram and Samuel Goldwyn each acquired one vehicle.

### Titles and Credits

A complete list, by titles, of the story purchases in March by the companies, with all available production credits, follows:

APACHE TRAIL, original story by Tom Gibson, bought by Reliable Pictures.  
ASCENDING DRAGON, THE, play by Frederick Jackson, bought by Paramount for production by B. P. Schulberg. Akim Tamaroff, John Trent and Judith Ford will be featured and Charles Vidor will direct.  
BABY MINE, play by Margaret Mayo, bought by Metro-Goldwyn-Mayer.  
BEAUTY SCOUTING BEAUTY, original by William Anthony McGuire, acquired by Metro-Goldwyn-Mayer.  
BLUE BLOOD, original by Myles Connolly, bought by Metro-Goldwyn-Mayer.  
EARL OF CHICAGO, novel by Brock Williams, bought by David Selznick, for release through United Artists.  
FIGHTING IRISH, original by Leo McCarthy, purchased by Republic Pictures.  
FLOOD CREST, original story by John Klorer, bought by Paramount.  
FOR TONIGHT ONLY, original story by Ted Peckham, bought by Columbia.  
FUGITIVES, THE, play by Walter Hackett, bought by Twentieth Century-Fox to star Loretta Young with Don Ameche. Gene Fowler and Ernest Pascal to do the screen play. George Marshall will direct.  
GETTYSBURG, original by Mackinley Kantor, bought by Paramount to star Fred MacMurray. Henry Hathaway will direct.

## YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
April .....	107	48(d)	12	167
May .....	86	74(e)	10	170
June .....	25	21(f)	5	51
July .....	20	12(g)	0	32
August .....	43	25(h)	5	73
September ....	40	32(i)	2	74
October .....	38	22(j)	10	70
November ....	34	16(k)	9	59
December .....	31	12(l)	3	46
January, 1937 ..	55	23(m)	15	93
February .....	42	17(n)	9	68
March .....	34	15(o)	4	53

## TOTALS FOR 12 MONTHS.. 555 317(p) 75 956

(d)	Including 13 published magazine stories.
(e)	Including 19 published magazine stories.
(f)	Including 21 published magazine stories.
(g)	Including 63 published magazine stories.
(h)	Including 5 published magazine stories.
(i)	Including 7 published magazine stories.
(j)	Including 7 published magazine stories.
(k)	Including 5 published magazine stories.
(l)	Including 5 published magazine stories.
(m)	Including 7 published magazine stories.
(n)	Including 5 published magazine stories.
(o)	Including 3 published magazine stories.
(p)	Including 160 published magazine stories.

GLORY COMMANDS, THE, original story dealing with the United States Naval Academy, acquired by Radio to star John Beal and Joan Fontaine.

GONE TO EARTH, novel by Mary Webb, bought by Twentieth Century-Fox to star Simone Simon.

GOVERNMENT AGENT, original by Philip Evans, bought by Condor Productions for release through Grand National.

GRIM ROCK, original story by Crane Wilbur, bought by Warners. Idea for film suggested by Alcatraz Prison.

HALFWAY HOUSE, novel by Ellery Queen, purchased by Metro-Goldwyn-Mayer.

HIGHWAY TO ROMANCE, novel by H. L. Gates, bought by Radio.

HONEYMOON IN RENO, magazine story by Virginia Kellog, purchased by Samuel Goldwyn to star Miriam Hopkins. Release through United Artists.

ICE FOLLIES OF 1937, original by Warren Duff and Sig Herzog, based on Bess Ehrhardt's ice carnival which recently toured the country, bought by Warners. Miss Ehrhardt will be starred.

IT HAPPENED OUT WEST, original story by Harold Bell Wright, bought by Sol Lesser to star Richard Arlen. Release through Twentieth Century-Fox.

LAST TRAIN FROM MADRID, original acquired by Paramount.

MARINES ARE HERE, THE, original by Lieutenant Franklin Adreon, Jr., U. S. N., obtained by Monogram.

MARY ROSE OF MIFFLIN, novel by Frances Roberta Sterret, bought by MGM.

MOONSTRUCK, original by Frederick Stephani, bought by Twentieth Century-Fox.

## MGM Leads with Eleven Purchases, Paramount Second, Twentieth Century-Fox Third; Titles and Credits Listed

MY GIRL FRIDAY, original story by Bill Thomas and Maxwell Shane, bought by MGM.

OF GREAT RICHES, novel by Rose Franken, bought by David O. Selznick for release through United Artists.

ON WITH THE DANCE, original suggested by George Raft and being written by Charles Brackett and Billy Wilder, acquired by Paramount.

ONE MILE FROM HEAVEN, original story by Judge Ben Lindsay, bought by Twentieth Century-Fox to star Claire Trevor.

OUTLAW RIVER, original by Tom Gibson, bought by Reliable.

PERFECT SPECIMENS, THE, novel by Samuel Hopkins Adams, bought by Warners to star Errol Flynn.

PIT AND THE PENDULUM, novel by Edgar Allen Poe, acquired by Warners.

PORTIA ON TRIAL, magazine story by Faith Baldwin, published by *Ladies Home Journal*, bought by Republic.

PUZZLE FOR FOOLS, original by Patrick Quentin, bought by Radio.

SECRET OF TREASURE ISLAND, original by Ron Hubbard, bought by Columbia. Picture will be released as a serial.

SEEING EYE, THE, original by William J. Cowan, bought by Radio.

SHE DIDN'T WANT A SHEIK, original story by Adele Buffington, bought by Republic.

SHE'S GOT THAT SWING, original story by Joseph Hoffman and Monroe Shaff, bought by Radio for Ann Sothern.

STAND-IN, novel by Clarence Buddington Kelland, bought by Walter Wanger for release through United Artists. Leslie Howard will be starred.

STAND UP AND FIGHT, original by Forbes Parkhill, bought by Metro-Goldwyn-Mayer.

STATE LINE, original by Houston Branch, bought by Republic.

SUMMER ROMANCE, original story acquired by Paramount.

SYNTHETIC GENTLEMAN, magazine story by Channing Pollock, bought by Universal to star John Wayne in a Trem Carr production.

THREE ROOMS IN HEAVEN, based on Katherine Brush's novel, Mannequin, bought by Metro-Goldwyn-Mayer for Joan Crawford.

UMBRELLA, THE, play by Will Scott, bought by Metro-Goldwyn-Mayer.

UNTITLED ORIGINAL, by Cy Bartlett and Charles Grayson, acquired by Universal to star Boris Karloff.

UNTITLED ORIGINAL, by David Levy and David Adams, bought by Condor Productions for release through Grand National.

WALLABY JIM, magazine story character of Albert Wetjen's *Collier's Magazine* stories, bought by Grand National.

WASHINGTON CORRESPONDENT, original by William Rankin, bought by Universal.

WE CAN WAIT, original story by William McGrail, bought by General Pictures.

WEDDING DRESS, original by Helen Grace Carlisle, bought by Metro-Goldwyn-Mayer to star Robert Montgomery.

WEST COAST LIMITED, magazine story by Wadsworth Camp, bought by Universal.

WHEN THE DEVIL DRIVES, original by Myles Connolly, bought by Metro-Goldwyn-Mayer.

WORLD OF WOMEN, original by Lionel Houses, bought by Radio.





MEET ROBERT MONTGOMERY  
in the most daringly different role  
that ever flashed full-blooded from  
the sizzling silver screen!

**"NIGHT MUST FALL"**

*(and so must your house records!)*

**ROAR LEO!**



# RIOTS AND REJECTIONS OF FILMS MARK RISING RACE-CONSCIOUSNESS

## Italian Sailors Cause Third Disturbance in Shanghai Theatres; This Time Over U. S. S. R.'s "Abyssinia"

by Special Correspondent  
in Shanghai

Shanghai has been the scene of another violent protest against the showing of a motion picture. "Abyssinia," a U.S.S.R. film, first was protested by Italians in Shanghai, and when recalled by the Chinese censors finally passed with the approval of the Italian officials, but it was banned by the foreign authorities of the International Settlement and French Concession of Shanghai. Then it was scheduled for release at the Isis theatre, a house in Shanghai Chinese territory and one which has been much used for films banned by the Shanghai foreign police but passed by the Nanking censors. It was at the Isis that the latest outbreak came.

Italian naval men, armed with various weapons, on Saturday afternoon, February 20, raided the theatre full of patrons, threw ammonia, smashed doors, seats, projectors and sound equipment, and severely injured several employees and projectionists who fought in defense of their property. The invaders, allegedly headed by local Italians, seized parts of the film, later destroying it.

This was the third time in recent years that Italian forces had caused disturbance of this character in Shanghai theatres.

Protests were lodged with the Italian embassy in Nanking, by the ministry of foreign affairs, against the invasion of Chinese territory and destruction of property and injury to Chinese citizens.

Protest also was made by the Soviet Russian consulate general to the Italian authorities, as the Isis theatre recently was reopened with funds said to be from Soviet sources for the purpose of exhibiting U.S.S.R. films.

"Abyssinia" is distributed by Asia Film Company, a local firm handling U.S.S.R. product. This company is alleged to be an American company but is not really so, as its one faint American connection is no longer resident in Shanghai, and the company apparently is entirely in local Russian hands. No complaint has been made by or through American authorities in Shanghai.

### Chinese Censors Firm

Evidences of the sensitiveness of nations in these days toward elements in motion pictures bearing real or fancied criticism of their governments or customs extend beyond this one instance in Shanghai. The Chinese, too, are quick to protest against anything they consider inimical to their interests, whatever the country of origin of the production.

It would seem that, after the repeated warnings, and after the last four years of endeavor by distributors' representatives in

China, the inclusion of characterizations considered offensive to the Chinese people would be withheld from films. But there continues to be a regular succession of films showing Chinese as criminals or would-be-criminals as servants or in other forms of menial employment.

### What Is Happening

In all the films reviewed by this writer, and in all the films reported as containing such small offences—for thus the Chinese regard them—not one production could not have been made without inclusion of Chinese characters in the portrayals mentioned.

"Theodora Goes Wild" (Columbia) has been held up for over six weeks simply because there is shown a servant of apparently Chinese lineage.

"Klondike Annie" (Paramount) has a disreputable Chinese character involved in murder.

"White Hunter" (Twentieth Century-Fox) had a Chinese servant.

Mention of Chinese laundry tickets has created a situation involving a delay of a picture, even rejection. Costumed players in old-fashioned Mandarin clothes and pig-tails appear in another.

More could be told. It seems to go on endlessly, causing delays in censorship, threats of prohibition of a distributors' entire product, destruction of important playdates, and a further recession of receipts, at best none too good.

### Faces Expulsion from Market

It has come to a point where the producer who wishes to have his product sold in Chinese territory will have to conform to the understanding of the Chinese people or withdraw from the market, unless he wishes to be thrown out, bag and baggage.

The censors, impatient of repeated warnings, of constantly being under fire of public opinion for passing films even after the offending material has been deleted, are enforcing the law with a firm hand that spells disaster to any distributor who handles product known to contain such items in copies not circulated in China. The censors are fully aware of the original. Reports are constantly being sent from various countries by the Chinese consular services and patriotic Chinese.

### Race-Conscious

China has become race-conscious. Pride in their advancing modernism, in their race, in the Chinese Nation, has become almost a fetish with the twentieth century Chinese man, woman and child. This pride, this national consciousness, they insist, must and will be respected. Since martial strength is not sufficient to bring offenders to compliance, then methods of the boycott will be used. And the American State Department, in the past, has quite determinedly refused to interfere in any matter of Chinese internal policy when such policy is not discriminatory against American product.

Americans here who watch the trend say that, considering that the policy of America ever has been one of understanding, coopera-

## Censors Hold Up Several American Pictures Because of Scenes Considered Derogatory to Chinese Customs

tion and helpfulness to the Chinese people, it would be regrettable if careless individuals should create a situation fraught with potentialities of ill-will.

### Warnings Frequently Given

In close connection with the Chinese censors the last five years we have come to understand something of the psychology underlying the censorship rulings. Though often inconsistent, and not in accordance with Occidental ideas, fundamentally censorship in China has not been unreasonably severe though censor fees are too high in comparison with distribution outlets.

Warnings repeatedly have been given not to offend. Extra-territoriality has operated invisibly at times to save a situation. But last summer, the final emphatic warning was issued and now it is being enforced with a vigor that is creating an uneasy feeling among American distributors.

The solution offered is elimination of all Chinese characters of whatever kind from films unless such characters are in a position of "Officers and Gentlemen."

If this is not done, the offending producer may expect to have his entire product ruled out of China on 24 hours notice.

"John Chinaman" of 30 years ago is not the "Mr. Chang" of today, and though "long gowns" are worn, the fantastic, embroidered apparel for long has been replaced by the sober shades of western attire, and the "pig-tail" is as obsolete as it has been in the U. S. Navy for 100 years.

## Vallee Nominated for Presidency of the AFA

Rudy Vallee was nominated for reelection as president of the American Federation of Actors at a membership meeting in New York this week presided over by Ralph Whitehead, executive secretary. The election will be held May 8. Other officers nominated for three-year terms were: Sophie Tucker, honorary president; Joe Laurie, Jr., first vice-president; Ben Bernie, second vice-president; Chick York, third vice-president; Harry Richman, fourth vice-president; Mr. Whitehead, executive secretary; Charles Mosconi, treasurer.

## Maryland Exhibitors Reelect All Officers

The Motion Picture Theatre Owners of Maryland this week reelected all officers as follows: Frank A. Hornig, president; Arthur B. Price, vice-president; Herman A. Blum, treasurer, and Helen Connelly, secretary. Those on the board of directors are Walter Pacy, Samuel Soltz, J. Louis Rome, J. L. Whittle, William Hicks, Jack Levine, Max Cluster and Lauritz Garman.



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BY EVERY GOOD AMERICAN"

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find their new nation in anarchy!

State fights state with tariff bar-  
riers on every state line and  
people starve . . . the young  
Union bankrupt!

5,000 red-coats along the  
Great Lakes, coiled to spring  
upon "this ridiculous Yankee  
democracy!"

George Washington's  
sturdy hand at the riotous  
Constitutional Convention!

How two branches of Con-  
gress came into being!

Benjamin Franklin's as-  
tute compromise saves  
the day!

The birth of the Su-  
preme Court!

How the founders of  
the Constitution pro-  
vided for today's  
emergency!

Metro-Goldwyn-Mayer's  
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The most *vital* issue be-  
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# 48,000 FILMS, 10,000 PROJECTORS IN SCHOOLS

## More Than 400 New Subjects Produced in a Year by 13 Federal Government Bureaus

by FRANCIS L. BURT  
in Washington

More than 48,000 reels of instructional motion pictures and 10,000 projectors now are owned by elementary and secondary schools, and over 400 new film subjects available for free distribution in schools have been produced by 13 federal government bureaus, according to Charles F. Hoban, Jr., associate in motion picture education of the American Council on Education.

Analyzing the outlook for films in education, Mr. Hoban observed "a new surging of interest and activity in the production, distribution and classroom use of motion pictures for teaching purposes". He believes that the film industry itself has not yet reached the point where it considers this a worthwhile market. This, however, is contrary to a movement now quietly in preparation, to tie in the film business with school films.

"Although Hollywood leads the world both in quantity and quality of theatrical motion pictures," Mr. Hoban declared, "few educational films have come from this source. Classroom motion pictures have been produced by affiliates of concerns whose major interests lie in other film equipment, by state and federal governmental bureaus, by colleges and universities, by organizations interested in some phase of social education, by a few classroom teachers, by a few departments of visual instruction, and by industrial and commercial organizations for advertising and training purposes."

### Teachers Make Own Films

Because of the lack of professionally-produced films, many school districts and teachers have produced pictures independently, he continued, citing experiments in Milwaukee, Akron, Lenoir, S. C., and Baltimore.

Among outstanding examples of educational pictures, Mr. Hoban cited the Resettlement Administration's "Plow That Broke the Plains," asserting that the nature of the subject has maintained an unusual demand.

The use of motion pictures in the classroom has been facilitated through the publication of the "Educational Film Catalog" by H. W. Wilson Company of New York, in collaboration with the American Council on Education and other interested agencies, a total of 1220 selected instructional films being listed, Mr. Hoban said.

### Catalog of 7,500 Films

Also, he added, a master catalog of approximately 7,500 films of educational significance is now being compiled by the American Council on Education.

Through its motion picture committee, he explained, the American Council on Edu-

cation has undertaken establishment of a clearing house of information in the field of motion pictures in education, among the current activities being the directory, the film catalog, an evaluation study and a series of digests of current developments in the educational film field.

American schools interested in furthering the use of motion pictures in the class rooms depend considerably on the films produced by the 13 government bureaus and departments. Typical of the government film activities in this connection are those of the United States Bureau of Mines.

### 84,783 Showings

A total of 7,252,000 Americans last year learned something of how minerals are produced and utilized through attendance at the showing of its educational motion pictures, the Bureau of Mines reported. The films, covering 57 different subjects, were exhibited on 84,783 occasions, the attendance figures exceeding those of any previous year. Approximately 500 reels were added to the Bureau's library, making over 3,000 reels available. The cost of producing the films is borne by cooperating industrial concerns. In addition to their use by educational institutions and engineering societies, some of the pictures have been made a part of prescribed courses in certain colleges.

### How Oil Is Produced

A number of films show operations in the extensive petroleum industry and visualize just how oil is produced, refined, distributed, and utilized in the United States and in numerous foreign countries. The stories of the production and use of the important industrial metals, such as copper, iron, silver, lead and nickel, are shown. A group of films deals with the automobile industry, illustrating the production of the metals that go into the making of a motor car, and paying special attention to motor fuels and lubricants. The nonmetallic minerals, such as sulphur, asbestos, cement, fireclay and abrasive materials, are the subjects of other films. The use of explosives in mining operations is visualized.

The films contain many dramatic scenes; for instance, rescue crews, equipped with breathing apparatus, assist in the work of salvage and recovery at mine disasters; the bringing in of tremendous oil gushers, the rending of mountain sides by huge blasts of explosives. Historical instances are portrayed, such as the midnight ride of Paul Revere, who, as a silversmith, plays a role in a picture on silver; the first demonstration of Stephenson's quaint locomotive, the *Rocket*, and the drilling of the Drake well in Pennsylvania, the nation's first oil well.

The quest of minerals in foreign lands involves the showing of numerous historic and picturesque scenes, such as the pyramids of Egypt, the Moorish palaces of Spain, the Blue Danube of song and story, the Suez Canal, and the towering summit of Orizaba, monarch of Mexican peaks.

All the Bureau's motion picture subjects are "silent." All but a few are available in both 16- and 35-millimeter widths. The films are loaned.

## Gillmore Again Heads Nominees of Equity

The regular ticket of officers and councillors of Actors Equity Association, which proposes the present head of the organization for reelection, was completed in New York Tuesday. Officers nominated to serve three years are Frank Gillmore, president; Osgood Perkins, Florence Reed, Arthur Byron and Peggy Wood, vice-presidents; Paul Dullzell, treasurer, and Leo Cruly, recording secretary. A proposal for secret balloting by mail, which failed to obtain a plurality at the last quarterly meeting of the association, was adopted by the council on Tuesday.

Councillors nominated to serve five years are Glenn Anders, Franklyn Fox, William Gaxton, Walter N. Greaza, Louis Jean Heydt, Benjamin S. Lackland, Burgess Meredith, Claudia Morgan, Edith Van Cleve and Richard Whorf.

Nominated to fill unexpired terms on the council were Clifton Webb, to serve until 1930, and Mary Morris, until 1940.

## Production Company Formed in Italy

by VITTORIO MALPASSUTI  
in Rome

A new producing company, Two Cities Film, has been formed in Rome with backing reported to amount to 60,000,000 lire to produce five features per year. It is said that Frank Capra will direct the productions, the first of which will be "Byron in Italy" with possibly Leslie Howard in the leading role.

## Exhibitors Fight Weekly Payments for Shorts

The United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware is opposed to the weekly payments for shorts inaugurated by various large companies including Paramount, Warners, Fox, Metro and Columbia, holding that it is unjust for the exchanges to request payment for shorts before they are played, as they have done repeatedly, according to *Contact*, official organ of the exhibitor association.

## Film Shipments Heavy

Of the 20,462 shipments handled at New York in February by the Railway Express Agency motion picture films and news photographs accounted for 3,167. This was an increase of 1,111 over February, 1936. Incoming shipments totaled 1,489 compared with 797 a year ago. Outgoing shipments totaled 1,678 compared with 1,259.

## Melton Settles Contract

James Melton, radio singer, has settled his contract with Warners. The singer had already completed three pictures for the company but inability to find suitable stories is said to have led to the dissolution of the agreement.

From August 1st to March 20th, Twentieth Century-Fox listed 6,785 holdover dates on current pictures, the extra playing time ranging from one day to eight weeks. The picture which rated the most extra dates in the seven months, the company said, was "One in a Million," with "On the Avenue" runner-up.



# THE CUTTING ROOM

## They Gave Him a Gun

(MGM)

Melodrama

Two factors in the production promise to give it unusual commercial value. One is the star, the other is the story. The star is Spencer Tracy. Direct from his performance in "Captains Courageous" and with the memory of "San Francisco" and "Fury" still fresh in mind, Tracy now is attaining that status as a draw name to which his ability long has entitled him.

The story is not a war, gangster, circus or prison yarn, although the atmosphere of all four is important to its delineation. Essentially it is a character story of two men in love with one woman. It tells what happens when the Government puts a gun into the hands of a man, sends him off to war, makes a hero of a coward and then brings the man back to a disordered economic state. The gun makes a gangster of him, it sends him to jail, gets him out of it through a sensational break, but it proves him still a coward when he can't use it to kill the only real friend he ever knew. The man who was given a gun lost his life at the point of one.

Tracy is featured as the friend of Franchot Tone, in the role of the man who was given a gun. The third principal is Gladys George, last seen in "Valiant Is the Word for Carrie." The support includes Edgar Dearing, Mary Treen, Cliff Edwards, Charles Trowbridge, Joe Sawyer, George Chandler, Gavin Gordon, Ernest Whitman, Nita Pike and Joan Woodbury.

The production is based on a novel by William Joyce Cowan. Cyril Hume and Richard Maibaum prepared the screen play. W. S. Van Dyke is the director.

Release date: Not yet set.

## Angel's Holiday

(20th Century - Fox)

Comedy

A little girl who has a penchant for reading mystery stories gets mixed up in a real mystery; that's the theme of the newest Jane Withers' picture. Dialogue, action and situations are being arranged not only to show Miss Withers to best advantage, but also the featured principals and supporting players.

The original story by Frank Fenton and Lynn Root centers upon a publicity stunt that goes wrong. A press agent is bringing a movie star to her home town for a personal appearance. Miss Withers applies her Philo Vance talents in such a way that the framed up disappearance becomes an actual one. Ensnarements with newspaper reporters, police and gangsters, until the girl arouses the police to action that saves the star.

The supporting cast includes many well-known screen names. The actress is Sally Blane, currently in "Dead Yesterday." Robert Kent, seen recently in several important 20th Century-Fox pictures, is the reporter. Ray Walker is the publicity man. Other players of more or less importance in the general scheme are Joan Davis, a promising newcomer; Frank Jenks, Lon Chaney, Jr., Al Lydell, John Kelly, Harold Huber, Russell Hopton, Virginia Sale and Charles Arnt, who are a coterie of gangsters. John Qualen, now in "50 Roads to Town," and Paul Hurst, who also has a part in that picture.

James Tineling, the director, handled Miss Withers in two recent pictures, "The Holy Terror" and "Ginger."

Release date: May 21.

## Venus Makes Trouble

(Columbia)

Comedy-Romance

Popular players appearing in a gay comedy are the values upon which the producers are depending. While the picture is not being produced on any lavish scale, the idea is to present an amusing story in an amusing manner, with love interest.

It's the story of a smart publicity agent who falls victim to a pair of swindlers. Living under a lucky star, his misfortunes turn into his good fortunes.

The idea is an original screen play by Michael L. Simmons. The picture is being directed by Gordon Wiles and comes under the production guidance of Wallace MacDonald.

Featured is James Dunn, who appears to be on his way up again and does a good job for himself in Universal's forthcoming "We've Had Our Moments." Patricia Ellis will be seen as the girl. Important supporting players are Gene Morgan, Thurston Hall, Donald Kirk, Astrid Allwyn, Thomas Chatterton, Beatrice Curtis, Spencer Charters, Howard Hickman and Charles Lane.

The earlier episodes have much to do with theatrical exploitation, making for showmanship ideas readily adapted to stimulate interest.

Release date: Not determined.

## I Met Him in Paris

(Paramount)

Comedy-Romance

Previous credits of three important persons, the writer, director and star, take on a new significance in this production. Claude Binyon wrote "The Gilded Lily" and "The Bride Comes Home." Wesley Ruggles directed them. Claudette Colbert was their star. That is exactly the lineup in the present case.

The story is gag comedy, two men in love with the same girl. The title spots the locale and establishes the atmosphere. It does not tell, however, that much of the action takes place in an Alps Mountains winter pleasure resort. That Paramount sent its company to the now being widely exploited Sun Valley, Idaho, where Switzerland scenery is authentically duplicated, will help from a publicity angle. Much has been written about it already; undoubtedly much more will be when the picture is released.

The two men are Melvyn Douglas, who scored in "Theodora Goes Wild" as a comedian and handles a serious role in "Captain Courageous" with skill and finish, and Robert Young, one of Paramount's most promising younger players. With the exception of Mona Barrie, those in the supporting cast are practically unknown. Included are George Davis, Alexander Cross, Lee Bowman, Fritz Feld, Rudolph Amendt, Egon Brecher and Hans Joby.

While majoring in comedy, the story has its bits of engaging intimacy that gave an intriguing tone to both "The Gilded Lily" and "The Bride Comes Home."

Release date: Tentatively May 28.

## Big Business

(20th Century - Fox)

Domestic Comedy

The production is the fifth in the Jones Family series. A check through the "What the Picture Did for Me" pages of the HERALD indicates that the pictures have been well received, particularly in the smaller communities. As were its predecessors, "Big Business" is all-family entertainment, and will present the same players in the same characterizations. Also like the others, the misfortunes that befall the members of the Jones family, individually and collectively, are the entertainment.

In this case, the plot gets the family involved in what looks like a smart attempt on the part of a pair of city slickers to sell them and their friends a lot of worthless stock.

Once again Jed Prouty is Mr. Jones; Spring Byington the mother, and Florence Roberts the grandmother. Billy Mahan is the tot and June Carlson and George Ernest are the pair of 12-year-olds. Shirley Deane is the big sister and Kenneth Howell the big brother. Others in the cast are Russell Gleason as Miss Deane's boy friend, Allan Lane and Frank Conroy the sharp shooting stock promoters, and Marjorie Weaver, Wallis Clark and Antony Hughes.

The story is an original by Ron Ferguson and Eleanor Dalamater, and Robert Ellis and Helen Logan, who have worked together on previous numbers, did the screen play. Direction is by Frank R. Strayer, who made the latest film of the series, "Off to the Races."

Release date: June 24.

## Looking for Trouble

(Radio - Hirliman)

Outdoor Drama

George O'Brien again has one of his cowboy roles, and is reunited with Cecilia Parker, who made her screen debut with him six or seven years ago in "The Rainbow Trail." O'Brien's work up to and including "Park Avenue Logger" have made him familiar to managers and patrons. "Ah Wilderness," "A Family Affair" and two films which Miss Parker made with Eric Linden for B. F. Zeidmann have established her as an artist of high caliber. Important members of the supporting cast include Charles Middleton and Maude Eburne, and the newcomers Joe Cais and Frank Milan. Lesser lights are Dan Wolheim, Walter De Palma, Stanley Blystone, Al Herman, Bill Royle, Frank Hagney and Claude Payton.

Third in the series which O'Brien is making for George Hirliman, the production is based on an original story by Ewing Scott and Dan Jarrett. Jarrett either wrote the originals or did the screen plays of a half dozen of O'Brien's most recent films. Scott, who collaborated with Jarrett on the screen play for "Park Avenue Logger," also is directing.

Thematically the story is western romance melodrama with considerable comedy content and the exciting action common to outdoor adventure shows. Conventional cattle country backgrounds are the locales, but the plot has a modern twist. City racketeers go in for shaking down cattle raisers. They use all of gangdom's tools, including airplanes. Into the warfare rides a motion picture cowboy star to give the racketeers a dose of the same medicine.

Release date: April 23.



# ASCAP READY WITH DEFENSE AGAINST STATE LAWS JEOPARDIZING SOCIETY

## Montana Law Faces Test; Similar Measure in Washington; Bills Up in 7 Additional States

A policy of vigorous opposition to legislation to tax or restrict the American Society of Composers, Authors and Publishers, which has been introduced in seven states and passed by two others, was advocated last weekend to members and directors of the Society by E. C. Mills, general manager, at the 22nd annual dinner meeting at the Ritz-Carlton hotel in New York. Gene Buck, president, was in the chair.

Mr. Mills said that the coming legal test of the Montana law, which would prevent the association from operating in that state, was expected to prove the bulk of the current legislation to be unconstitutional, in which case it probably would serve as a decisive deterrent to similar movements in other states.

Washington State has enacted a law similar to that of Montana's, and it becomes effective on June 15.

Legislation adverse to the Society also has been projected in Iowa, Wisconsin, Nebraska, Minnesota, Ohio, Indiana and Tennessee. Exhibitors favor enactment of the legislation, because of ASCAP's music seat tax levied on theatres.

The Montana law makes it illegal for two or more persons to pool copyrights and operate as licensors through an agent in that state. The law permits an individual copyright owner to license directly at prices not more than those charged in other states. The law is directly aimed at the ASCAP, which represents hundreds of copyright owners, although it exempts films specifically. The association, through its counsel, Schwartz and Froehlich, has filed an application for a temporary injunction to restrain the state from enforcing the measure, which it contends is unconstitutional, and expects a hearing before a special three-judge federal court within the next fortnight.

In addition, the society is facing possible passage by Congress of the Duffy Bill, which would minimize the penalties for unlicensed use and copyright infringement. The Government's monopoly action against the ASCAP, filed in 1934, still is pending, with attorneys for the Society and the Government at work on stipulations which may determine, when completed, whether the federal courts may decide the case forthwith or order it returned for trial.

Mr. Buck said the Society is opposed to the Duffy Bill, which also provides for the entrance of the United States into the Berne Convention, "because it would bring us into association with a dictator-ridden country like Germany where one man determines what music shall be played and what books shall be read." Furthermore, ASCAP does not believe that the Berne convention is solely responsible for the acts of its members, such as Germany, he said.

Another feature of the bill opposed by

the Society is the clause repealing the \$250 fine now imposed for each copyright violation. This, said Mr. Buck, "is a cute device to put ASCAP out of business." The effect of the \$250 is chiefly a deterrent against piracy, he said, adding that the Society never has tried to collect under it. "Some exhibitors and others want the teeth taken out of the present law so that they can 'pirate' the works of the Society's members," he charged.

More than 500 members attended the dinner. Among the speakers, besides Mr. Buck and Mr. Mills, were Deems Taylor, Mrs. Ethelbert Nevin, Otto Horbach, Irving Caesar, Edward C. Handy, Billy Hill, Carl Engel, Henry Hadley and George Fischer. Thomas Paine of the Music Publishers Protective Association also spoke, as did Mr. Schwartz, attorney of the ASCAP.

Mr. Buck said that the Society had the best year in its history in 1936.

A resolution was adopted providing for appointment of a committee to study the wisdom of having ASCAP handle the "grand rights" of standard and classical compositions. Grand rights include symphonic performances, and use in television and on the stage. The committee, headed by Deems Taylor, has as members Lazar Saminsky, Leopold Godowsky, Henry Hadley, George Fischer and Carl Engel.

## Jungle Picture Shown By Mrs. Osa Johnson

Mrs. Osa Johnson, whose husband, Martin Johnson, was killed in an airplane crash in California some two months ago, appeared on the stage of Carnegie Hall in New York Monday night to introduce the last motion picture she and her husband made together. It is "Jungle Depths of Borneo."

Lowell Thomas, news commentator, a member of the committee which sponsored the showing, introduced Mrs. Johnson and Dr. Roy Chapman Andrews, director of the American Museum of Natural History. Dr. Andrews sketched the history of African pictures made previously by the Johnsons, describing them as "an achievement that was not the work of either one, but of both."

The picture will be released nationally by Twentieth Century-Fox.

## Allied of Connecticut Elects Reed President

Joseph Reed, operator of the Washington Depot Theatre, was elected president of Allied Theatres of Connecticut at the Hotel Garde meeting in New Haven last week. Others chosen were Ralph Pasho, Naugatuck, vice-president; Maurice Shulman, Hartford, second vice-president; Abe Fishman, treasurer; Joseph A. Davis, Southington, secretary, and Jack Post, financial secretary.

Joseph Steiner, general sales manager of American Tobis Corporation, has resigned, effective when W. E. Van Beveren, managing director, returns from Europe.

## Charles Paine Named Aide to 'U' President

Charles B. Paine, treasurer of Universal for many years, was appointed assistant to R. H. Cochrane, president of the company, at the annual meeting of the board of directors at which all other officers were re-elected.

Samuel Machnovitch was elected treasurer to succeed Mr. Paine. Mr. Machnovitch was associated with Universal before the withdrawal of Carl Laemmle, although he has never held an official post. The reelected officers besides Mr. Cochrane are: J. Cheever Cowdin, chairman; Charles R. Rogers, executive vice-president; Willard S. McKay, vice-president and secretary; Eugene F. Walsh, assistant treasurer; Helen E. Hughes, assistant secretary, and Edward Muhl, assistant secretary.

The company this week reported a consolidated net loss after all charges and taxes, of \$403,966 for the first quarter of its fiscal year, ended January 30th.

A new Universal trademark will be used on the company's films beginning with "Top of the Town." The new design replaces the airplane circling the globe which has preceded the main title.

## Ross Whytock Editing Newsstand Magazine

Ross Duff Whytock, motion, magazine and syndicate writer, is the editor of *They Say*, new pocket-size monthly of public opinion that is due within a week, on newsstands.

Mr. Whytock has variously been associated with newspapers in Buffalo, St. Louis and Philadelphia, and served the Government as publicity director for the United States Shipping Board, then as a major in the United States Army and during the war was control officer for the Army in the Port of New York. He first wrote for the screen in 1911, was chief contact man for Pathe News and has written many short and feature motion pictures.

## AMPA Selects Judges

The Associated Motion Picture Advertisers in New York this week selected the judges for the poster award to be made for the best poster art by a company during 1936-37. The judges include Leonard London, art director of Outdoor Advertising, Inc.; Lucian Bernhard, artist; Adolph Tiedler, poster artist; Deane Uptegrove, Richardson, Alley and Richards Advertising Agency; Heyworth Campbell, advertising art consultant, and C. E. Millard, poster artist. The posters submitted in the competition will be on exhibit in the Loew's State Building from April 26 to April 30.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## We Have Our Moments (Universal) Comedy

With Sally Eilers and James Dunn reunited in the kind of comedy vehicle that first elevated them to screen fame and a supporting cast that includes Mischa Auer, Warren Hymer, David Niven, Thurston Hall and Marjorie Gateson contributing well turned performances, this picture has the earmarks of one that should attract considerable attention. Geared for mass consumption, it also has those essentials enjoyed by those who like to consider themselves sophisticates.

Smartly written to make for interesting situations, action and dialogue, well acted, directed and produced, the film blends farce, light tragedy and love interest. As the players fit into their several assignments naturally, the story moves smoothly, to a climax.

To escape dull marriage to "Clem Porter," Vermont school marm, "Mary Smith," takes a trip to Europe. Aboard the boat she meets a pair of thieves, "Mr. and Mrs. Rutherford," masquerading as cultured folk, their dippy strongarm man, "Smacksey," and a suave English crook, "Gilling," who by the "or else" threat has made himself a member of the "Rutherford" menage. She also falls in love with "Wade," a detective, posing as a fellow school teacher. The mob gets its hot money off the boat by hiding it in "Mary's" trunk. The scene shifts to Monte Carlo, where the thieves are threatening dire things to "Mary" until "Wade," with the aid of a Monacoan sleuth, "Mussetti," breaks up the party.

*Previewed in downtown Los Angeles' RKO Hillstreet theatre to a Sunday night audience; the well filled house demonstrated its enjoyment.—GUS MCCARTHY.*

Produced and distributed by Universal. Associate producer, Edmund Grainger. Directed by Alfred L. Werker. Original story by Charles F. Belden and Frederick Stephani. Screen play, Bruce Manning, Charles Grayson. Photographed by Milton Krasner. Art direction, Jack Otterson. Associate, Loren Patrick. Film editor, Frank Gross. Sound, William R. Fox, Edward Wetzel. Special effects, John P. Fulton. Musical director, Charles Previn. P. C. A. Certificate No. 3069. Running time, when seen in Hollywood, 65 minutes. Release date, March 29, 1937. General audience classification.

### CAST

Mary Smith ..... Sally Eilers  
John Wade ..... James Dunn  
Captain Enrico Mussetti ..... Mischa Auer  
Frank Rutherford ..... Thurston Hall  
Joe Gilling ..... David Niven  
"Smacksey" ..... Warren Hymer  
Mrs. Rutherford ..... Marjorie Gateson  
Clem Porter ..... Grady Sutton  
Carrie ..... Joyce Compton

## Captains Courageous (MGM)

When an audience composed of both ordinary folk who waited in line for hours to get into Grauman's Chinese Theatre and of all kinds of studio moguls who didn't have much difficulty getting in, breaks into roaring applause, the answer must be that paying customers and invited guests alike are convinced that they have seen a great picture. Response at least as enthusiastic may be expected when the production

is shown to those who find no novelty in previews of big pictures.

From Rudyard Kipling comes the story, a starting point for exploitation.

As far as plot is concerned, the picture emphasizes the element commonly identified as human interest. Pictures like it don't come along very often. When one does, it is a matter of record that the public is quick to support it.

"Captains Courageous," intelligently adapted to the screen by a trio of ace writers, and produced and directed by men who know what the public wants to see, is the story of a boy who learns the most important lessons in life in the hardest way. In the beginning, "Harvey," played skillfully by Freddie Bartholomew, pampered yet neglected son of "Mr. Cheyne," motor tycoon, played by Melvyn Douglas, is presented as a hypocritical, lying, cheating, spoiled child who thinks he can buy his way through life; the kind of boy whose neck anyone would delight in wringing. Tossed out of school, journeying to Europe with his distraught father, he falls off the liner as it passes the Grand Banks and is picked out of the sea by a fisherman, "Manuel," played by Spencer Tracy.

Then the story of "Harvey Cheyne's" mental and moral salvation begins. Aboard the fishing schooner of "Disko," played by Lionel Barrymore, the captain and his crew (Charley Grapewin, Mickey Rooney, John Carradine and others), all except "Manuel," would like to cast him back into the sea.

"Manuel"—and Tracy contributes a performance that surpasses his work in "San Francisco"—the affection-hungry boy succumbs gradually to kindness he never knew before.

In a race with another schooner, in a storm, "Manuel" falls into the sea and becomes entangled in lines that squeeze his life out. Bartholomew is heartbroken.

Back in Gloucester, reunited with his father, "Harvey" has thoughts only for "Manuel." In a church, he lights candles in "Manuel's" memory and prays to him to save a seat in his heavenly dory for him.

"Captains Courageous" solves production's most difficult problem. It is a youngster's picture, it is an adult's picture and it is particularly the work of Spencer Tracy which gives life and spirit to a line noted in MGM's advance publicity—"Captains Courageous" is on its way into the hearts of the world."—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Louis D. Lighton. Directed by Victor Fleming. Screen play by John Lee Mahin, Marc Connelly and Dale Van Every. Musical score by Franz Waxman. Songs: music by Franz Waxman, lyrics by Gus Kahn. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillispie and Edwin B. Willis. Marine director, James Havens. Photographed by Harold Rosson. Film editor, Elmo Veron. P. C. A. Certificate No. 2961. Running time, when seen in Hollywood, 105 minutes. Release date, April 9, 1937. General audience classification.

### CAST

Harvey ..... Freddie Bartholomew  
Manuel ..... Spencer Tracy  
Disko ..... Lionel Barrymore  
Mr. Cheyne ..... Melvyn Douglas  
Uncle Salters ..... Charley Grapewin  
Dan ..... Mickey Rooney  
"Long Jack" ..... John Carradine  
Cushman ..... Oscar O'Shea  
Priest ..... Jack LaRue  
Dr. Finley ..... Walter Kingsford  
Tyler ..... Donald Briggs  
"Doc" ..... Sam McDaniels  
Charles ..... Billy Burrud

## Racketeers in Exile (Columbia) Melodrama

Marked by several good character performances, "Racketeers in Exile" provides sound entertainment for audiences and worthwhile material for showmen. There is also an unusual theme.

G-men make things too hot for "Bill Waldo's" mob. Returning to his home town, where his career is unknown and taking along several of his henchmen, principally his moll, "Babe Devoe," he hunts up his childhood sweetheart, now "Myrtle Thornton," church organist. In a talk at a church festival he excoriates crime and criminals and discovers that there's money in religion. He goes in for the racket in a big way. He builds a tabernacle and a radio station, ostensibly for uplift, but actually to shake down gangster pals. "The Voice of Your Conscience" soon gets into trouble with G-men, mobsters and Babe. Saving "Myrtle's" life after she has learned his true character, "Bill" is shot as he is about to expose a leading gangster. In the hospital, he finds "Myrtle" at his side. As his moral regeneration is worked out, the G-men are satisfied to let him alone.

With the proper amounts of love interest and comedy as contrasts to the melodrama, the film made an impression upon the preview audience.

*Previewed in the Alexander Theatre, Glendale. Audiences patronizing the theatre formed the opinion in the writer's mind that they know the difference between a good picture and one that isn't, and they applauded on this occasion.—G. M.*

Produced and distributed by Columbia. Directed by Erle C. Kenton. Story by Harry Sauber. Screen play, Harry Sauber and Robert T. Shannon. Assistant directors, William Mull and Milton Carter. Photographed by Lucien Ballard. Sound engineer, Lambert Day. Film editor, Otto Mayer. Art director, Stephen Goossen. Musical director, Morris Stoloff. Gowns by Kalloch. P. C. A. Certificate No. 3048. Running time, when seen in Hollywood, 65 minutes. Release date, March 30, 1937. General audience classification.

### CAST

William Waldo ..... George Bancroft  
Myrtle Thornton ..... Evelyn Venable  
Babe DeVoe ..... Wynne Gibson  
Blackie ..... Marc Lawrence  
Happy ..... John Gallaudet  
Horseface ..... George McKay  
Sy ..... Garry Owen  
Thyrus Jamison ..... Jack Clifford  
Mr. Thornton ..... William Burress  
Mrs. Thornton ..... Helen Lowell  
Pork Regan ..... Richard Carle  
Parker ..... Jonathan Hale

## Top of the Town (Universal) Musical

With a thin and sketchily drawn story to serve as a motivation, Universal has put together an elaborately mounted singing and dancing musical. Spectacular and modernistic production detail in itself can be counted upon to concentrate interest upon the film. Much in the nature of a revue of the trends which entertainment may take in the next generations, the picture contains wide diversity, with humorous episodes, love element and melodrama.

Artistic imagination is permitted full sweep





# WHAT

## "WAIKIKI"

### it's a Box

Here is the story picked at random from the early reports pouring in to the Home Office ...

Rialto Theatre, Louisville — Sets a new high

Fox Theatre, San Francisco — Sets up record gross against what is usually bad show days in this town.

Paramount Theatre, Newark — Opened bigger than "Big Broadcast" which was a honey.

Omaha Theatre, Omaha — Biggest smash in five years!

Buffalo Theatre, Buffalo — Right up with the big grosses on "Big Broadcast."



### "WAIKIKI WEDDING"

BING CROSBY • BOB BURNS  
MARTHA RAYE • SHIRLEY ROSS

GEORGE BARBIER • LEIF ERIKSON  
A Paramount Picture • Directed by Frank Tuttle

**HOLDOVERS** indicated everywhere ... the best



# AN OPENING!

## "WEDDING" Already Proves Office Lulu from Honolulu!

**Michigan Theatre, Detroit**—Broke every house record for the past three years.

**Paramount Theatre, Salt Lake City**—Equals high holiday grosses and already beats "Big Broadcast."

**Metropolitan Theatre, Boston**—First four days' business equals "Lonesome Pine," which sure is going some!

**Alabama Theatre, Birmingham**—Better than "Big Broadcast" and neck and neck with "Rhythm on the Range," which was aces.

**Des Moines Theatre, Des Moines**—Ring the bell as biggest in years. Up with "Rhythm on the Range," and that was tops.

**Fort Worth Theatre, Fort Worth**—Twenty-five per cent better than "Texas Rangers," which did sensational business in this situation.

**Metropolitan Theatre, Houston**—First three days 25 per cent better than "Rhythm on the Range," and way ahead of "Texas Rangers," two attractions that they're still talking about.

**Pulaski Theatre, Little Rock**—Best opening day in nine months.

**Malco Theatre, Memphis**—First three days turned in average week's gross business.

**Roosevelt Theatre, Chicago**—Tremendous business Saturday and Sunday. Gross is biggest theatre has experienced in past six or seven years.



proof that "It Pays to Play a Paramount Picture"



in settings, costumes and other production details, and the film is well presented and acted. As in all technique of pictures and stage revues, the production maintains the thread of a story, but doesn't dwell overly long on any particulars.

Here's the gist of the story. Wealthy "Diana Borden" (Doris Nolan), owner of Radio Center of tomorrow, has very futuristic ideas of the night club business. Ahead of her time and against her family's wishes, she persuades "Ted Lane," band leader, played by George Murphy, to give her a job in his floor show. The family wants him to fire her or they'll fire him, but if he does fire her, he also seals his own pink envelope. As it becomes evident that the girl is romantically attached to the boy, he pleads with her not to blast his career, and she willingly quits the show. His reward is assignment to the job of musical director of the new Moonbeam Room. But the girl interferes again.

Pegged upon that idea are many opportunities for the supporting principals to turn in plenty of amusement. Hugh Herbert, Gregory Ratoff, Henry Armetta, Ray Mayer, Mischa Auer and the Three Sailors contribute lots of comedy. Gertrude Niesen is heard in several "blue" songs. Ella Logan provides both comedy and dancing, and little Peggy Ryan, in an imitation of tap dancing Eleanor Powell, brought forth applause. Besides carrying his part of the story thread, George Murphy also is down for one or two singing and dancing numbers. The singing and dancing choruses are up to best standards.

As a differently devised musical, "Top of the Town" already has the benefit of a running head start by an extensive publicity campaign.

*Previewed in the Pantages theatre, Hollywood. Patrons in the rear of the balcony gave ample evidence of their interest.*

—GUS MCCARTHY.

Produced and distributed by Universal. Charles R. Rogers, executive producer. Directed by Ralph Murphy. Associate producer. Lou Brock. Production associate, Sam White. Screen play by Brown Holmes and Charles Grayson. Original story idea by Lou Brock. Music by Jimmy McHugh. Lyrics by Harold Adamson. Photographed by Joseph Valentine. Film editor, Maurice E. Wright. Special effects, John P. Fulton. Production designed by John Harkrider. Associate: (sets) Jack Martin Smith (gowns) Albert Nickels. Dance director, Gene Snyder. Musical director, Charles Previn. Instrumental arranger, Frank Skinner. Vocal arranger, Charles Henderson. Sound supervisor, Homer Tasker. Unit Mixer, Bernard Brown. P. C. A. Certificate No. 2899. Running time, when seen in Hollywood, 85 minutes. Release date, April 18, 1937. General audience classification.

#### CAST

Diana Borden.....	Doris Nolan
Ted Lane.....	George Murphy
Hubert.....	Hugh Herbert
J. J. Stone.....	Gregory Ratoff
Gilda Norman.....	Gertrude Niesen
Dorine.....	Ella Logan
Pompeo Bacciagallupi.....	Henry Armetta
Roger.....	Ray Mayer
Hamlet.....	Mischa Auer
The Three Sailors.....	The Three Sailors
Borden Attorney.....	Gerald Oliver Smith
Peggy Ryan.....	Peggy Ryan
Charles Edward Beaton.....	Jack Smart
William Borden.....	Claude Gillingwater
Augustus Borden.....	Ernest Cossart
Henry Borden.....	Samuel S. Hinds
Edwin Borden.....	Richard Carie
The Four Esquires and The Original California Collegians	

## 50 Roads to Town

(20th Century-Fox)

Comedy and Chase

After Don Ameche and Ann Sothorn, in separate automobiles alternately chased by Paul Hurst, in the role of a speed cop, finish racing up and down them, there aren't any more roads in this picture. The preview audience, apparently bored by the length to which the chasing was carried, seemed to be glad that the roads, like small town sidewalks, had been taken in.

Completing the thrill-embossed action episodes, the film settles down to a rather formula-tinged farce comedy of mistaken identity and love. Though the dual motivations are not revealed until the climax, "Peter," played by Mr. Ameche, races out of town because he doesn't want to get mixed up in a divorce mess. "Mil-

licent" (Miss Sothorn) is riding the roads to an elopement date. To give the subsequent developments an intimate touch, the young lady is clad only in a nightgown covered by a mink coat.

Following a lot of folderol, the two are brought together in a deserted mountain cabin where the boy who meets the girl thinks she is a process server and makes her his prisoner. She thinks she is being held by a notorious gangster. To preserve the illusion, neither asks any sensible questions of the other. Anyway, after the lodge keeper and servant and, later a trapper, are brought in to contribute to the fun, the real gangster makes his appearance. The sequence is somewhat in the nature of a specialty performance, common in the days of touring stock companies. There's a blizzard, which of course permits the young couple to fall in love with each other. Then, as word is broadcast that the public enemy is in the whereabouts, sheriff and cop think "Peter" is their prey. After a siege so packed with shooting that it is reminiscent of the manner in which G-men used to go after gangsters, the two reveal their identities and there's nothing else to do but wind up the picture with the pair in a clinch.

It doesn't seem possible that presentation of the picture will arouse much excitement. Nevertheless, as it is logical to assume that the producers will eliminate much of the material that caused the film to drag, there is sufficient amusement in dialogue, actions and situations to provide some pretty good fun.

*Previewed in the Village Theatre, Westwood. Some parts of the production struck a responsive chord; those that were meaningless and obviously inserted for padding purposes were received accordingly.*—G. M.

Produced and distributed by Twentieth Century-Fox. Directed by Norman Taurog. Based on novel by Louis Frederick Nebel. Screen play by George Marion, Jr., from story by William Conselman. Photographed by Joseph H. August. P. C. A. Certificate No. 3038. Running time, when seen in Hollywood, 80 minutes. Release date, April 9, 1937. General audience classification.

#### CAST

Peter Nostrand.....	Don Ameche
Millicent Kendall.....	Ann Sothorn
Edwin Henry.....	Slim Summerville
Leroy Smedley.....	Allan Lane
Mrs. Henry.....	Jane Darwell
Sheriff Dow.....	John Qualen
Dutch Nelson.....	Douglas Fowley
Percy.....	Stepin Fetchit
Tom (motorcycle cop).....	Paul Hurst
George Hession.....	Spencer Charters

## San Quentin

(Warner)

Prison Theme

A different kind of prison story, though picturing desperate caged men threatening a volcano of rioting, the film essentially is a character romance which necessitates the sacrifice of two lives to prove a humane discipline theory. With the grim atmosphere of prison life authentically captured, the story makes a hero of an army captain who becomes captain of the prison yard and divides its inmates into two classes, those who show a possibility of being reformed and those who are incorrigible.

Before "Captain Jameson" accepts his prison job, he falls in love with a cafe singer, "May." He also sees her brother, "Red," commit a crime for which he is sentenced to San Quentin. The prison yard has been commanded by a vicious guard, "Druggin," who does not help make "Jameson's" job any easier. "Red," hazed by "Hansen," a convict, on his arrival, becomes "Jameson's" natural enemy. This is accentuated when "May" learns that "Jameson" is a prison official and the one whom "Red" holds responsible for getting all the bad breaks. However, ability and sincerity combine to make "Red's" lot happier, and he is assigned to the prison road camp. "Druggin" double crosses "Jameson" and assigns "Hansen" to the camp.

There "Druggin" arouses suspicions in "Red's" mind that the association between "Jameson" and "May" is not all that it should be for his sister's moral welfare. Aided by "Druggin's" moll, "Helen," the pair succeeds in escaping,

which brings in a stirring chase sequence. "Druggin" is killed. "Red" makes his way to "May's" apartment where "Jameson" has gone to console the girl and to trace the fleeing convict. The enemies confront each other and "Jameson" is shot. "Red," again attempting escape, is wounded by officers.

Selling the show along the line that it presents good actors handling a dynamic subject in an impressive style should be productive of the best results.

*Previewed in the Warner Beverly Theatre.*—G. M.

Produced and distributed by Warner-First National. Directed by Lloyd Bacon. Screen play by Peter Milne and Humphrey Cobb. Story by Robert Tasker and John Bright. Assistant director, Dick Mayberry. Photographed by Sid Hickox. Film editor, William Holmes. Art director, Esdras Hartley. Musical director, Leo F. Forbstein. Gowns by Howard Shoup. P.C.A. Certificate No. 2752. Running time, when seen in Hollywood, 65 minutes. Release date, to be determined. Adult audience classification.

#### CAST

Capt. Stephen Jameson.....	Pat O'Brien
Joe 'Red' Kennedy.....	Humphrey Bogart
May.....	Ann Sheridan
Lt. Druggin.....	Barton MacLane
'Sailor Boy' Hansen.....	Joseph Sawyer
Helen.....	Veda Ann Borg
Mickey Callahan.....	James Robbins
Warden Taylor.....	Joseph King
Captain.....	Gordon Oliver
Dopey.....	Garry Owen
Venetia.....	Marc Lawrence
Lieutenant.....	Emmett Vogan
Convict.....	William Pawley
Convict.....	Al Hill
Prison Runner.....	Max Wagner
Convict.....	George Lloyd
Fink.....	Ernie Adams

## California Straight Ahead

(Universal-Trem Carr)

Melodrama

To all intents and purposes, production detail, which stages a trans-continental race between a freight train and a truck, is this picture's most worthy asset. The purpose of the story, romantic, serious and comic in its initial and unimpressive stages, is to stage this race.

The hero has to change from a happy-go-lucky school bus driver to the dynamic traffic superintendent of a big truck company, a boy has to be killed, and the girl has to come to look upon her romantic ideal as pretty much of a brute before the race gets under way.

Little attention need be paid, and probably not much will, to the film's early chapters. About half way through, two airline companies, somewhere in the Midwest, want to get a load of war materials aboard a trans-Pacific liner before sit-down strikers sit down. "Gifford," railroad traffic man who gets one job, is romantically interested in "Mary Porter," who in turn has eyes only for "Biff Smith." "Biff" gets the other job. The train, which has several hours head-start, and the truck caravan, which, of course, has to have as many cards stacked against it as possible, go roaring across the prairies. Both are stalled in mountain blizzards and drifts. Cowcatcher to bumper they race through California's sun-drenched valleys. The trucks win and "Biff" gets the girl.

*The audience which witnessed the Saturday night preview in Pantage's Hollywood Theatre didn't give any indication that it would be in attendance when the picture is given regular distribution.*—G. M.

Produced and distributed by Universal. A Trem Carr production. Directed by Arthur Lubin. Associate producer, Paul Malvern. Original story by Herman Boxer. Screen play by Scott Darling. Photographed by Harry Neumann. Art director, E. R. Hickson. Sound supervisor, Homer G. Tasker. Musical director, Charles Previn. Film editors, Charles Craft and Erma Horseley. P. C. A. Certificate No. 3111. Running time, when seen in Hollywood, 70 minutes. Release date, May 2, 1937. General audience classification.

#### CAST

Biff Smith.....	John Wayne
Mary Porter.....	Louise Latimer
Corrigan.....	Robert McWade
James Gifford.....	Theodore von Eltz
Harrison.....	Tully Marshall
Charlie Porter.....	Emerson Tracy
'Fish' McCorkle.....	Harry Allen
Padula.....	Leroy Mason
Mrs. Porter.....	Grace Goodall
Huggins.....	Olaf Hyton
Clancy.....	Monty Vandergrift



# Waikiki Wedding

(Paramount)  
Comedy and Songs

Paramount, which in this case means particularly Arthur Hornblow, Jr., producer, and Frank Tuttle, director, has fitted up the picture with many things that warrant the attention of showmen. In the first place, it's one of those good Bing Crosby shows in which the crooner does all the things audiences like to see him do. Secondly, with Bob Burns without his bazooka but with his pet pig Wofford, and with Martha Raye in rare form, it's full of comedy. There's also good music, most of it native Hawaiian. The mass spectacle, reflecting South Sea island manners and customs, is engaging, as are the mechanical effects.

Mr. Tuttle apparently chose to let the picture run along so that much that occurs seems to be interpolated or improvised on the spot. The method is quite similar to that of his "College Holiday."

There isn't much of a story. A girl has won a trip to the Pineapple Country for writing an essay. Things don't go very well for her, mainly because she doesn't find the romance she anticipated, and she threatens to write impressions that would not be too complimentary to the sponsoring business or tourists' interests. They seek the nigger in the woodpile. He happens to be "Tony Marvin," played by Bing Crosby, who suggested the contest.

Besides the principals, George Barbier, Grady Sutton, Granville Bates and Anthony Quinn, are effective to the story's delineation, and Leif Erikson, in the role of the suitor from the States who vows he's going to get the girl out of the mess, turns in one of those performances that are talked about.

"Waikiki Wedding" is for the larger first-run houses, and for the towns.

Previewed in the Los Angeles Paramount theatre, it seemed to be general opinion that the picture was all right.—G. M.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by Frank Tuttle. Assistant director, Richard Harlan. Screen play by Frank Butler and Don Hartman, Walter DeLeon and Francis Martin. Based on a story by Frank Butler and Don Hartman. Sound, Gene Merritt and Louis Mesenkov. Film editor, Paul Weatherwax. Art directors Hans Dreier and Robert Usher. Photographer, Karl Struss. Special photographic effects, Farciot Edouart. Hawaiian exteriors by Robert C. Bruce. Dance director, Leroy Prinz. Costumes by Edith Head. Interior decorations by A. E. Freudenman. Musical direction, Boris Morros. Words and music, Leo Robin and Ralph Rainger. Orchestrations by Victor Young. Arrangements by Al Siegel and Arthur Franklin. "Sweet Leilani" by Harry Owens. Hawaiian lyrics by Jimmy Lowell. Songs: "Okole-hao," "In a Little Hula Heaven," "Sweet Is the Word for You," "Sweet Leilani," "Momi Pele," "Blue Hawaii," "Nani Ona Pua," "Lani's Song." P. C. A. Certificate No. 3135. Running time, when seen in Hollywood, 90 minutes. Release date, March 26, 1937. General audience classification.

## CAST

Tony Marvin	.....	Bing Crosby
Shad Buggie	.....	Bob Burns
Myrtle Finch	.....	Martha Raye
Georgia Smith	.....	Shirley Ross
J. P. Todhunter	.....	George Barbier
Victor	.....	Leif Erikson
Everett Todhunter	.....	Grady Sutton
Uncle Herman	.....	Granville Bates
Kimo	.....	Anthony Quinn
Koalani	.....	MitHELL Lewis
Muamua	.....	George Regas
Assistant Purser	.....	Nick Lukats
Priest	.....	Prince Lei Lani
Kaiaka	.....	Maurice Liu
Mahina	.....	Raquel Echeverria

# Amphytrion

(Globe)  
Mythological Farce

As has been reported in the news columns, certain organizations outspoken in disapproval of the Nazi government in Germany have issued pronouncements to the effect that the French production company which turned out this picture is an affiliate of a German production company recently placed under direction of the Reich Minister of Propaganda and have stationed pickets in front of the theatre exhibiting

it. This information is restated here for whatever significance it may have now or later for showmen who use this department for reference purposes. Pertinent, in the same way, may be the detail that on the afternoon of the writer's visit to the theatre the pickets were four in number, two men and two women, all carrying banners declaring the film a Nazi product, and one of the women addressed this and other arrivals at the theatre directly, saying, "Every dollar spent here goes to continue Hitler in power."

The picture is an elaborate and skillfully produced farce with music. Dialogue and lyrics are in French. Translation is by means of exceptionally well written English captions superimposed, those interpreting the lyrics being thorough to the extent of rhyme and meter. The place is ancient Thebes and the period about 3000 B. C. The characters are several hundred or thousand residents of Thebes and three visiting gods, Jupiter, Mercury and Juno. The treatment is altogether frivolous, the theme analogous to that most commonly dealt with in modern French farce, the music advances the story in operetta fashion and carnal objectives are frustrated by humorous plot manipulation. Individual performances are brilliant, mass movements are consummately handled, technical devices employed are extraordinarily effective and scenic investiture is of the best.

Reviewed at the Belmont theatre, New York, where a rainy afternoon audience of normal proportions indicated satisfaction by frequent laughter.—WILLIAM R. WEAVER.

Produced by L'Alliance Cinematographique Europeenne. A Universum Film. Distributed by Globe Distributing Company. A Guenther Staphenhorst production. Scenario and direction by Reinhold Schunzel and Albert Valentin. Dialogue and songs by Serge Veber. Music by Francois Doelle. Supervised by Raoul Plouquin. No P.C.A. certificate. Release date, March 23. Running time, 103 minutes. Adult audience classification.

## CAST

Jupiter (and the general)	.....	Henri Garat
Mercury (and the servant)	.....	Armand Bernard
Alemene	.....	Jeanne Boitel
Myrismis	.....	Odette Florelle
Juno	.....	Marguerite Moreno

# Git Along Little Dogies

(Republic)  
Western

The latest of Republic's outdoor dramas starring Gene Autry is a western of moderate tempo and with all the trappings. As in previous productions in the Autry series there are innovations, such as a variety show and a community sing, which is being revived over the radio. Presented in an entertaining manner, these added attractions will probably be considered as assets to all but those diehards who want their action "straight."

Autry has two or three songs, a quartet called the "Maple City Four" sings and also improvises on assorted instruments from a restaurant's kitchen, and Smiley Burnette adds the comedy touch by chasing butterflies at inopportune moments. Others in a well rounded cast include Judith Allen, Weldon Heyburn, William Farnum, of silent days fame, and the Cabin Kids.

In a small western town where half of the population wear modern civilian attire and the other half are outfitted in cowboy regalia, two groups are at odds. Autry and the cattlemen oppose the digging of an oil well, favored by "Doris" (Judith Allen) and her banker father (William Farnum).

Reviewed in projection room.—PAUL MOONEY.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by Joseph Kane. Original screen play by Dorell and Stuart McGowan. Photographed by Gus Peterson. P. C. A. Certificate No. 3,141. Running time, 65 minutes. Release date, March 22, 1937. General audience classification.

## CAST

Gene Autry	.....	Gene Autry
Frog	.....	Smiley Burnette
Maple City Four	.....	Maple City Four
Doris	.....	Judith Allen
Wilkins	.....	Weldon Heyburn
Maxwell	.....	William Farnum
Sing Low	.....	Willie Fung
First Car Henchman	.....	Carleton Young
Will and Gladys Ahern	.....	Will and Gladys Ahern
The Cabin Kids	.....	The Cabin Kids
Champion	.....	Champion

# Comic Artist's Home Life

(Educational)

Very Good

The engaging Jefferson Machamer, comic artist whose portraits and comments known as "Gags and Gals" appear in a number of the daily and Sunday newspapers, continues to unveil the secrets of his inspirations. The inspirations, naturally enough, happen to be girls, and quite a bevy have been gathered. Machamer, when not drawing, is getting married in a mock ceremony to Jean Christie, is dressing to suit each course of a dinner or watching his "children" perform. Appearing with Machamer are Natalie Gilbert, Julie Jenner, Delphina Vera, the Four Co-eds and Anita Jakobi. Running time, 18 minutes.

# Bosko's Easter Eggs

(MGM)

Excellent Color Cartoon

A combination of some clever comic situations, brightly colored animations and a bit of a catchy tune makes the subject gay and diverting. Bosko, a cute pickaninny, is in high spirits as he carries along with him a basket filled to the top with tinted Easter eggs. But, as accidents will happen, the eggs become broken and Bosko is forced by devious and underhand methods to use a few of the freshly laid eggs of Miss Chicken. This scheme does not meet with the unqualified approval from the little lady and things grow exciting as Bosko and Miss Chicken enter into a lively contest to outwit each other. Running time, eight minutes.

# Horse Play

(RKO Radio)

Good Comedy

While watching a polo match Jack Norton gets the idea that he would like to learn the game. Against the wishes of his wife (Kitty McHugh) Norton joins up with a bogus polo club and buys a horse. The club hasn't any stable so Norton takes the horse home. The horse kicks a hole through the garage, ruins a neighbor's fence and then walks into the house. The neighbor calls a policeman who gives Norton a ticket after a search for the horse. Very good. Running time, 18 minutes.

# Home Run on the Keys

(Vitaphone)

Novel

It would have been a good bet that Babe Ruth wouldn't amount to much in short subjects, but he does. The words and music (yes, music) rigged up for the Bambino hold no more terror for the retired batsman than the curves of opposing pitchers used to and the result of his swinging is a brisk and timely oddity valuable just now to any program. The subject sets him up as responsible with Zee ("Kitten on the Keys") Confrey for a musical concoction called "Home Run on the Keys" which is played in a broadcasting studio with the Babe leading the band while diamond episodes are faded in and out, the number developing a surprising degree of descriptive effectiveness. Prior to this there is a little, not too much, reminiscence by the slugger.—Running time, 9 minutes.

# Western Grandeur

(Twentieth Century - Fox)

Nature's Wonders

The beauty and phenomena of Yellowstone Park and Yosemite Valley have been captured by the camera in this excellently photographed subject from the Magic Carpet of Movietone. The redwood trees in the Yosemite country of California, the geysers in Yellowstone Park—two of them, Old Faithful and the Minute Man, are singled out for special comment. Narrative by Ed Thorgersen. Edited by Lew Lehr. Produced by Truman Talley. Running time, 9½ minutes.



# **The Ladies Will**

## **AND HOW RIGHT THEY WERE!**

**LOS ANGELES** . . . *"Best business in four months."*

**SAN FRANCISCO** . . . *"Biggest opening since 'Swing Time', with one exception."*

**WASHINGTON** . . . *"Best in six weeks."*

*... and the same kind of reports sizzling in from* **BOSTON, COLUMBUS, PROVIDENCE, DAYTON, CHICAGO, DENVER, OMAHA, NEW ORLEANS, ROCHESTER, DETROIT, PITTSBURGH, MIAMI BEACH,** *and other representative key spots all up and down the line!*



# **HEP**

**R K C  
RADIO  
PICTURES**



# Love It!"

PREDICTED FILM DAILY AND  
ALL OTHER TRADE PAPERS



Katharine

Franchot

# BURN ★ TONE

*Quality Street*

DIRECTED BY GEORGE STEVENS  
PANDRO S. BERMAN PRODUCTION

WITH  
ERIC BLORE CORA WITHERSPOON  
FAY BANTER ESTELLE WINWOOD



# RULINGS CONFLICT ON CHANCE GAMES

## Court, Attorney and Better Business Bureau Attack Practice but Outlawing Move Fails

While chance game giveaways have been reported on the wane in the large cities, conflicting court opinions and legal rulings complicate the problem in the smaller cities and towns.

Newark police raided a theatre conducting a giveaway and arrested the manager. In Detroit a circuit court judge ruled that Screeno is a lottery.

A Texas county attorney threatened grand jury action against theatres in his jurisdiction unless giveaways were abandoned.

The Wisconsin legislature defeated a measure which would have outlawed chance games in theatres.

In Boston the Better Business Bureau issued a sharp denunciation of the practice.

Five first-run theatres in Cleveland, two Loew houses, one RKO and one Warner, were reported to have abandoned giveaways and double bills. Affiliated Class A subsequent-run theatres in the city also dropped the games although 50 other houses in the Greater Cleveland area were using various types of giveaways.

First returns from a Bank Night tax were reported in Arkansas last week when 14 theatres in 12 towns remitted a total of \$108.77 in amounts ranging from \$1.50 to \$18.75. The state collects 15 per cent of each Bank Night award.

Manager Walter Horn of the American theatre, Newark, N. J., was placed under arrest last week when police raided the house on Bank Night. He was charged with operating a lottery. The raid was the first of its kind in the city and, according to the police, will serve as a test case.

In Detroit Circuit Judge Henry G. Nicoll ruled that Screeno violates the state anti-gambling law, in granting United Detroit Theatres an injunction to restrain the Colonial theatre from operating the game. The circuit claimed that the conduct of the game at the Colonial was unfair competition for its State theatre.

Vernis E. Fulmer, county attorney of Nacogdoches County, Tex., issued a warning to the proprietors of local theatres that Bank Night drawings are illegal. He said that if the games were continued he would turn the matter over to the grand jury.

The Wisconsin state assembly defeated a measure to ban Bank Night and similar promotion schemes by a vote of 69 to 16.

The Boston Better Business Bureau in a bulletin to members pointed out that the use of giveaways for business promotion is fraught with danger to good will and causes disgruntled customers.

"The few who win do not complain," the bulletin said, "but among the others are good customers but poor losers. . . . From the viewpoint of the Bureau, it is regrettable that business men should be so shortsighted as to

destroy public good will by gambling with it."

Two suits brought by Affiliated Enterprises, Inc., for delinquent royalty payments against Richard Rubin and George Markell, Massachusetts exhibitors, were settled out of court for the full amount of the payments due, according to R. E. Heffner, Bank Night distributor in Boston.

## *New Operating Deal for Roxy*

A new nine-month operating agreement at reduced terms has been concluded by the Roxy Theatre Corporation with Artco Corporation, the Fanchon and Marco affiliate, Howard S. Cullman, trustee, advised Roxy creditors last Thursday at a hearing on the theatre's reorganization plan before Special Master Addison S. Pratt in New York.

Replying to criticism that the operators were over compensated, Mr. Cullman said that the new agreement, which runs from April 1 to December 31, would give Artco two per cent of the gross and 15 per cent of the net. Under the terms of the expiring contract, Artco received three per cent of the gross of the Roxy and 25 per cent of the net. During the past six months the operating company received \$60,000, it was said. Mr. Cullman pointed out, however, that the compensation for the past six months was not a fair representation of sums paid the operators for the entire receivership period, during which the Roxy occasionally showed a loss. The new agreement is subject to the approval of the federal court. If the reorganization of the theatre is completed this summer, the new agreement, presumably, would carry Artco over as operator of the house at least until the end of the year despite the fact that the reorganization plan contemplates acquisition of a controlling stock interest in the Roxy by Twentieth Century-Fox in consideration for \$650,000 in cash and a 20-year film franchise.

Mr. Cullman also testified that he expects the Roxy earnings to be \$300,000 for 1937 and \$500,000 for 1938. Pictures obtained from Twentieth Century-Fox have been material factors in the increased earnings recently, Mr. Cullman reported, and said that it would be "most fortunate" if a long term franchise could be obtained.

Meanwhile, Federal Judge Francis G. Caffey on Saturday denied a petition by Samuel Kramer, attorney for the Class A stockholders' protective committee of the Roxy, for leave to solicit powers of attorney from stockholders at the expense of the Roxy trustee. Judge Caffey held that the solicitation could be made only at the expense of the stockholders.

Judge Caffey also said that a decision on whether Roxy security holders, who have deposited bonds and notes with protective committees, shall be considered to have assented to the Roxy reorganization plan must await the report of Special Master Pratt.

## BOOK REVIEWS

**PHOTOGRAPHY** by C. E. Kenneth Mees, D.Sc. Macmillan, 227 pages, black cloth, illustrated, indexed. \$3.00.

"Photography" by Dr. C. E. Kenneth Mees is the most competent discussion of the medium and its origins, for its chosen sector, yet to be published, and its author is the foremost authority on photochemistry. Coming from England, where he had done important work in the evolution and manufacture of photosensitive materials, he has since 1912 been in the important post of director of research and development for the Eastman Kodak Company in Rochester. Many of his contributions have been concerned with materials and processes vital to the development of the art of the motion picture, perhaps most conspicuously in the progress of panchromatic emulsions and the fine grained negatives which have empowered special processes important both in terms of capacity and cost.

Dr. Mees has set down his story and exposition of the nature, principles and processes of photography with a lucidity and simplicity extraordinary. The skill of his presentation is remarkable in that there is no obvious method of popularization and that, despite the avoidance of most of the complexities of the exceedingly complex technology of photographic manufacture, he has preserved the utmost in scientific accuracy of statement.

A large service will be achieved if this book is read by the thousand-and-odd persons in America engaged in writing about the motion picture, most of them with an appalling ignorance of its basic processes. Dr. Mees' exposition of the color processes can also be considered to make clear a number of fundamentals which if understood tend to deflate some of the current absurd anticipations in that field. Every person engaged in this photographic industry of the screen should know as much of it as can be gleaned, with a minimum of effort, from these pages.

Dr. Mees has chosen to write most precisely and exclusively about photography and not about people. His book traces the evolutionary steps of the science and the art with deft precision, but his history is substantially all about what happened in the test tube and the laboratory. His writing has the same impersonal, crisp quality that has ever characterized the literature of the great Eastman institution of which he is so important a part. It is, however, a book about photography, not Mees or Eastman.

The book is amply illustrated and in a manner most exactly in service of the text and the reader. The index is complete. The printing for Macmillan by the Stratford Press is competent and the pages have a rare legibility.—T. R.



# ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Jack Benny, of stage and screen comedy, has reputedly spurned many lucrative offers for additional personal appearances, because the added income tax would leave him only a small part of the additional salary. Goodman Ace offered a suggestion, so Leonard Lyons tells us, that Benny accept the offers and, in lieu of a lump payment, have the salary delivered in the form of annuities, spread out over a number of years.

"If I were you, Jack," Ace advised, "I'd look up this one thing and find out if it's feasible."

"All right, but I'll look up two things," Benny replied. "First I'll look up to find out whether the plan is feasible—and, if it is, then I'll look up to find out what the word 'feasible' means?"

▽

*Johnny Chapman has a friend, Lou Davidson, whose girl has hit upon an idea that beats all others in discouraging the Broadway "mashers" from pestering female movie patrons. Any time a hand strays her way from the next seat the lady takes a flashlight from her pocket and shines it on the offender. It works immediately.*

▽

Man sues an American railroad company for loss of taste, due to an accident on the line.

California's Rob Wagner points out that he could still be a gossip columnist in Hollywood.

▽

*C. N. (Mudge) Robinson owns the theatre, a cafe and liquor store in the town of Blair, Nebraska. The only competitive bane of his existence is Roy Hall, another cafe owner. Mr. Robinson was disturbed when Mr. Hall the other evening won the cash giveaway drawing at his theatre, but later got real sore when Hall used the money to buy a brilliant neon sign to competitively advertise the Hall cafe against Robinson's. Every time Robinson walks either from his theatre, cafe or liquor store, he sees the Hall sign which his money purchased flaunting him in the face.*

▽

Circuit executives at the home office of Loew's, Inc., are disturbed no little over the sudden jump in the birthrate at their theatres. Births have taken place within a few days in their National theatre, in New York's Bronx, in the mezzanine at Loew's Hillside, Jamaica, Long Island, and in Loew's at Toronto.

▽

Edward Finney announces from the company's home office in New York, that:

"Grand National Films, Incorporated, has effected a sweet tie-up on 'Girl Loves Boy' with the Tootsie Rolls Company."

▽

*Something must have happened during the preparation of Leslie Howard's new picture to cause Warner Brothers to change the title, first from "Love Derby" to "A Gentleman After Midnight," and now to "He Wouldn't Get Married."*

▽

Our reporters still are trying to check the report that the motion picture's labor strategists for employers are working day and night with the Society of Motion Picture Engineers on a new tack for the handling of any "sit-down" strikers in this business, and it must be sharp.

"Young America Speaks" is the newest creation competing with movie houses. It's a new kind of "man on the street" broadcast that interviews children rather than adults, is neither so smooth as its prototype, nor so dull, but it keeps the kiddies following the two announcers and their short-wave radio car after school, like the legendary Pied Piper of Hamelin, instead of continuing on down to the neighborhood movie to see Buck Jones and Mae West on a double bill.

The Curtiss Candy Company of Chicago is sponsoring the idea throughout the midwest, Monday through Friday, and report that the youngsters do surprisingly well for impromptu work.

For example, asked why a camel has a hump on its back, one boy replied, "To carry water on the desert."

"Why, then," asked the announcer, "do some camels have two humps?"

"They're thirstier."

▽

London and the English have turned down the American "strip tease." Maybe they're peeved because the Irish out in Cincinnati had Sally Rand in their St. Patrick's Day parade.

▽

*Exhibitors in and around Madison in Wisconsin have watched with interest the unique cooperation governing the relations between the competitive Eastwood and Majestic theatres. The cooperative managers, D. S. Jones and Arthur Desormeaux, respectively, advertise in the daily newspapers, for instance, under a common heading: "Patronize Your Home Owned Independent Theatres." The two competitors have been observed by their competitors to be like the proverbial two peas in a pod in their theatre operations. But local exhibitors feel that Mr. Jones and Mr. Desormeaux carried things too far when they occupied the same Madison hospital at the same time, where they both were operated on for appendicitis.*

▽

Frank Craven—58 years a trouper and 62 years young—might have gone farther in motion picture acting had he not insisted on maintaining his standing as the most habitual pipe-smoker in the theatrical world. Mr. Craven has written many photoplays in Hollywood, but has acted in less than half-a-dozen. The old Bostonian will accept no stage or movie role that does not permit him to take a puff at intervals—like the late Laurence D'Orsay who sat up out of sleep every two hours during the night to kindle his briar.

▽

*David Croll, Minister of Welfare in the Province of Ontario, moved in the Ontario Legislature to be relieved as government business manager of the Dionne Quintuplets, on the grounds that, "The only fame which comes to the quintuplets' manager is something like the reflected glory enjoyed by a movie star's husband." Mr. Croll might ask some movie stars' husbands how much they really "enjoy" the reflected glory.*

▽

The massage expert at Warners' coast studio who helps the lady players keep down avoirdupois is named Mr. Hip.

National Broadcasting Company will deviate on the night of April 20th from the ballyhooing of motion picture stars as the main attraction of its networks, to build a special program for a hippopotamus.

Four tons of music lover, Horace the Hippo, of Jinja, Lake Victoria, in Africa, will be saluted by NBC on that Tuesday evening, because John F. Royal, NBC vice-president in charge of programs, heard from an African friend that Horace loves music. Seems that every time W3XAL, NBC short wave station broadcasting from Bound Brook, N. J., was tuned in at Lake Victoria, Horace roamed the golf course of the Junga Club to enjoy the music. "He would even stand stock still at times to catch a particular refrain," Mr. Royal would have us believe.

NBC says that its music technicians are at present delving into archives trying to find music suitable for a hippopotamus' taste. To date nothing has been discovered showing just what a hippo would appreciate in music, but they're still at it.

▽

*Nine of New York's best known bowlers put on a bowling tournament the other Wednesday night at New York's 212th Coast Artillery Armory. While considered the "best known" bowlers, the nine are by no means the "best bowlers," their performances pointing more to the title of "the world's worst bowlers." Harry Evans, Universal Pictures' eastern talent scout, captained the "Harlem Sportsmen," every man of them a "hot-footer." In the competition also were Eddie Duchin's "Duchin Whirlers," Henry Sage's "Jericho Jerks," Quentin Reynolds' "Quent's Quins," and Warren Leslie's "Leslie's Lice"—the team names being self-adopted.*

▽

Rufe Davis left Broadway the other train-time for Hollywood and the pitiful pay of \$1,000 a week to work in motion pictures. Not long ago Rufe used to run away from school so much down in Mangum, Oklahoma, that the truant officer got so tired of going after him and bringing him back that the poor man finally decided to go to school in Rufe's place.

▽

*Boston police have been holding Maurice Adelson, Cambridge motion picture projectionist, for attacking a local wrestler, Ted Germaine, with electric light bulbs as Germaine was leaving the ring. For a distance of six feet, he patted the torso twister with bulbs, the police claim. Pressed for a defense, Adelson declared he resented Germaine's "ungentlemanly tactics" while wrestling in the ring.*

▽

London's theatrical newspaper, *The Era*, reports that Harpo Marx plans to make a film with Salvador Dali, the surrealist surrealist.

Mr. Dali recently startled London by lecturing in a diving suit, accompanied by two deerhounds. He made some films some time back in France, "L'Age d'Or," for one, showing a preoccupation with skulls and mitres.

Wait 'till the Marx brothers get through with him.

▽

*Several new radio stations have been erected in Polynesia. They broadcast when talent shows up; and when no one comes, they just shut down.*

Our broadcasters can learn a lot from Polynesia.



# YOO HOO LOOK WHAT ALL THE

"Lavish... massive... original... spectacular... music by McHugh and Adamson bound to catch on over the radio and with the bandmasters... an eye-filling show with lots of funny gags! You will enjoy all of it!"

—HERALD TRIBUNE

"New musical colossus!"

—NEW YORK TIMES

**YOO HOO  
AGAIN! LOOK AT  
THE ROXY BUSINESS!  
IT TURNED GOOD FRI-  
DAY INTO GREAT FRIDAY!  
IT TURNED EASTER SAT-  
URDAY AND SUNDAY  
INTO THE BIGGEST  
HOLIDAY JAM IN  
YEARS!**

"A lavish and glittering song and dance show... nothing less than intriguing... an elaborate finale of 'Jamboree'... tuneful and eye-filling!"

—NEW YORK JOURNAL

"Super-musical extravaganza... memorable climax... good entertainment... has numbers that could only have been staged in the Yankee Stadium or Yale Bowl..."

—WORLD-TELEGRAM

"'Top of the Town' is so damn big it takes your breath away! If it doesn't knock your imagination's eye out, nothing ever will!"

—NEW YORK POST

"Admirable departure from routine musical comedies. It seems to have the variety of pop entertainment that will get the crowd... A lavish show that will be rated tops in any town!"

—FILM DAILY

# TOP OF THE

## YOU CAN'T STOP THAT NEW



BOYS ARE SAYING!!

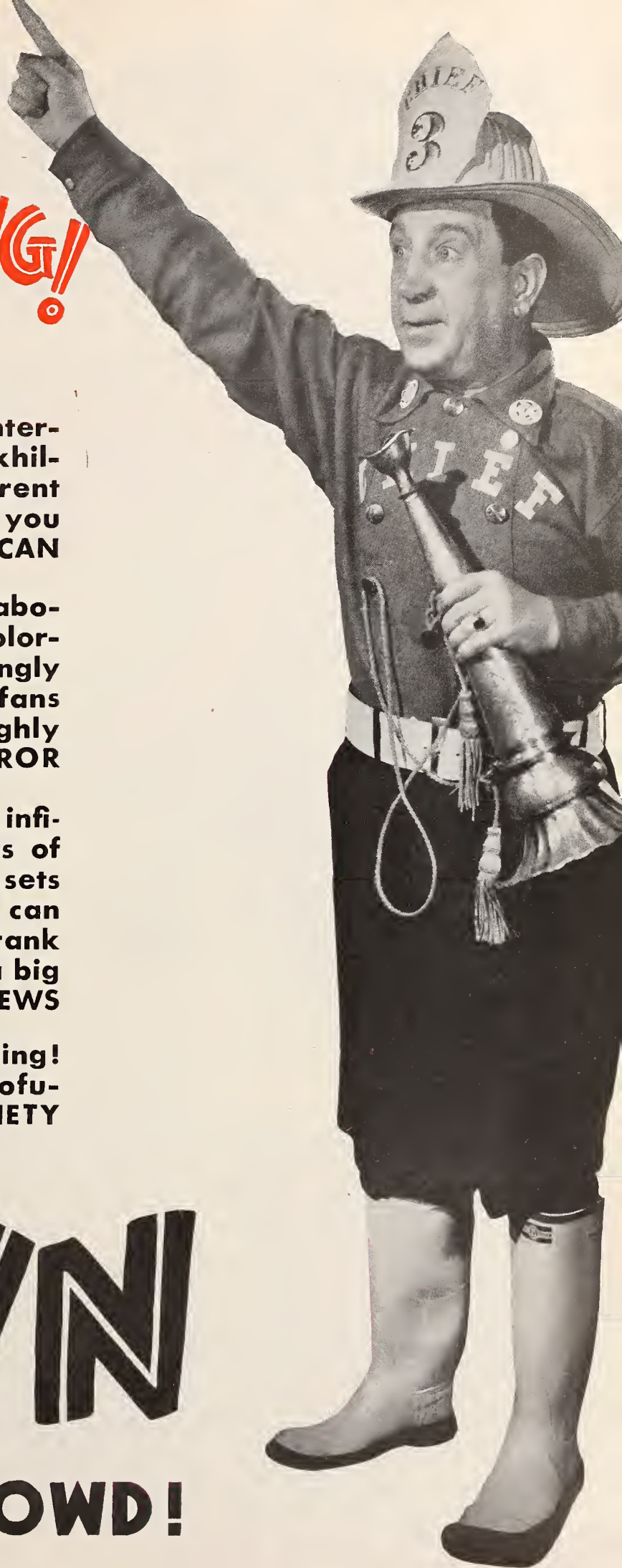
"A rare film...fresh and frothy entertainment...What a show!...as exhilarating a spring tonic as the current films provide...it never lets you down!"  
—NEW YORK AMERICAN

"This musical is one of the most elaborate ever staged in Hollywood...colorful, tuneful and amusing...staggeringly big, handsome and elaborate...fans who see it will applaud...it's highly entertaining!"  
—DAILY MIRROR

"Comedians galore, dancers ad infinitum, more than enough singers of hot songs...gags by the yard...sets that extend as far as the eye can reach...eight catchy songs by Frank McHugh and Harold Adamson...a big production!"  
—DAILY NEWS

"Colossal filmusical! Overwhelming! Entertainment in diversified profusion!"  
—DAILY VARIETY

TOWN  
UNIVERSAL CROWD!





# UNIVERSAL AND KODAK REPORT ON EARNINGS

## Eastman's \$18,906,371 Is Its Highest Since 1930; Loew's Sixteen Weeks Set Record

Trends in earnings by Eastman Kodak, Loew's and Universal Pictures, and details of Educational's new refinancing program were made known this week.

Eastman Kodak Company, manufacturing cameras, photographic supplies and motion picture raw stock, earned \$18,906,371 in 1936, topping all income since 1930.

Wall Street estimated that earnings of Loew's, Inc., in its 16 weeks ended March 13th, were the first for such a period in the company's history, indicating a net profit equal to about \$3 a share on the 1,512,985 common shares outstanding.

Universal Pictures Company, Inc., after reelecting its officers, announced that operations of the parent company and subsidiaries in the first quarter of its fiscal year, ended Jan. 30, 1937, resulted in a net loss of \$403,966, after all charges and federal and foreign income taxes.

Refinancing of Educational Pictures, Inc., through issuance of 150,000 shares of preferred and 499,729 shares of common stock was provided for in a registration statement filed with the Securities and Exchange Commission by the company at Washington.

Reflecting an increase in sales of 14 per cent to \$119,800,209, and economies in operation, Eastman Kodak last year advanced its net profits to \$18,906,371 from \$15,913,251 in 1935.

Operations and assets of the Spanish subsidiary have been eliminated from Kodak's accounts this year, Chairman W. G. Stuber and President F. W. Lovejoy said, in their joint report to stockholders. The amount of the actual loss in Spain, they said, cannot be definitely ascertained at this time, but the directors have deemed it advisable to reserve in full the investment in that country.

### Subsidiaries Dissolved

To minimize the effects of recent tax legislation, Eastman Kodak Company (a New York corporation, the principal operating subsidiary) was dissolved last September. Its operations are now conducted by the parent company, Eastman Kodak Company of New Jersey. For the same reason, eight smaller subsidiary units were dissolved during the year and their assets and liabilities transferred to the parent company.

Eastman Kodak Company and all wholly-owned subsidiaries in the report for 52 weeks ended December 26, 1936, shows net profit of \$18,906,371 after depreciation, U. S. and foreign income taxes, \$210,927 surtax on undistributed profits, and other deductions, equivalent after six per cent preferred dividends, to \$8.23 a share on 2,250,921 no-par shares of common stock.

This compares with \$15,913,251 or \$6.90 a common share for the 52 weeks ended December 28, 1935.

Net sales for the year 1936 totaled \$119,800,209, against \$105,082,875.

Current assets as of December 26, 1936, amounted to \$92,134,552 and current liabilities

were \$18,685,705, compared with current assets of \$95,177,147 and current liabilities of \$17,312,177 on December 28, 1935. Cash was \$17,352,766 and marketable bonds and stocks were \$18,289,390, as compared with \$20,975,502 and \$17,855,828, respectively, at end of previous year. Inventories were \$38,528,181, against \$39,758,980.

Consolidated income account for year ended December 26, 1936, compares as follows:

	Year ended Dec. 26, '36	Year ended Dec. 28, '35
Net sales .....	\$119,800,209	\$105,082,874
Cost and expenses .....	90,891,329	80,223,635
Depreciation .....	6,252,894	6,397,823
Operating profit .....	\$22,655,986	\$18,461,416
Other income .....	1,141,854	1,112,492
Profit from sale of securities .....	128,808	23,279
Total income .....	\$23,926,648	\$19,597,187
U. S. and for income tax .....	4,532,928	3,007,554
Surtax on undistrib. profits .....	210,927	210,927
Other charges .....	276,422	676,382
Net profit .....	\$18,906,371	\$15,913,251
Preferred dividends .....	269,942	369,942
Common dividends .....	15,193,717	12,380,065
Surplus .....	\$3,342,712	\$3,163,244

Consolidated balance sheet of Eastman Kodak Co. and subsidiaries as of Dec. 26, 1936, compares as follows:

Assets	Dec. 26, '36	Dec. 28, '35
†Land, buildings, etc. ....	\$71,980,712	\$65,831,009
Market securities .....	18,289,390	17,855,828
Inventories .....	38,528,181	39,758,981
Accounts and bills rec. ....	17,964,215	16,586,837
Cash .....	17,352,766	20,975,502
Inv. and adv. ....	5,643,600	6,344,306
Deferred charges .....	984,859	994,563
Total .....	\$170,743,723	\$168,347,026
Liabilities		
Preferred stock .....	\$6,165,700	\$6,165,700
*Common stock .....	22,509,210	22,509,210
Accounts payable .....	7,671,960	6,268,885
Mills discounted .....		2,478,473
Dividends payable .....	3,468,867	3,468,867
Prov. for taxes .....	7,544,878	5,195,951
Conting. res., etc. ....	9,849,246	9,978,733
Paid-in surplus .....	28,617,862	28,617,862
Earned surplus .....	84,916,000	83,763,345
Total .....	\$170,743,723	\$168,347,026

\*Represented by 2,250,921 no-par shares, excluding 12,229 treasury shares. †After depreciation and obsolescence.

### Loew's Earnings

Earnings of Loew's Inc. in its 16-week period ended about March 13 were estimated by the Wall Street Journal to be the largest for any 16-weeks in the history of the company with the exception of one period in 1930. While figures are not yet complete it is estimated that net profit will equal about \$3 a share on the 1,512,985 shares of common outstanding.

Adding this to the net income of \$2.14 a share earned in the 12 weeks ended November 19, 1936, indicates a net income of over \$5 a share for Loew's first half. This would compare with a net of \$5,033,038 or \$3.05 a share earned on 1,497,595 shares in the similar 1936 period.

Based on films scheduled for release during the current 12-week period just starting, roughly equivalent to the third quarter, earnings should be at least as large as in the first period, that is, over \$2 a share, but will probably be less than in the second quarter for seasonal reasons, it was said. Loew's for some years has had a policy of charging all theatre rentals and expenses off during the first nine months of its fiscal year leaving the summer period, June, July and August, when theatre income is normally at low ebb, free of these overhead expenses.

Among leading feature films scheduled for re-

lease currently or in the next few weeks are "Maytime," "Captains Courageous" with Freddy Bartholomew, the Marx Brothers in "Day at the Races," "Broadway Melody," from which much is expected, is listed for summer release.

With Nicholas M. Schenck, David Bernstein, Leopold Friedman and J. Robert Rubin back in New York, Loew's board of directors will meet April 7th to declare the regular preferred dividend of \$1.62 a share. Disbursement checks for \$1, the regular common dividend, plus 50 cents extra, were payable Wednesday.

### Educational's Plan

Refinancing of Educational Pictures, Inc., through the issuance of 150,000 shares of preferred and 499,729 shares of common stock is provided for in a registration statement filed with the Securities and Exchange Commission by the company on March 26th.

A public offering will be made of the preferred stock, which is to be 60-cent dividend \$5 par cumulative convertible, which Herrick, Heinzelmann and Ripley, New York, underwriters, have agreed to purchase at \$8.10 per share, giving the company an estimated \$1,215,000 which will be used to pay indebtedness, for part payment of the stock of Skibo Productions, Inc., and for advances on production costs. The price will be announced later.

The proposed issue of common, to be of \$1 par value, is to be reserved for distribution as follows: 150,000 shares for conversion of the \$5 preferred; 89,730 shares to holders of the present eight per cent cumulative preferred on the basis of five shares of common for one share of preferred; 5,000 shares as part payment of the acquisition of Skibo Productions stock; and the balance in satisfaction of warrants to be issued to stockholders, the underwriters, and E. W. Hammons, president of Educational.

The estimated proceeds from the warrants will be \$2,618,990, which may be used to produce pictures, to develop the 16 mm. field and for other corporate purposes.

### Technicolor's Earnings

Technicolor, Inc., and its subsidiary, Technicolor Motion Picture Corporation, reports a profit before depreciation, amortization and federal taxes, for the year 1936, amounting to \$880,650 as compared with a corresponding profit for the year 1935 of \$151,215. The provision for depreciation of plant and equipment, amortization of the research and development account and patent costs for the year amounted to \$289,065. This resulted in a net profit before federal income taxes for the combined companies of \$591,585, as compared with a corresponding loss for 1935 of \$3,471.

The increased amortization for 1936 results from a tentative agreement reached with the Treasury Department which permits the amortization of the Research and Development account on the same basis as the patent account; that is, 1/17th per year.

The company showed a net profit, therefore, after all charges including taxes, for the year 1936 of \$482,113, or approximately 65 cents a share on 745,373 shares outstanding on Dec. 31, 1936.

Dr. Herbert T. Kalmus, president, in his annual report to the board of directors, said that shipments of Technicolor positive prints in the last three years indicates a steady rise. In 1936 the company shipped 37,822,444 feet as compared to 22,182,981 in 1935 and 11,564,711 for the year before that.

He also revealed that the company's production for the year was sold to 33 different customers.

### Famous Canadian Profit

Famous Players Canadian Corporation this week announced a net profit of \$578,193 for 1936 as compared with \$258,676 for 1935. This is equal to \$1.45 on each of the 397,254 shares of common stock as against 72 cents per share for the previous year. The balance for the calendar year was \$337,725, which was added to the surplus of \$3,907,907 brought forward from 1935.



CARL HOFF  
and THE HIT PARADE orchestra



BAND  
NO. 1  
in

# THE HIT

EDDY DUCHIN  
and his orchestra



BAND  
NO. 2

FRANCES LANGFORD and PHIL REGAN in

# THE HIT PARADE

AL PEARCE and his gang • PICK & PAT • LOUISE HENRY • GEORGE GIVOT  
MOLASSES 'N' JANUARY • VOICE OF EXPERIENCE • ED THORGERSEN  
PERT KELTON • THE GENTLE MANIACS • ROY SMECK • TIC TOC GIRLS  
EDWARD BROPHY • MAX TERHUNE • INEZ COURTNEY • OSCAR & ELMER  
by GUS MEINS • Screen play by Bradford Ropes, Samuel Ornitz • Original story by Bradford Ropes  
PRODUCED BY NAT LEVINE

SWING IS IN THE AIR!

They'll love this parade. Youthful stars (and what stars!) in a story with young ideas. Top hit tunes by the top spot bands of the air waves. New faces. New funsters. New as television!

# PARADE

DUKE ELLINGTON  
and his band, with Ivie Anderson



BAND  
NO. 3

4

## HIT TUNES

WAS IT RAIN?  
LOVE IS GOOD  
for anything that ails you  
LAST NIGHT  
I Dreamed of You  
SWEET HEARTACHE



REPUBLIC



# BRITISH GOVERNMENT WOULD AVOID CONTROVERSIAL FILM LEGISLATION

## Pressure of Other National Problems Makes Tactical Position of American Companies Strong in Control Issue

by BRUCE ALLAN  
in London

Events have moved rapidly in London trade circles since the plain hint from Dr. Burgin, parliamentary secretary of the Board of Trade, at the annual banquet of the Cinematograph Exhibitors' Association, that early agreement among the three sections of the industry—production, distribution, exhibition—in regard to revision of the Films Act was the only means by which Government supervision, through an official Films Commission, could be averted.

An invitation from the Kinematograph Renters Society to the CEA to discuss establishment of a joint panel immediately was accepted. Inclusion of the Film Group (producers) also was announced.

Revived by the KRS was the suggestion that an independent chairman, of public standing, be appointed. This individual, said the KRS, might be nominated by Dr. Burgin, as parliamentary secretary of the Board of Trade, giving the joint trade panel an official or semi-official status, without the drawback of official control.

The KRS suggestion was read, in some quarters, as a revival of the proposal that a British "Will Hays" should be appointed. To this plan the CEA earlier had offered opposition. Its reaction to the new suggestion has not been defined, but it is probable that, in the discussions now arranged, the advantage of such an appointment will be strongly urged by distributors as offering exhibitors something approaching the statutory protection desired, without its disadvantages.

Behind the Government's insistence are considerations, strictly political in character, which are not so threatening to the industry as, from a literal reading of Dr. Burgin's speech, they may seem to be.

While it may be true that the ultimate alternatives are to "Reorganize or be reorganized," it is also true that the Government is very anxious to avoid the introduction of a controversial Films Act.

The legislative program is already full. If a Films Act had to be passed, as was the first, line by line in face of organized opposition in the House of Commons, and there undoubtedly would be such opposition to a "Moyné" bill, the Government would be seriously embarrassed in point of time, and it would also encounter a by no means negligible hostile opinion in the House, part of it among its own supporters, at a time when it is particularly anxious that its parliamentary forces should present a united front on more important national issues.

The inside view in Commons is that, if trade agreement is not established through the joint committee recommended by Dr. Burgin, the Government is unlikely to in-

troduce legislation immediately on the lines of the Moyné Report.

Instead, it may decide to renew the existing Films Act for another year, and use that time to bring about a trade agreement.

Support for this reading of the situation is to be found in the time factor. The 1927 Act expires on Sept. 30, 1938, in the sense that after that date, in the absence of continuing legislation, it will be unnecessary for exhibitors to show a quota of British films. The distributors' quota, however, terminates on March 31, 1938. In view of the fact that a six months release period is recognized in the Act itself, distributors under the present Act will be showing their last quota films to the trade in October of this year. They must commission these films still earlier; in fact, they have ordered, or are ordering them, at the present time. Unless there is to be serious trade dislocation, practically immediately notice must be given these companies of any revision of Quota, upwards or in regard to cost, which may make it necessary to revise their contracts with producers.

### Americans' Position Stronger

In political terms, this means that any new Films Act legislation must be introduced at the present session. It also suggests another reason why the Government desires the legislation to be non-controversial. Any greatly increased Quota demands on distributors may be challenged as unworkable, apart from their equity, if a "Moyné" act is forced through.

All this means that distributors of American films, the trade section most hard hit by the recommendations of the Moyné Committee, are in a position tactically much stronger than may appear on the surface. In conference with exhibitors and producers, the KRS is in a position to stand firm on certain of its points of disagreement with the Moyné Report with the knowledge that legislation from which it dissents may well prove unworkable if passed, but that in fact it is unlikely to be introduced by the Government.

Distributors, it seems, go into conference with producers and exhibitors with the expectation that the worst that can befall them is a renewal of the existing Act for another year.

There is, therefore, a reasonable prospect that, in joint trade discussions, they may be able to establish agreement in opposition to such irksome features of the Moyné Report as the variable quota, the quality test applied by a non-trade committee and the new penal legislation suggested for booking offences.

### Gunnis Davis

Gunnis Davis, veteran character actor, is dead in Hollywood. Born in Sunderland, England, 63 years ago, he came to the United States in 1904 and was stage manager for Frohman and Savage. He entered motion pictures in New York in 1912, and came to Hollywood in 1919. His most recent roles included parts in "Showboat," "The Little Minister" and "One More River."

## John Drinkwater, Author, Is Dead

John Drinkwater, 54, playwright, poet and author of a biography of Carl Laemmle, Sr., died last weekend at his home in London. Mr. Drinkwater was born in 1882 at Leytonstone, a London suburb. He was educated at the Oxford High School. The writing urge was present at an early stage of his life when he organized theatrical groups and wrote historical dramas. His first play was produced in 1911. His last work was an autobiography in two volumes, "Inheritance" and "Discovery."

As a biographer he had written critical studies of King Charles, Lord Byron, and "The Life and Adventures of Carl Laemmle."

Mr. Drinkwater was twice married, his first wife being the former Cathleen Oxford, an actress in The Pilgrim Players, whom he wed in 1906 and who divorced him in 1924. That same year he married Daisy Kennedy, a violinist. They had one daughter.

### Conrad J. Thien

Funeral services for Conrad J. Thien, owner and operator of the Palm, were held in St. Louis last Friday at the Blessed Sacrament Church. Mr. Thien died last Monday following a heart attack.

### J. George Feinberg

Funeral services for J. George Feinberg were held at Hodroff Temple at Minneapolis Sunday with many members of the industry present. Mr. Feinberg, who was vice-president of International Seat Corporation, died in a Miami, Fla., hospital last Wednesday following a long illness.

### G. M. Leonard

George Minor Leonard, long an employee of the old Salt Lake theatre at Salt Lake City, died there last week.

### Mrs. Lena Sirica

Funeral services were held at Waterbury, Conn., last Saturday, for Mrs. Lena Sirica, operator of the Lido for the past 20 years. Mrs. Sirica, who was 58, died of heart failure.

### Emil Steiner

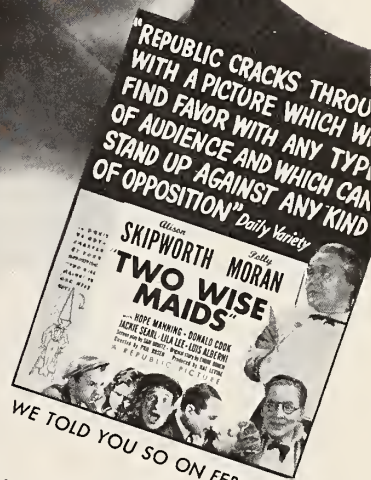
Emil Steiner, dancer, known professionally as Eddie Winthrop, is dead in San Francisco following a heart attack which he suffered at the close of his act at the Golden Gate. A native of New York, he had been appearing in vaudeville for the past 10 years.

### Arthur Waedekin

Arthur Waedekin, 66, associated with Milwaukee theatres for 12 years, is dead. Survivors include three sisters and four brothers.



# SURPRISE!



WE TOLD YOU SO ON FEB. 13th

Alison **SKIPWORTH** • Polly **MORAN**

## "TWO WISE MAIDS"

with HOPE MANNING • DONALD COOK • MARCIA MAE JONES • JACKIE SEARL • LILA LEE • LUIS ALBERNI  
Directed by PHIL ROSEN • Produced by NAT LEVINE  
A **REPUBLIC** PICTURE

CALL it a SLEEPER, if you will. By any other name, it's still the surprise sensation of the season. Audiences of Loew's entire circuit of sixty-Metropolitan houses are giving the girls a hand daily *And what a hand!* Full week or preferred playing time in all instances. Publix Great States, Fox Westcoast, Skouras, Century, Publix-Kincey, Interstate, Fox Midwest, Butterfield, Robb & Rowley, Jefferson Amusement Co., are a few of the other circuits that have this one gobbled up. We told you so a month ago. Still time to get in under the wire. Strong stuff for the week-end. And the surprises have only started!





# IN THE BRITISH STUDIOS

by BRUCE ALLAN  
in London

## New Service Plant

The Amalgamated Studios at Elstree, the eight-stage service plant erected by interests associated with Major Charles Bell, will be ready for use on April 15th, with Metro-Golden-Mayer British Studios, Ltd., occupying the larger part of the space.

Formal confirmation of establishment of MGM's British production at Amalgamated is still lacking, but there appears very little doubt that the deal has been concluded. The story is that MGM has a three-year lease of two units of two stages each, or a total of four stages out of the eight. The 15 pictures a year capacity of the four stages will give MGM space for considerably more British pictures than it so far has announced, but it always has been understood that, once the company started in England, it would develop major production on a basis of 52 weeks a year.

Further negotiations by the Bell interests are said to be in progress with two other units who between them may absorb three of the remaining stages.

Associated, through S. H. Soskin, the Russian banker backer of Amalgamated, is Soskin Productions, managed by Paul Soskin, a nephew. Paul Soskin recently announced an eight-picture contract for Columbia. It is believed the U. S. release expected by Soskin will not be guaranteed by Columbia. In some form or other, however, Soskin production may be expected to use Amalgamated space.

Marking an advance in general layout even over Pinewood, in the opinion of some American experts, the Amalgamated plant will be the biggest near London. As a service studio, it is understood, it was proposed to price its space at rates showing a cut of 33 1/3 under existing rates, even before the production slump. At present British studio space, at a premium a year ago, is plentifully available. Much of it, undoubtedly, will be used by American companies.

## Bi-Linguals

British Unity Pictures finished their first bi-lingual, "The Girl in the Taxi," at the ATP studio at Ealing, in five weeks and, it is claimed, kept well within the total of £45,000 (\$225,000) scheduled for the two (English and French) versions, although the two casts were, for the most part, distinct.

In the current state of British production, these facts are of importance. Under the theory that it was better business to spend £100,000 on a picture which would get an American release than £30,000 on a film for England only, there has been a violent reaction, in many quarters, to the belief that £20,000 is a lot of money and that £30,000 ought to mean an outstanding picture. In regard to America, the prevailing view, largely influenced by Gaumont-British disclosures, is that even the percentage of pictures which break in are unlikely to get anything but a minor release. A closed door policy to British films on the part of American producer-circuits again is being assumed.

Whether this reading of the situation is accurate, its immediate effects are likely to be salutary. British films, costing very much more



On Stage "D" of Joe Rock's new studio, a unit is shown at work on "Rhythm Racketeer," the latest vehicle starring Harry Roy. James Seymour is directing.

than they would have cost in Hollywood, are being replaced by features budgeted and scheduled on the assumption that they will have to make a profit in England. In a sense, British production is beginning again, and beginning at the foundations.

It may well be that a bigger percentage of pictures worthy of American attention will come from the new policy than from the old; at least there will be fewer which are "American" only in their cost. "The Girl in the Taxi" should make a profit in England and France; if it is good enough for the States, its production will have proved something rather important.

## Nepal in Colour

Franklin-Granville Expeditions, Ltd., has a new company director in Sir Frederic O'Connor, C. S. I., C. I. E., C. V. O., author of "The Frontier and Beyond," a book about Tibet and the "forbidden land" of Nepal, which is to be the basis of the next F-G production. Sir Frederic, an expert on the Indian border, is to supervise production, with Capt. N. E. Franklin and George Melford as directors. The film is to be made in Cinecolor and the expedition will start in September.

## Held Up

Merle Oberon was in a car crash on March 16th, suffered concussion and facial injuries and caused a holdup in the production of "I, Claudius," in which she is appearing with Charles Laughton for London Films at Denham.

London Films declared that final medical reports on the probable length of Miss Oberon's invalidism would determine the next move.

Complicating the situation is the fact that Charles Laughton is contracted, on the conclusion of "I, Claudius," to Eric Pommer, and that his actual term of engagement with London Films expires before Miss Oberon seems likely to be back in the studio.

"I, Claudius," directed by Josef von Sternburg, has been on the floor at Denham for over

a month, a great many expensive sets have been built and Miss Oberon has played a number of scenes as Messalina. A camera and art direction unit also spent some time in Rome. Insurance, it is said, covers any loss due to abandonment.

## Glenda Farrell Starts

Glenda Farrell, arriving on the *Queen Mary* on March 15th, went to work the very same day at the Warner-British studio at Teddington, where she is cast opposite Claude Hulbert in "Have You Come for Me?"

Arthur Woods is the director and Basil Emmott the cameraman of this comedy of a chorus girl in Paris whose gold-digging instincts go astray, leading her to marry a widower with four children instead of a wealthy legatee.

In the cast are Gibb McLaughlin, James Stevenson, Arthur Finn, Margaret Yarde and Charlotte Leigh.

## Grosvenor's Second

Grosvenor Sound Films, which recently completed the Fritz Kortner-Charles Farrell "Midnight Menace" at Pinewood, is preparing a new picture for Sinclair Hill direction. It will be a light comedy, with English rural background emphasized, and a musical element. A Hollywood male lead is being sought.

## Itemized

Mary Pickford visited Denham and lunched with Alexander Korda.

George Pearson is making "The Clock" at Pinewood, for Paramount British release.

Roy Kellino is directing "Catch as Catch Can" for Fox-British at Wembley.

Neville Clark Productions is making two pictures in Ceylon locations. Nils Asther, Gibson Gowland and Cyril Chadwick will be featured.

Victor Saville's "Action for Slander," at Denham, awaits Clive Brook's recovery from influenza. Tim Whelan will direct.



**"Reports from all  
sections of the nation  
show landslide  
business for Walter  
Wanger's HISTORY  
IS MADE AT NIGHT"**

**— says *Film Daily***

FOLLOW THE  
LANDSLIDE!

IT OPENS  
BIG AND  
GETS BIGGER!





# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended March 27, 1937, from 104 theatres in 17 major cities of the country, was \$1,056,167, a decrease of \$157,673 from the total for the preceding week ended March 20, 1937, when 107 theatres in 18 large cities aggregated \$1,213,840.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Boston .....	3,246	35c-75c	"Woman Wise" (20th Cent.-Fox).. (on stage: Cab Calloway and Orch.)	21,000	"Night Waitress" (Radio)..... (on stage: Edgar Kennedy and revue)	20,000	High 12-5 "Smartest Girl in Town".....	43,500
Colonial .....	1,643	55c-\$1.65	"The Good Earth" (MGM)..... (2nd week)	10,000	"The Good Earth" (MGM)..... (1st week)	12,000	Low 6-13 "The Harvester" and "Abdul the Damned".....	4,000
Fenway .....	1,382	30c-50c	"A Doctor's Diary" (Para.) and... "Head Over Heels in Love" (GB)	5,100	"Murder Goes to College" (Para.) and "Crack-Up" (20th Cent.-Fox)	4,500	High 3-14 "The Story of Louis Pasteur and "The Voice of Bugle Ann".....	8,000
RKO Memorial..	2,907	25c-65c	"Love Is News" (20th Cent.-Fox) 13,000 and "Wings of the Morning" (20th Cent.- Fox) (2nd week)	13,000	"Love Is News" (20th Cent.-Fox) 19,500 and "Wings of the Morning" (20th Cent.- Fox) (1st week)	19,500	Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement".....	2,500
Loew's Orpheum.	2,970	35c-65c	"The Last of Mrs. Cheyney" (MGM) 13,000 and "Dangerous Number" (MGM) (2nd week)	13,000	"The Last of Mrs. Cheyney"..... 15,000 (MGM) and "Dangerous Number" (MGM) (1st week)	15,000	High 2-29 "Follow the Fleet".....	37,000
Loew's State....	3,557	35c-65c	"The Last of Mrs. Cheyney" (MGM) 11,000 and "Dangerous Number" (MGM) (2nd week)	11,000	"The Last of Mrs. Cheyney" (MGM) 13,000 and "Dangerous Number" (MGM) (1st week)	13,000	Low 8-17-35 "Jalna".....	5,500
Metropolitan ....	4,332	35c-75c	"Nancy Steele Is Missing" (20th.. Cent.-Fox) (on stage: Benny Davis and Revue)	19,500	"Swing High, Swing Low" (Para.) 22,000 (plus stage show)	22,000	High 11-16-35 "Mutiny on the Bounty".. Low 6-27 "Sins of Man" and "Half Angel".....	25,000
Paramount .....	1,793	25c-50c	"A Doctor's Diary" (Para.) and... "Head Over Heels in Love" (GB)	7,000	"Murder Goes to College" (Para.) 7,000 and "Crack-Up" (20th Cent.-Fox)	7,000	High 11-16-35 "Mutiny on the Bounty".. Low 7-6-35 "Sanders of the River" and "Unknown Woman".....	24,500
Buffalo							Low 7-6-35 "Sanders of the River" and "Unknown Woman".....	7,500
Buffalo .....	3,489	30c-50c	"Love Is News" (20th Cent.-Fox).. 13,000	13,000	"Swing High, Swing Low" (Para.) 17,000	17,000	High 4-6-35 "Private Worlds"..... (plus stage show)	56,000
Century .....	3,000	25c	"Crack Up" (20th Cent.-Fox) and "Clarence" (Para.)	6,700	"The Great O'Malley" (W.B.) and "Accused" (U. A.)	8,700	Low 7-20-35 "Men Without Names".....	14,000
Great Lakes ....	3,000	25c-40c	"Men Are Not Gods" (U.A.) and.. "Transatlantic Merry-Go-Round" (U.A.)	6,400	"When's Your Birthday?" (Radio) 5,700	5,700	High 3-14 "The Story of Louis Pasteur and "The Voice of Bugle Ann".....	15,000
Hippodrome ....	2,500	25c-40c	"Ready, Willing and Able" (W.B.) 7,300 "Fair Warning" (20th Cent.-Fox)	7,300	"The Plough and the Stars" (Radio) and "Along Came Love" (Para.)	6,800	Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement".....	4,000
Lafayette .....	3,300	25c	"Everything Is Thunder" (GB) and "Come Closer, Folks" (Col.)	6,100	"Join the Marines" (Republic) and "Two Wise Maids" (Republic)	7,000	High 1-9-37 "After the Thin Man".....	27,200
Chicago							Low 7-27-35 "Broadway Gondolier".....	6,600
Apollo .....	1,400	50c-\$1.50	"The Good Earth" (MGM)..... (5th week)	9,500	"The Good Earth" (MGM)..... (4th week)	9,500	High 1-20-37 "The Holy Terror" and "Charlie Chan at the Opera".....	12,000
Chicago .....	4,000	35c-75c	"Swing High, Swing Low" (Para.) 30,500 (plus stage show)	30,500	"When You're in Love" (Col.).... 26,500 (plus stage show)	26,500	Low 8-3-35 "Mad Love" and "Dog of Flanders".....	3,800
Erlanger .....	1,200	50c-\$1.50	"Lost Horizon" (Col.)..... (2nd week)	11,000	"Lost Horizon" (Col.)..... (1st week)	12,600	High 9-5 "The Gorgeous Hussy".....	23,500
Garrick .....	900	35c-75c	"The Last of Mrs. Cheyney" .... 6,000 (MGM)	6,000	"Ready, Willing and Able" (W.B.) 7,700	7,700	Low 4-11 "Three Godfathers" and "Her Master's Voice".....	4,900
Oriental .....	3,490	35c-55c	"Midnight Court" (W.B.)..... (plus stage show)	15,200	"John Meade's Woman" (Para.).. 24,700 (plus stage show)	24,700	High 2-9-35 "David Copperfield".....	17,200
Palace .....	2,509	35c-75c	"We Have Our Moments" (Univ.) 16,800 (plus stage show)	16,800	"When's Your Birthday?" (Radio) 17,000 (plus stage show)	17,000	Low 4-11 "Timothy's Quest" and "My Marriage".....	3,800
Roosevelt .....	1,591	35c-75c	"Nancy Steele Is Missing"..... (20th Cent.-Fox)	11,300	"The Last of Mrs. Cheyney"..... 12,900 (MGM) (2nd week)	12,900	High 1-12-35 "Broadway Bill".....	17,100
State-Lake .....	2,776	20c-40c	"The Man Who Could Work..... 13,000 "Miracles" (U.A.) (plus stage show)	13,000	"Under Cover of Night" (MGM).. 13,800 (plus stage show)	13,800	Low 10-31 "The President's Mystery" and "Sitting on the Moon".....	3,800
United Artists ..	1,700	35c-75c	"Romeo and Juliet" (MGM)..... (2nd week)	9,000	"Romeo and Juliet" (MGM)..... (1st week)	13,000	High 2-27-37 "Good Earth" (50c-\$1.50)..	13,000
Cleveland							Low 5-25-35 "The Devil Is a Woman"...	1,000
Allen .....	3,330	30c-42c	"Devil's Playground" (Col.)..... 8,700	8,700	"Love Is News" (20th Cent.-Fox) 8,200	8,200	High 1-9-37 "The Plainsman".....	57,500
Hippodrome ....	3,800	30c-42c	"Quality Street" (Radio)..... 10,000	10,000	"Sea Devils" (Radio)..... 10,250	10,250	Low 11-28 "Go West, Young Man".....	23,000
RKO Palace ...	3,100	30c-60c	"Women of Glamour" (Col.)..... 17,500 (plus stage show)	17,500	"We're on the Jury" (Radio).... 19,500 (on stage: Sally Rand)	19,500	High 11-3 "Sing, Baby, Sing".....	10,300
State .....	3,400	30c-42c	"A Family Affair" (MGM)..... 9,000	9,000	"Swing High, Swing Low" (Para.) 14,500	14,500	Low 5-4-35 "One New York Night".....	3,000
Stillman .....	1,900	30c-42c	"Swing High, Swing Low" (Para.) 6,500	6,500	"Outcast" (Para.) ..... 3,000	3,000	High 1-9-47 "Sinner Take All"..... (on stage: Mills Brothers)	25,800
Denver							Low 9-21-35 "Man on the Flying Trapeze".....	13,400
Aladdin .....	1,500	25c-50c	"Green Light" (F.N.)..... 3,250	3,250	"When You're in Love" (Col.).... 3,000	3,000	High 9-12 "Swing Time" (plus stage show)	35,600
Broadway .....	1,500	25c-40c	"When You're in Love" (Col.).... 3,500	3,500	"On the Avenue" (20th Cent.-Fox) 3,000	3,000	Low 4-11 "Love Before Breakfast".....	6,000
Denham .....	1,500	25c-40c	"Her Husband Lies" (Para.)..... 5,500 (plus stage show)	5,500	"Swing High, Swing Low" (Para.) 8,000	8,000	High 1-5-35 "Forsaking All Others".....	27,000
Denver .....	2,500	25c-50c	"Love Is News" (20th Cent.-Fox) 10,500 (plus stage band)	10,500	"Green Light" (F.N.)..... 10,000 (plus stage band)	10,000	Low 11-23-35 "O'Shaughnessy's Boy".....	7,000
Orpheum .....	2,600	25c-40c	"A Family Affair" (MGM) and.. 4,500 "Espionage" (MGM)	4,500	"When's Your Birthday?" (Radio) 8,000 and "Criminal Lawyer" (Radio)	8,000	High 9-12 "The Iron Man".....	20,100
Paramount .....	2,000	25c-40c	"Wings of the Morning" (20th.. Cent.-Fox) and "Fair Warning" (20th Cent.-Fox)	3,500	"The Great O'Malley" (W.B.) and 3,000 "Off to the Races" (20th Cent.-Fox)	3,000	Low 7-20-35 "Alias Mary Dow".....	8,000
							High 1-9-37 "After the Thin Man".....	35,700
							Low 4-13-35 "Vanessa: Her Love Story".....	10,000
							High 2-27-37 "On the Avenue".....	9,500
							Low 6-22-35 "The Daring Young Man"...	1,300
							High 9-21-35 "Top Hat".....	27,500
							Low 8-24-35 "Dante's Inferno".....	5,250
							High 4-6-35 "Transient Lady".....	39,000
							Low 6-8-35 "Break of Hearts".....	5,500
							High 4-18 "Petticoat Fever"..... (on stage: Jack Benny and Mary Livingston)	40,500
							Low 3-16-35 "Folies Bergere".....	6,000
							High 1-16-37 "After the Thin Man".....	12,000
							Low 5-9-36 "Too Many Parents".....	2,000
							High 11-14 "The Gay Desperado".....	6,000
							Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling".....	600
							High 5-16 "The Great Ziegfeld"..... (50c-\$1.36)	4,000
							Low 12-28-35 "Unfinished Symphony"....	300
							High 2-29 "Klondike Annie".....	13,000
							Low 8-24-35 "Without Regret".....	1,750
							High 11-16-35 "Mutiny on the Bounty".....	15,000
							Low 12-28-35 "Here Comes the Band"....	1,500
							High 1-9-37 "After the Thin Man".....	17,000
							Low 12-28-35 "The Perfect Gentleman"....	2,000
							High 5-11-35 "Bride of Frankenstein"....	7,000
							Low 11-30-35 "Bad Boy".....	800



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# UNMATCHED

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



## [THEATRE RECEIPTS--CONT'D]

Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Hollywood</b>					
Chinese .....	2,500	30c-55c	"Maytime" (MGM) (2nd week)	14,871	High 2-22 "Modern Times"..... 26,000
Pantages .....	3,000	30c-65c	"When You're in Love" (Col.) and "Park Avenue Logger" (Radio)	6,500	Low 5-4-35 "West Point of the Air"..... 4,900
W.B. Hollywood.	3,000	30c-65c	"The Great O'Malley" (W.B.) and "Her Husband's Secretary" (F.N.)	7,900	High 9-12 "My Man Godfrey" and "Yellowstone"..... 21,000
					Low 4-13-35 "Mister Dynamite" and "Great God Gold"..... 2,500
					High 11-14 "Cain and Mabel" and "The Case of the Black Cat"..... 19,500
					Low 6-27 "The Big Noise"..... 4,000
<b>Kansas City</b>					
Mainstreet .....	3,100	25c-40c	"Don't Tell the Wife" (Radio) (stage: Fred Waring's Orch.) (25c-55c)	15,300	High 11-23-35 "Case of the Lucky Legs"..... 22,000
Midland .....	4,000	25c-40c	"Fire Over England" (U.A.) and "Let's Get Married" (Col.)	7,500	Low 1-12-35 "I Sell Anything"..... 2,000
Newman .....	1,900	25c-40c	"Swing High, Swing Low" (Para.) and "Outcast" (Para.)	6,500	High 1- 2-37 "After the Thin Man"..... 26,300
Tower .....	2,000	25c-35c	"We Have Our Moments" (Univ.) (plus stage show)	6,600	Low 9-14-35 "Bonnie Scotland"..... 6,000
Uptown .....	2,000	25c-40c	"Green Light" (F.N.) (8 days)	4,000	High 5-25-35 "Goin' to Town"..... 14,000
					Low 5-18-35 "Dinky"..... 3,000
					High 2-27-37 "On the Avenue"..... 14,500
					Low 3-14 "Lady of Secrets"..... 5,000
					High 9- 7-35 "Steamboat Round the Bend"..... 11,000
					Low 7-27-35 "Black Sheep"..... 2,100
<b>Los Angeles</b>					
Carthay .....	1,158	50c-\$1.50	"The Good Earth" (MGM) (8th week)	11,500	
Four Star .....	900	50c-\$1.50	"Lost Horizon" (Col.) (2nd week)	11,000	High 3-20-37 "Lost Horizon" (50c-\$1.50)..... 14,000
Hillstreet .....	2,700	30c-65c	"When You're in Love" (Col.) and "Park Avenue Logger" (Radio)	6,700	Low 12-17-35 "Return of Peter Grimm"..... 2,400
Loew's State ....	2,500	30c-55c	"Maytime" (MGM) (2nd week)	16,596	High 9-12 "My Man Godfrey" and "Yellowstone"..... 24,000
Paramount .....	3,595	30c-55c	"Swing High, Swing Low" (Para.) (plus stage show)	24,750	Low 11- 2-35 "Three Kids and a Queen"..... 2,800
W. B. Downtown	3,400	30c-65c	"The Great O'Malley" (W.B.) and "Her Husband's Secretary" (F.N.)	8,950	High 1- 9-37 "After the Thin Man" and "Woman Wise"..... 25,900
					Low 10-26-35 "Way Down East"..... 6,200
					High 1- 9-37 "College Holiday"..... 35,000
					Low 6-27 "Case Against Mrs. Ames"..... 9,126
					High 11-14 "Cain and Mabel" and "The Case of the Black Cat"..... 20,000
					Low 6-27 "The Big Noise"..... 3,800
<b>Minneapolis</b>					
Century .....	1,600	25c-40c	"The Last of Mrs. Cheyney" (MGM)	5,200	High 1-16-37 "Three Smart Girls" (2nd week)..... 9,000
Minnesota .....	4,000	25c-55c	"Swing High, Swing Low" (Para.)	13,000	Low 1-30-37 "Camille"..... 3,000
RKO Orpheum ..	2,900	25c-40c	"Nancy Steele Is Missing" (20th Cent.-Fox)	5,000	High 1-4 "The Bride Comes Home"..... 31,326
State .....	2,400	25c-40c	"Jungle Princess" (Para.) and "Woman Wise" (20th Cent.-Fox)	3,000	Low 12-26 "White Hunter"..... 6,000
World .....	400	25c-35c	"Carnival in Flanders" (Tobis) (2nd week)	1,600	High 9-21-35 "Top Hat"..... 18,000
					Low 6-13 "The Golden Arrow"..... 3,000
					High 9-19 "Sing, Baby, Sing"..... 8,000
					Low 1-30-37 "King of Hockey" and "Career Woman"..... 2,500
					High 9- 5 "Secret Agent"..... 6,000
					Low 9-19 "The Private Life of Louis XIV"..... 1,900
<b>Montreal</b>					
Capitol .....	2,547	25c-60c	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Step Lively, Jeeves" (20th Cent.-Fox)	7,000	High 2- 9-35 "Lives of a Bengal Lancer"..... 15,500
His Majesty's ..	1,700	25c-50c	"Wings of the Morning" (20th Cent.-Fox) (8th week)	3,000	Low 2-27-37 "Plough and the Stars" and "We're on the Jury"..... 6,500
Loew's .....	3,115	25c-60c	"Black Legion" (W.B.) and "Find the Witness" (Col.) (plus stage show)	9,000	High 10-17 "Nine Days a Queen" and "Two's Company"..... 9,000
Palace .....	2,600	25c-65c	"Ready, Willing and Able" (W.B.) and "Her Husband's Secretary" (F.N.)	9,000	Low 6-2-34 "All Quiet on the Western Front"..... 3,000
Princess .....	2,272	25c-65c	"Men Are Not Gods" (U.A.) and "Time Out for Romance" (20th Cent.-Fox)	5,500	High 9-26 "Public Enemy's Wife" (John Boles on stage)..... 15,000
					Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington"..... 5,500
					High 12-7-35 "Mutiny on the Bounty"..... 15,000
					Low 12-26 "Old Hutch" and "Mister Cinderella"..... 7,500
					High 2-22 "Modern Times" and "Guard That Girl"..... 12,500
					Low 12-28-35 "Remember Last Night?" and "East of Java"..... 3,000
<b>New York</b>					
Astor .....	1,142	55c-\$2.20	"The Good Earth" (MGM) (7th week)	15,300	
Capitol .....	4,700	25c-85c	"Maytime" (MGM)	55,000	High 1-5-35 "Forsaking All Others"..... 87,000
Criterion .....	1,700	25c-75c	"Her Husband Lies" (Para.)	5,800	Low 5-30 "Three Wise Guys"..... 7,000
Globe .....	1,274	55c-\$2.20	"Lost Horizon" (Col.) (4th week)	16,000	
Paramount .....	3,700	25c-85c	"Maid of Salem" (Para.) (plus B. Goodman's Orch.) (3rd week)	34,000	High 1-19-35 "Lives of a Bengal Lancer"..... 65,300
Rialto .....	594	25c-55c	"Sea Devils" (Radio) (2nd week)	10,000	Low 12-21-35 "Millions in the Air"..... 10,000
Rivoli .....	2,200	25c-99c	"Nancy Steele Is Missing" (20th Cent.-Fox) (3rd week)	9,000	
RKO Music Hall	5,954	40c-\$1.65	"When's Your Birthday?" (Radio) (plus stage show)	42,000	High 2-15 "Modern Times"..... 65,000
Roxy .....	6,200	25c-75c	"Breezing Home" (Univ.) (plus stage show)	24,000	Low 6-29-35 "Nell Gwyn"..... 8,100
Strand .....	3,000	40c-99c	"Ready, Willing and Able" (W.B.) (8 days-2nd week)	8,100	High 9- 7-35 "Top Hat"..... 131,200
					Low 12-19 "More Than a Secretary"..... 45,000
					High 1- 9-37 "One in a Million" (8 days)..... 80,000
					Low 4-20-35 "My Heart Is Calling"..... 17,500
					High 5-11 "The G Men"..... 60,138
					Low 4- 4-36 "Snowed Under"..... 6,100



## [THEATRE RECEIPTS--CONT'D]

Theatres	Current Week		Previous Week		High and Low Gross	
	Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
<b>Oklahoma City</b>						
Criterion .....	10c-55c	"Nancy Steele Is Missing" (20th Cent.-Fox) (5 days)	2,000	"On the Avenue" (20th Cent.-Fox)	5,000	High 9-14-35 "Steamboat Round the Bend" 10,000
Liberty .....	10c-35c	"The Great O'Malley" (W.B.) and "Step Lively, Jeeves" (20th Cent.-Fox)	2,100	"St. Louis Kid" (W.B.) and "The Holy Terror" (20th Cent.-Fox)	3,000	Low 11-12-35 "The Case of the Lucky Legs" 2,500
Midwest .....	10c-55c	"Love Is News" (20th Cent.-Fox)	4,500	"Maid of Salem" (Para.)	3,000	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200
<b>Omaha</b>						
Brandeis .....	25c-40c	"Criminal Lawyer" (Radio) and "Penrod and Sam" (F.N.) (8 days)	3,600	"Green Light" (F.N.) and "Racing Lady" (Radio) (6 days-2nd week)	4,900	Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
Omaha .....	25c-40c	"Swing High, Swing Low" (Para.) and "Outcast" (Para.)	8,700	"John Meade's Woman" (Para.) and "Smart Blonde" (W.B.) (plus stage show)	6,800	High 1- 2-37 "After the Thin Man" 8,800
Orpheum .....	25c-40c	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Off to the Races" (20th Cent.-Fox)	7,200	"Ready, Willing and Able" (W.B.) and "Crack-Up" (20th Cent.-Fox)	7,900	Low 8-24-35 "The Farmer Takes a Wife" 1,800
<b>Philadelphia</b>						
Aldine .....	40c-65c	"Fire Over England" (U.A.) (2nd week)	6,600	"Fire Over England" (U.A.) (1st week)	11,000	High 9-14-35 "Top Hat" 9,500
Boyd .....	40c-55c	"Maytime" (MGM)	26,500	"Romeo and Juliet" (MGM)	11,000	Low 6- 6 "Dancing Pirate" and "Murder on the Bridge Path" 2,600
Chestnut .....	55c-\$1.71	"Lost Horizon" (Col.) (3rd week)	13,000	"Lost Horizon" (Col.) (2nd week)	14,000	High 7-11 "San Francisco" and "The First Baby" 11,600
Earle .....	25c-55c	"A Doctor's Diary" (Para.) (on stage: Major Bowes' Revue)	12,500	"Fair Warning" (20th Cent.-Fox) (plus stage show)	13,000	Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Fox .....	40c-65c	"A Family Affair" (MGM) (on stage: Xavier Cugat and Orch.)	15,500	"Nancy Steele Is Missing" (20th Cent.-Fox) (on stage: Shep Fields and Orch.)	16,000	High 2-29 "Exclusive Story" 21,150
Karlton .....	25c-40c	"When You're in Love" (Col.)	2,600	"Ready, Willing and Able" (W.B.)	2,700	Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Keith's .....	30c-50c	"Love Is News" (20th Cent.-Fox)	3,500	"Green Light" (F.N.) (2nd week)	2,200	High 1- 9-37 "Beloved Enemy" 21,000
Locust .....	55c-\$1.73	"The Good Earth" (MGM) (5th week)	11,500	"The Good Earth" (MGM) (4th week)	12,500	Low 1-26-35 "The Runaway Queen" 2,200
Stanley .....	40c-55c	"Swing High, Swing Low" (Para.) (2nd week)	12,000	"Swing High, Swing Low" (Para.) (1st week)	17,000	High 1-4 "A Tale of Two Cities" 30,000
Stanton .....	30c-50c	"Outcast" (Para.)	5,000	"Midnight Court" (W.B.)	5,500	Low 8-17-35 "Jalna" 6,000
<b>Portland, Ore.</b>						
Blue Mouse .....	30c-40c	"One in a Million" (20th Cent.-Fox) and "A Man Betrayed" (Republic) (2nd week)	2,500	"One in a Million" (20th Cent.-Fox) and "A Man Betrayed" (Republic) (1st week)	2,500	High 6-17-35 "Life Begins at Forty" 2,700
Broadway .....	30c-40c	"Personal Property" (MGM) and "Breezing Home" (Univ.)	6,700	"Ah, Wilderness" (MGM) and "Under Cover of Night" (MGM)	5,600	Low 6-22-35 "My Heart Is Calling" 1,400
Mayfair .....	30c-40c	"Devil's Playground" (Col.) and "Mind Your Own Business" (Para.) (2nd week)	4,000	"Devil's Playground" (Col.) and "Mind Your Own Business" (Para.) (1st week)	4,000	High 5-16 "The Singing Kid" 8,500
Orpheum .....	30c-40c	"Sea Devils" (Radio) and "Wings of the Morning" (20th Cent.-Fox)	7,000	"When's Your Birthday?" (Radio) and "Women of Glamour" (Col.)	7,800	Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Paramount .....	30c-40c	"When You're in Love" (Col.) and "A Doctor's Diary" (Para.) (2nd week)	7,000	"When You're in Love" (Col.) and "A Doctor's Diary" (Para.) (1st week)	8,900	High 1-25 "A Midsummer Night's Dream" 12,000
United Artists...	30c-40c	"Maytime" (MGM)	9,600	"As You Like It" (20th Cent.-Fox)	6,000	Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
<b>San Francisco</b>						
Embassy .....	15c-35c	"Modern Motherhood" (Road show Att.) (15c-40c)	4,000	"The Devil on Horseback" (G.N.) and "They Wanted to Marry" (Radio)	2,700	High 9-28-35 "She Married Her Boss" 9,500
Fox .....	15c-75c	"Swing High, Swing Low" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (2nd week)	15,400	"Swing High, Swing Low" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (1st week)	17,000	Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Geary .....	55c-\$1.65	"Lost Horizon" (Col.) (3rd week)	9,800	"Lost Horizon" (Col.) (2nd week)	13,400	High 4-20-35 "Private Worlds" 11,500
Golden Gate.....	15c-55c	"Park Avenue Logger" (Radio) (plus vaudeville)	18,200	"The Plough and the Stars" (Radio) (plus vaudeville)	16,800	Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
Orpheum .....	15c-40c	"Women of Glamour" (Col.) and "Parole Racket" (Col.)	9,200	"When You're in Love" (Col.) and "Breezing Home" (Univ.) (3rd week)	5,200	High 10-17 "Dodsworth" 9,500
Paramount .....	15c-75c	"Maytime" (MGM) (2nd week)	17,500	"Maytime" (MGM) (1st week)	13,600	Low 6-8-35 "Age of Indiscretion" 4,000
St. Francis ....	55c-\$1.65	"The Good Earth" (MGM) (4th week)	9,000	"The Good Earth" (MGM) (3rd week)	9,800	High 11-14 "Gambling with Souls" 7,500
United Artists...	15c-65c	"No Man of Her Own" (Para.)	4,600	"The Man who Could Work Miracles" (U.A.)	6,200	Low 12- 7-35 "Two Sinners" and "1,000 a Minute" 2,000
<b>Seattle</b>						
Blue Mouse .....	25c-55c	"Swing High, Swing Low" (Para.) and "The Mighty Treve" (Univ.)	4,150	"Sea Devils" (Radio) and "Espionage" (MGM)	3,400	High 1-16-37 "After the Thin Man" 29,000
Fifth Avenue ...	25c-55c	"Love Is News" (20th Cent.-Fox) and "Man of the People" (MGM)	7,100	"Swing High, Swing Low" (Para.) and "The Mighty Treve" (Univ.)	7,600	Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Liberty .....	15c-55c	"Devil's Playground" (Col.) and "Women of Glamour" (Col.)	4,850	"Men Are Not Gods" (U.A.) and "Parole Racket" (Col.)	4,400	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000
Music Box .....	25c-55c	"Doctor Bull" (20th Cent.-Fox)	3,150	"The Last of Mrs. Cheyney" (MGM) and "Racing Lady" (Radio)	3,700	Low 5-23 "Dancing Pirate" 9,000
Orpheum .....	25c-55c	"Park Avenue Logger" (Radio) (plus vaudeville)	5,400	"Ready, Willing and Able" (W.B.) (plus vaudeville)	5,950	High 1-2-37 "Pennies from Heaven" 17,200
Palomar .....	15c-35c	"Condemned Row" (Radio) (plus vaudeville)	4,400	"Larceny on the Air" (Republic)	8,400	Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount .....	25c-40c	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Don't Tell the Wife" (Radio) (9 days)	6,400	"John Meade's Woman" (Para.) and "Head Over Heels in Love" (GB)	5,200	High 7-11 "San Francisco" 23,000
						Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
						High 8- 1 "San Francisco" 12,400
						Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
						High 10-26-35 "Barbary Coast" 15,000
						Low 12-28-35 "Mimi" 2,500
						High 12-12 "Charge of Light Brigade" 7,200
						Low 1-9-37 "College Holiday" 2,850
						High 9-19 "Anthony Adverse" 11,300
						Low 4-26 "Trail of the Lonesome Pine" 2,600
						High 2-27-37 "When You're in Love" 11,000
						Low 4-13-35 "White Lies" and "Happy Landing" 2,700
						High 2-16-35 "Roberta" 6,100
						Low 1-26-35 "The Man Who Reclaimed His Head" 2,850
						High 9-21-35 "Top Hat" 10,400
						Low 12-5 "A Woman Rebels" and "Mister Cinderella" 4,200
						High 12-14-35 "Annie Oakley" 9,200
						Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250



# PRODUCERS' INCREASED USE OF RADIO REVIVES PROTESTS FROM EXHIBITORS

## Elaborate Send-offs Given Two Films Arouse Showmen; Kuykendall To Name Committee of Three to Study Problem

A renewed outbreak of exhibitor protests against the appearance of Hollywood stars on radio programs, crystalized in a resolution passed at the Miami convention of the Motion Picture Theatre Owners of America, has followed the increased use of radio programs by producers to exploit their pictures.

The effect of such exploitation on the box office, good or bad, is still disputed. Distributors, exhibitors and radio officials are watching the grosses of such pictures as "Top of the Town" and "Love Is News," which were given elaborate radio send-offs, also the results of Paramount's broadcasts from the studio, inaugurated last Sunday.

A committee of three is to be appointed by Edward Kuykendall, president of the MPTOA, to confer with radio network officials. The resolution set forth the thesis that the regular and frequent appearance of stars on radio programs reduces the public interest in them and concluded, "Motion Picture Theatre Owners of America believes that those distributors who encourage star appearances, particularly in skits from current or future material, are guilty of an appalling error of judgment . . . and that the consensus of those assembled at the convention is that this practice must cease."

The MPTOA protest was followed last week by a telegram sent by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, to Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, which said, "Have heard indirectly that you contemplate permitting stars to broadcast regularly. If such is your intention, on behalf of the members of the ITO of Ohio I vigorously protest. Up to this time Metro stars have been premier theatre attractions exclusively and they should be continued as such. In the opinion of several groups who listened to Friday night's 'Hollywood Hotel' preview of Universal's 'Top of the Town', this broadcast irreparably damaged box office value of what might possibly be an outstanding attraction. You, like us, are in theatre business. Let's stay there."

When exhibitors first voiced protests against the appearance of stars some months ago, MGM adopted a policy, still in effect, of refusing to broadcast any shows tying in with its current films. The latest broadcast sponsored by the producer was "Born to Dance," but the studio officials claimed that in this case there was no story plot to reveal and that the bits of dancing, music and entertainment put on the air helped the picture.

The introductory "Paramount on Parade" broadcast last Sunday at noon on the NBC-Red network featured visits to two film sets, "Turn Off the Moon" and "Mountain Music," with Lynne Overman and Mary

## SHORT PRODUCT PLAYING BROADWAY

### Week of March 27

#### CRITERION

In the Arena . . . . . Gaumont British  
Ebb Tide . . . . . Gaumont British  
Merry Manikins . . . . . Columbia

#### MUSIC HALL

More Kittens . . . . . United Artists

#### PARAMOUNT

Trees . . . . . Paramount  
Organ Grinder's Swing . . . . . Paramount

#### RIALTO

The Paneless Window Washer . . . . . Paramount

#### RIVOLI

More Kittens . . . . . United Artists  
Picturesque Java . . . . . Major Peter Devlin

#### ROXY

Funny Little Bunnies . . . . . United Artists  
Pixilated . . . . . Educational  
Going Places, No. 32 . . . . . Universal

#### STRAND

Romance of Robert Burns . . . . . Vitaphone  
Fellow with the Fiddle . . . . . Vitaphone

Carlisle acting as guides for the microphone. The program also included reenactments of scenes from "Waikiki Wedding" with Bob Burns, Shirley Ross and Martha Raye portraying their roles. The program is being produced by Boris Morros, head of the studio music department, under the supervision of C. J. Dunphy, studio publicity and advertising head.

The broadcasts, which are not sponsored, are planned to obtain the maximum advertising value for the studio and at the same time to overcome two chief objections on which opposition to the use of radio for film exploitation is based. It is the claim of many exhibitors that whatever value broadcasting by stars may have is nullified by the fact that most of such programs are on the air in the early evening hours, thus setting up direct competition for the theatres. They claim, too, that synopsisized versions of current pictures which reveal the entire plot kill interest in the film instead of exciting curiosity and thus bettering grosses.

Universal's "Top of the Town" and the Twentieth Century-Fox "Love is News" were thus given in synopsis on successive Friday night broadcasts of "Hollywood Hotel" for the Columbia Broadcasting System, and an attempt will be made by motion picture and radio officials to judge the effect of the program on the final grosses.

Producers are keeping careful check on the number of broadcasts of songs from their pictures and are using the figures in their advertising. Universal in its publicity for "Top of the Town" listed 25 broadcasts between March 16th and April 2nd in which numbers from the films have been featured.

Twentieth Century-Fox is exploiting the fact that songs from its musicals have made

## Paramount Inaugurates Broadcasts from Sets in Hollywood; Universal Finds Songs from Picture Used in 25 Programs

an unusual showing in the Lucky Strike Hit Parade and Sweepstakes broadcast weekly over a CBS network. A recapitulation of the leading songs in the Parade, compiled by the radio division of the company's home office, showed that the motion picture company had more representation among the first five than its two next closest competitors combined.

Between August 3, 1936 and March 18, 1937, songs from musical pictures finished first and second in the Lucky Strike Parade as follows: Twentieth Century-Fox, 10 firsts, 11 seconds; RKO Radio, six and one; MGM, six and none; Paramount, four and three, and Warner Brothers, three and three.

Three new programs have been added to the group sponsored by exhibitors in local theatre-radio tieups. The Fox Kansas City circuit has inaugurated "Let's Go to the Movies" over WDAF on Tuesday, Thursday and Saturday afternoons. The program "plugs" local Fox theatre shows and gives studio news and gossip with a sprinkling of music from coming pictures.

Dubinsky Brothers' Capitol theatre at Jefferson City, Mo., holds a Wednesday night amateur hour over KWOS.

Loew's College and Poli theatres in New Haven, Conn., are sponsoring a new man in the street program on Tuesdays and Fridays over WELI. The questions and answers broadcasts from the theatre lobbies concern the current show and screen personalities.

## National Decency Legion Classifies 13 New Pictures

Of 13 new pictures reviewed and classified by the National Legion of Decency during the current week seven were approved for general patronage and six were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "The Cherokee Strip," "Familienparade" (German), "Git Along Little Dogies," "Silent Barriers," "Two Many Wives," "Waikiki Wedding," "23½ Hours' Leave." Class A-2, Unobjectionable for Adults: "Bill Cracks Down," "History Is Made at Night," "Mountain Justice," "Personal Property," "Seventh Heaven," "White Bondage."

## Warners May Acquire Theatre in London

Warner Bros. may invade the British exhibition field with the acquisition of a first-run house in London, it was revealed this week with the announcement that Joseph Bernhard, general manager of Warner theatre operations, will sail soon for England to confer with Harry M. Warner on a possible unit.



# WHAT THE PICTURE DID FOR ME

## Columbia

**CRAIG'S WIFE:** Rosalind Russell, John Boles—I reported on this picture in this section in the issue of March 20th. In commenting I mentioned the resemblance of Billie Burke and Rosalind Russell. This should have been Kathleen Burke instead of Billie. It was Kathleen that caused the confusion.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**END OF THE TRAIL:** Jack Holt, Louise Henry—A very pleasing program from Columbia. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**FUGITIVE SHERIFF, THE:** Ken Maynard, Beth Marion—Above average western, full of action, with a good star doing his best. Running time, six reels. Played March 19-20.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**KING STEPS OUT, THE:** Grace Moore, Franchot Tone—This picture drew better than most high class musicals and made the greatest general appeal of any of the Grace Moore pictures.—Ray Raeburn, Arcade Theatre, Newell, S. D. General patronage.

**MR. DEEDS GOES TO TOWN:** Gary Cooper, Jean Arthur—This went over in a big way with our small town. They are still talking about being pixilated.—Ray Raeburn, Arcade Theatre, Newell, S. D. General patronage.

**NORTH OF NOME:** Jack Holt, Evelyn Venable—The poorest Holt picture in a long time and no fault of the star. Just no story worthwhile telling. Played February 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**NORTH OF NOME:** Jack Holt, Evelyn Venable—Average quickie. Not much to it. O. K. for bargain night. Played Mar. 12-13.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

**THEY MET IN A TAXI:** Chester Morris, Fay Wray—A dandy little program picture that pleased about all. Fine for Bank Night or family night. Fay Wray does well. It's a little old but a good filler. Running time, seven reels. Played March 17-18.—R. J. Schmitt, Star Theatre, Geneva, Inc. General patronage.

**THEODORA GOES WILD:** Irene Dunne, Melvyn Douglas—One of the season's best. Did not draw, but no fault of picture. Played February 21-23.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**WOMAN IN DISTRESS:** May Robson, Irene Hervey—A very good picture.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**WOMEN OF GLAMOUR:** Melvyn Douglas, Virginia Bruce—Good program.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

## First National

**GOLD DIGGERS OF 1937, THE:** Dick Powell, Joan Blondell—Can't see why Warners persist in putting Joan Blondell with Dick Powell. It's all Powell can do to carry himself and too much to expect him to drag Blondell. A box office flop.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

**GREEN LIGHT:** Errol Flynn, Anita Louise—Good program. Played extra time and did not stand up. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**SING ME A LOVE SONG:** James Melton, Patricia Ellis—Strictly double bill stuff. Some will like, some will not. Midweek programmer.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

**TRAILIN' WEST:** Dick Foran, Paula Stone—Very good western in the time of the Civil War. Pleased the western fans, but why advertise Dick Foran as "the singing cowboy," when he sings so little? We would all like more singing in his westerns. Running time, 56 minutes. Played March 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**WHITE ANGEL, THE:** Kay Francis, Ian Hunter—Fine acting. Nice hook-up with doctors. Kay puts up a nice show to a real turnout.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

## Gaumont British

**RHODES, THE DIAMOND MASTER:** Walter Huston, Oscar Homolka—This is a great picture. People who missed it said they were sorry, and that they had heard how good it was after it was too late to come.—Ray Raeburn, Arcade Theatre, Newell, S. D. General patronage.

## Grand National

**HEADIN' FOR THE RIO GRANDE:** Tex Ritter, Eleanore Stewart—Since we have been in business, we have played quite a number of Westerns. Of course, we have played the good and the bad. We really believe, after playing one of the Tex Ritter Westerns, that this young star will outstep some of the oldtimers and he should be a good box-office bet within a very short time. I am giving you herewith my comments on "Headin' for the Rio Grande," which was the first picture we played of this star. I understand that this is this young star's second picture. I tried to book the first one, but was unable to do so as it was not available. If it is as good as this one, I'll be happy. This young star is going places. Everybody liked him and want to know when we are going to play the next picture starring Tex Ritter. I am anxious to see this star's next picture. Give us more like these.—V. A. Maurin, Fox Theatre, Houma, La. General patronage.

## Metro-Goldwyn-Mayer

**AFTER THE THIN MAN:** William Powell, Myrna Loy—A very good picture and good box office tonic. Patrons seemed well satisfied.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**APRIL ROMANCE:** Richard Tauber—"What the Picture Did for Me" dang nigh ruined me, or rather, I should say the trailer did the dirty work. We only ran the trailer one night and I was sorry I didn't screen it beforehand, as it certainly ran off all the business I might have coaxed in under the title. This Tauber can sing, but they should put a hood over his face, as it's terrible. Small towns will do well to lay off this one as we had one lone customer the second night, and I didn't want to inflict the picture on both him and myself, so we didn't run the second night. I have always held the highest regard for MGM's productions, but they certainly fell flat on this one. Running time, 82 minutes. Played March 14-15.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**CAMILLE:** Greta Garbo, Robert Taylor—Lowest Sunday gross for a long time. Our customers don't want costume pictures. As for the picture itself, it is good. Played March 14.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town patronage.

**CAMILLE:** Greta Garbo, Robert Taylor—Decidedly not a small town picture. Did not please at all here.—Gerald Smith, Rivoli Theatre, Charter Oak, Iowa. Rural patronage.

**CAMILLE:** Greta Garbo, Robert Taylor—This picture is entirely too long and drawn out. People in the small town like pictures with some action and this one has none at all. Patrons were very much dissatisfied, and told me so.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**LAST OF MRS. CHEYNEY, THE:** Joan Crawford, William Powell—Good. Played extra time and stood up. Running time, 95 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**LONGEST NIGHT, THE:** Robert Young, Florence Rice—Due to the extreme short length of this feature, we had to fill out with a mess of shorts, and the shorts were better than the feature. Played February 24-25.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**LOVE ON THE RUN:** Clark Gable, Joan Crawford—Well liked, but not well attended. Played March 7-9.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**MAD HOLIDAY:** Elissa Landi, Edmund Lowe—A very poor excuse for entertainment. Plenty of kicks. Played March 3-4.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**MISTER CINDERELLA:** Jack Haley, Betty Furness—A rather weak one. Played on double bill. Played March 1-2.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**OUR RELATIONS:** Laurel and Hardy—A good slapstick feature length comedy. Played on double bill. Played March 1-2.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**SWORN ENEMY:** Robert Young, Florence Rice—A gangster picture that holds the interest from start to finish. Good story and good cast. Running time, 78 minutes. Running time, March 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**TARZAN ESCAPES:** Johnny Weissmuller, Maureen O'Sullivan, Benita Hume—Splendid. Nice business on Friday and Saturday. Played February 26-27.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**TARZAN ESCAPES:** Johnny Weissmuller, Maureen O'Sullivan—So far as I was concerned, this was a total loss, but the kids eat it up and this goes for a lot of adults. Beautiful scenery and good animal shots. Herbert Mundin was the star and furnished all the laughs. Pleased the cash customers and that is who I buy 'em for. Running time, 89 minutes. Played March 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**TARZAN ESCAPES:** Johnny Weissmuller, Maureen O'Sullivan—Bring on the Tarzan pictures. They are naturals here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Paramount

**BIG BROADCAST OF 1937, THE:** Jack Benny, Burns and Allen, Martha Raye—It did business. Whatever I think don't count; it did S. R. O. business for us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**BORDERLAND:** William Boyd, Jimmy Ellison—A small town natural. The series of Hopalongas are the best western series produced. Excellent draw and many compliments.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**CHAMPAGNE WALTZ:** Fred MacMurray, Gladys Swarthout—Pretty fair program picture that drew about average on a Sunday and Monday playdate.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

**GO WEST, YOUNG MAN:** Mae West, Randolph Scott—Here at last should be proof enough even for Mae West that her best bet would be to let someone else dialogue and write her screen plays. She's done a bad job of revamping "Personal Appearance" so that as it now stands it's a washout. Let someone else do it next time, Mae! Played February 25-26.—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HIDEAWAY GIRL:** Martha Raye, Robert Cummings—An entertainment bit of film fare. The folks liked it well enough to say so. Played February 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HIDEAWAY GIRL:** Martha Raye, Robert Cummings—I did not think much of this, but the patrons seemed to like. Silly. Played March 10-11.—A. B.



Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**HIDEAWAY GIRL:** Martha Raye, Robert Cummings—While this picture does not have a big draw, it is a very pleasing show and will do a fair business.—Gerald Smith, Rivoli Theatre, Charter Oak, Iowa. Rural patronage.

**I'D GIVE MY LIFE:** Sir Guy Standing, Frances Drake, Tom Brown—A good piece of dramatic entertainment. Played February 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**JOHN MEADE'S WOMAN:** Edward Arnold, Francine Larrimore, George Bancroft, Gail Patrick—Good for regular playing time. Running time, 74 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**JUNGLE PRINCESS, THE:** Ray Milland, Dorothy Lamour—This picture made a big hit. Dorothy Lamour can surely sing. Unusually well received and nice business. Played March 5-6.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**JUNGLE PRINCESS, THE:** Ray Milland, Dorothy Lamour—A swell weekend show. Much better picture than I expected.—Gerald Smith, Rivoli Theatre, Charter Oak, Iowa. Rural patronage.

**MAID OF SALEM:** Claudette Colbert, Fred MacMurray—A show that brought many who were never in my house before. The regulars came too. No kicks or walkouts. A darn good show for my town. Running time, 72 minutes. Played March 19-20.—Sam A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

**MIND YOUR OWN BUSINESS:** Charlie Ruggles, Alice Brady—While Ruggles has a good draw here, this picture failed to please. The last few pictures of Ruggles have not pleased, and if the next one is not better, he'll soon lose out.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—Okay on all counts. Will please and should net a few extra pennies. Played February 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—As elsewhere it filled the old hall in spite of it having run all about. Running time, 112 minutes. Played March 18.—Sam A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

**TRAIL DUST:** William Boyd, Jimmy Ellison—These Hopalongs are very popular here. We always fill the theatre when Cassidy comes to town.—Gerald Smith, Rivoli Theatre, Charter Oak, Iowa. Rural patronage.

## Republic

**FRISCO WATERFRONT:** Ben Lyon, Helen Twelvetrees—Very fine little program picture. Played on Bargain Night—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**RIDE, RANGER, RIDE:** Gene Autry, Smiley Burnette—Not a straight out Western, as the title might suggest. However, it's swell entertainment and the masses will go for it. Running time, 58 minutes. Played March 12-13.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**THREE MESQUITEERS:** Robert Livingston, Ray Corrigan, Syd Saylor—A good western that brought the western fans from far towns. Republic needs a new stock film of a man and horse falling. Running time, 59 minutes. Played March 19-20.—Sam A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

## RKO Radio

**LET'S SING AGAIN:** Bobby Breen—The boy has a gorgeous voice and this little picture excited as much interest as a Shirley Temple picture.—Ray Raeburn, Arcade Theatre, Newell, S. D. General patronage.

**SMARTEST GIRL IN TOWN:** Ann Southern, Gene Raymond—A good program picture. Will please generally. Played February 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WOMAN REBELS, A:** Katharine Hepburn, Herbert Marshall—If only the producers would put these big stars in modern stories, at least half the time they might really be big. As it is they fall flat despite all efforts along production lines. This one is no exaggeration. Those who saw it liked it. Those who didn't come were sure they hadn't missed anything. Played February 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Twentieth Century-Fox

**BANJO ON MY KNEE:** Barbara Stanwyck, Joel McCrea—Swell. Excellent business and patrons well pleased.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**CAN THIS BE DIXIE?:** Jane Withers, Slim Summerville—A fine show that brought them in and sent

## NEW CONTRIBUTORS ON PRODUCT SHOWN

*From South and Middlewest come two new contributors to "What the Picture Did for Me" this week. They are:*

V. A. MAURIN, Fox Theatre, Houma, Louisiana.

GERALD SMITH, Rivoli Theatre, Charter Oak, Iowa.

*Read the reports of these showmen in the Department, in this issue.*

them home happy. Running time, 79 minutes. Played March 16.—Sam A. Kimball, Sokokis Theatre, Limerick, Maine. Small town patronage.

**DIMPLES:** Shirley Temple, Frank Morgan—Very poor picture but it did good business. Had all three nights good. Something unusual here. Running time, eight reels. Played March 14-16.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou—A box office sweetheart. The best grosser from Fox this season and will stand extended playing time. Bound to please everyone.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

**STATE FAIR:** Will Rogers, Janet Gaynor—I think there is usually an undercurrent of sadness at the beginning of a Will Rogers show, but before the first reel is over it gives way to smiles and laughter as Will's kindly humor once more banishes care. An unusually good cast, together with an excellent story, pleases young and old alike and scores another triumph for America's best loved star. Running time, 94 minutes. Played March 19-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**STOWAWAY:** Shirley Temple, Alice Faye, Robert Young—Just another picture as far as box office was concerned. Even Alice Faye and Robert Young couldn't bolster Shirley's draw. One of the best Temple pictures but you can't put that in the bank.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

## United Artists

**LAST OF THE MOHICANS, THE:** Randolph Scott, Binnie Barnes—Very fine offering. Can't be beat for its type. Thanks, U. A.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**LITTLE LORD FAUNTLEROY:** Freddie Bartholomew, Dolores Costello Barrymore—We had a good school attendance on this, as teachers all recommended it and set the right example by attending it themselves.—Ray Raeburn, Arcade Theatre, Newell, S. D. General patronage.

**THUNDER IN THE EAST:** Charles Boyer, Merle Oberon—A picture most artistically made, with remarkable acting, but many did not like the unhappy ending nor the foreign setting.—Ray Raeburn, Arcade Theatre, Newell, S. D. General patronage.

## Universal

**BOSS RIDER OF GUN CREEK:** Buck Jones, Muriel Evans—Buck doesn't draw for me as he did four or five years ago. Running time, 60 minutes.—Sam A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

**FLYING HOSTESS:** Judith Barrett, William Hall—A crackerjack of a little picture. It's great entertainment, although, of course, you must figure out how to get 'em in. Played February 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MAGNIFICENT BRUTE, THE:** Victor McLaglen, Binnie Barnes—A fine production that did all I could hope for. Running time, 72 minutes.—Sam A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

**MAGNIFICENT BRUTE, THE:** Victor McLaglen, Binnie Barnes, Jean Dixon, William Hall—Once again Universal hits the spot with perfect entertainment. Not a great picture, but one especially suited for our type of audience. A romance of the steel mills, with suspense, action, humor and love cleverly interwoven, it proved the hit of the year. Victor McLaglen gave his usual honest performance. Jean Dixon vied with McLaglen for top honors. William Hall and Henry Armetta were perfect types, but the one who stole the show was little Billy Burrud. You can have your Coopers and your Coogans, give us Billy, anytime, anywhere. You can't go wrong with this one. This is our third Universal feature this year without a flop. Running time, 75 minutes. Played March 20.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**MIGHTY TREVE, THE:** Noah Beery, Jr., Barbara

Read—An excellent program picture. One that should please in any spot.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**MY MAN GODFREY:** William Powell, Carole Lombard—Very fine picture, but my people didn't seem to appreciate it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**RIDE 'EM COWBOY:** Buck Jones, Luana Walters—This is a good western. Action picture much better than "Silver Spurs."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**THREE SMART GIRLS:** Deanna Durbin, Binnie Barnes, Alice Brady, Ray Milland—This is a swell show. People more than raved over it and even came a second time to see it. Pictures of this type are what we need in the show business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

**YELLOWSTONE:** Henry Hunter, Judith Barrett—Here is a good picture, a fine story with a magnificent setting. Our people liked it.—Ray Raeburn, Arcade Theatre, Newell, S. D. General patronage.

## Warner Bros.

**BLACK LEGION:** Humphrey Bogart, Erin O'Brien-Moore—One of those that goes well with the masses. Rated as good. Will stand extra playing time. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**BLACK LEGION:** Humphrey Bogart, Erin O'Brien-Moore—About on par with the "Legion of Terror," and was classed as a special. Even failed to do average Saturday western business with me.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

**CHARGE OF THE LIGHT BRIGADE:** Errol Flynn, Olivia de Havilland—A wonderful picture, but failed to click at the box office. My patrons do not like this kind of picture and are evidently trying to impress it upon my mind by a sitdown strike. Anyway, very few came. Those who did come thought it a great picture, but too much war and too rough treatment of the horses. After seeing that charge four times, I am convinced that Tennyson made a mistake in numbers, for these were certainly more than six hundred killed. Running time, 115 minutes. Played March 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**FUGITIVE IN THE SKY:** Jean Muir, Warren Hull—A swell story, well done. If your patrons like air pictures, this one should suit them. Running time, 58 minutes. Played March 18.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**GOD'S COUNTRY AND THE WOMAN:** George Brent, Beverly Roberts—The first box office picture from this company in a couple of years. Made to order for the small towns and will please most everyone. Play this on your best days.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

**KING OF HOCKEY:** Anne Nagel, Richard Purcell—Double billed this with "Trailin' West." Just a programmer, hardly strong enough for anything but a double feature. Running time, 55 minutes. Played March 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Short Features

### Columbia

**BIRDS OF LOVE:** Color Rhapsodies—A very nice cartoon.—A. B. Jeffries, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

**DO YOUR STUFF:** Broadway Comedies—Not much on any bill. What's wrong, Columbia? Want some of your good old slapstick. Running time, two reels.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**FISHING THRILLS:** New World of Sports Series—A good fishing subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**GIFTS FROM THE AIR:** Color Rhapsodies—A Christmas colored cartoon that is still good entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**KRAZY'S NEWSREEL:** Krazy Kat Cartoons—A fair burlesque on Fox News.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

**WHOOOPS, I'M AN INDIAN:** Three Stooges—A hilarious 20 minutes with the insane Stooges.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

### Educational

**EASY PICKIN'S:** Song and Comedy Hits—Very weak single. Barely got by. I regret playing it. Running time, one reel.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**HOME ON THE RANGE:** Musical Comedies—Excellent comedy with music and laughs. Pleased Run-



ning time, 21 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**LEGEND OF THE LEI, THE:** Treasure Chest—A Hawaiian legend picturized.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**RAH RAH RHYTHM:** Herbert Timberg, Jr., Pat Rooney, Jr.—A fair comedy. The music and dancing helps entertain even if the comedy is dubious.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SPRING IS HERE:** Two Reel Comedies—If so, we'll take vanilla! The usual poor comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SYMPHONY IN SNOW:** Treasure Chest—Mountain climbing in the Alps with plenty of thrills and chills. Good. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Metro-Goldwyn-Mayer

**BEHIND THE HEADLINES:** Pete Smith Specialties—A Pete Smith Specialty that is just fair. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**FOLLIES OF 1936:** Our Gang—Old but fine. Worth playing any time.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**HOLLYWOOD EXTRA:** MGM Miniatures—A good subject. Depicts the average life of a movie extra.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LITTLE CHEESER:** Harman-Ising—Good color cartoon.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**PERFECT TRIBUTE, THE:** Charles (Chic) Sale—The world lost another great actor when they lost Chic Sale. Every theatre should run this short.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**QUAINT QUEBEC:** FitzPatrick Travel Talk—Beautiful travelogue in colors.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**RUN, SHEEP, RUN:** Harman-Ising—One of the nicest color shorts we have run. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**SUNKIST STARS AT PALM SPRINGS:** Musical Comedies—A two-reeler in color that is plenty good. Best of dancing and glamor galore. It's got entertainment. Running time, 19 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

**SWING BANDITRY:** Tabloid Musicals—A splendid one-reel band act.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**THRILL FOR THELMA, A:** Crime Doesn't Pay Series—This is one of the best of this series and has plenty of entertainment along with a good moral. Was liked. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**TWO TOO YOUNG:** Our Gang—A good Gang comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Paramount

**HAPPY YOU AND MERRY ME:** Betty Boop—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LITTLE STRANGER, THE:** Color Classics—The swellest bit of color and fun yet put out by any one. Running time, nine minutes.—Sam A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

**LUCKY SPILLS:** Grantland Rice Sportlights (New Series)—We get about the same shots free from Chevrolet, made by Jam Handy.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

**MAKING FRIENDS:** Betty Boop Cartoons—Average Betty Boop.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

**MUSIC OVER BROADWAY:** Headliner—A good band act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SPINACH ROADSTER, THE:** Popeye the Sailor—A very good Popeye.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**STAR REPORTER IN HOLLYWOOD:** Ted Husing, Dorothy Lamour—Okay. Introduces Dorothy Lamour (your star in "The Jungle Princess").—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## RKO Radio

**RETURNED ENGAGEMENT, A:** Smart Set—A hilarious comedy that kept my audience roaring. Running time, 18 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

## Twentieth Century-Fox

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou, Ritz Brothers, Arline Judge—Broke all house records. Come on, Fox, give us some more pictures with Sonja Henie. Running time, 94 minutes. Played February 14-15.—Elgin Ramsey, Dixie Theatre, Tracy City, Tenn. Railroad and coal mining patronage.

## Universal

**FLIPPEN'S FROLICS:** Jay C. Flippen, Baby Rose Marie—Here is a two-reel musical that is worth featuring. The pick of the vaudeville world in a musical setting. These Mentone shorts are good. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**GOING PLACES, NO. 31:** Lowell Thomas—A travelogue in black and white on Jamaica. Okay as such.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**GUS VAN'S GARDEN PARTY:** Mentone Musical Comedy—Have nothing but praise for all these Mentone vaudeville reels. Of course, occasionally we hit a poor one, but generally there is one good act that makes up for the poor ones. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**ROYAL CAFE:** Mentone Musical Comedies—A dull presentation of routine vodvil.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SCHOOL FOR SWING:** Russ Brown, Sylvia Froos—Another Mentone vaudeville reel. Excellent. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

## Vitaphone

**GEORGE HALL AND ORCHESTRA:** Melody Masters—Another excellent single reel from Vitagraph. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**LOUISIANA KINGS:** Melody Masters—This is the tops in musical entertainment. Advertise it plenty. It will not disappoint. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**NUT GUILTY:** Vitaphone Novelties—A waste of time and film. Not worth the electricity it takes to run it. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**PEARL OF THE PACIFIC:** Colortour Adventure—Beautiful photography, but recording not so good. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

**SAY IT WITH CANDY:** Virginia Verrill—A fine Broadway Brevity. Comedy, good music and some snappy dancing. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

## Serials

## Universal

**GREAT AIR MYSTERY, THE:** Clark Williams, Noah Berry, Jr., Jean Rogers—A very good serial with both adult and children drawing power. Better than average.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**PHANTOM RIDER:** Buck Jones, Marla Shelton, George Cooper—Just finished this and it's good. George Cooper very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## RCA Publishing New Book of the Opera

RCA Manufacturing Company, influenced by the new interest in the opera as promoted by motion picture musicals and air broadcasting, is publishing a new edition of the "Victor Book of the Opera," containing 526 pages and 361 photographs with a detailed history and story of each opera and the corresponding music available on Victor records.

# DECENCY IN MOTION PICTURES

by MARTIN QUIGLEY

*Why there is and how  
there came to be a  
"Production Code"*

100 pages—bound in Blue Cloth  
ONE DOLLAR POSTPAID

Published by the MACMILLAN COMPANY  
available at THE QUIGLEY BOOKSHOP  
Rockefeller Center, New York City



# TECHNOLOGICAL

## The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 63

F. H. RICHARDSON

*Bluebook School Question No. 63 was: (A) What is the duty of projectionists when a shipment of film arrives from the exchange? (B) What reports should be made if the film is found to be oil smeared, excessively dirty or in poor mechanical condition? (C) In event the exchange refuses to heed complaints of film in poor condition, what steps should be taken?*

The following made acceptable answers: C. Rau and S. Evans; D. Danielson; G. E. Doe; W. Limmroth; J. R. Prater; R. and K. Wells; W. H. Edmonds; C. L. Loft; C. Oldham; W. C. Brown; L. Cimikoski; D. E. Birdsong; K. Dowling; O. H. Schmidt; T. F. Bochert; S. O. Sears; T. T. Golley; H. B. Smith; E. H. Toedte; C. Lonie; J. A. Zachritz; M. and J. Devoy; C. Champney; A. L. Cooper; F. Becchetti; T. Turk; T. H. Morton; E. F. Wentworth; D. and W. Porter; H. L. Lilly; T. W. Redhouse; P. and L. Felt; F. L. Birch; C. L. Mosier; L. E. Dodson and H. T. Todd; H. W. Matthews and J. R. Davidson; B. B. Hornstein and R. R. Jacobs; L. B. Masters; H. H. S. and P. Dalbey; L. B. Knox; B. L. Lasser; D. Davis and E. M. Brown; B. L. Sanderson; W. C. Bant; L. and F. L. Saylor; A. Leonard and G. T. Jones; K. N. Alberts; R. Dennis, F. E. Dorp and H. A. Ames; W. V. Henderson and T. B. Brown; M. and B. Walker; L. B. Jones; M. Dey, H. Lathrope and C. H. Lowrie; G. Caldwell; M. L. Grahame; J. K. Robinson and R. E. Bullard; H. T. Plum; D. Shea and A. D. Lonby; L. and W. R. Matthews; H. T. McClellan; E. L. Sanford; O. Hunt; R. D. Hicks and P. F. Maxwell; W. A. Kindell; D. B. Smith; A. C. Greene; R. Tompkins and H. J. Abernathy; R. N. Davis and W. R. Baxter; D. Morgan; W. Winkle and R. R. Robins; L. A. Beachwood and M. F. Robinson; D. H. Purcell; J. G. Brown and L. F. Brown.

Handling of Bluebook School mail is a very real task. I must again ask that at the top of first page you place the question number prominently and immediately under it your name and address.

I have selected the following as, everything considered, best replies from the publication

viewpoint: (A) P. and L. Felt answer as follows: "First check to make sure of (a) proper production, and (b) number of reels. Second, make record of condition of shipment as to possible damage in shipment. Third, rewind each reel, noting condition as to (a) dirt, (b) oil, (c) general mechanical condition, making such repairs as will insure safety in projection, recording each necessary repair. Fourth, make out neatly written report in pencil, with two carbon copies. Deliver one to manager, with protest as to condition, if justified; keep one in projection room file and return the other to exchange with the films."

T. Turk says: "It is well argued that the projectionist has the right to expect film delivered to him by an exchange to be in sufficiently good mechanical condition for safe projection, and sufficiently free from oil and dirt to enable the presentation of the best possible screen image and sound. But while this is the right, it is well known that very many exchanges do not deliver films in that condition."

"It is rightly said by him whose sage advice has always guided us in the right path, our friend and Bluebook School editor, that the projectionist has the *right* to demand that films be delivered in the condition before indicated, still, as we all know, in many cases they are not so delivered, and we suspect with deliberate intent of forcing the projectionist to do inspecting and repairs free of charge, in other words, to perform exchange work without pay."

"In view of these well known facts I would say it is the first duty of the projectionist to carefully examine all film received from an exchange, making written note of its condition and all necessary repairs, which report, or a copy thereof, should be immediately, *before the films are projected*, if serious faults are found, delivered to the theatre manager, with such protest as may seem called for."

(B) T. F. Bochert says: "In event repairs are necessary to place films in safe condition for projection, their exact character and reel location should be noted, and the memo sent to the manager, including time required to make said repairs; also a copy should be mailed to the exchange. If the repairs are sufficiently extensive to justify it, a bill should be rendered to the exchange, either directly or through the theatre manager."

O. M. Schmidt says: "Were I employed in a theatre receiving films in poor condition, the instructions contained on page 185 would be carried out to the letter."

B. L. Lasser, D. Davis and E. M. Brown reply thus: "Answering section B of question No. 43 we append copy of one of our reports, made last week: 'Production "Camille": Loose splices reels one three and four. Total four. Tear in sprocket holes reel one. All reels clean as to dirt, but very oily. Change-over cues all so scratched that they showed white. Repaired all loose splices, losing 8 frames. Repaired torn sprocket holes, losing five frames. Cut out scratched cues, losing 12 frames. Oil makes sharp focus and a clean-cut screen image impossible. Time required for repairs about twenty-five minutes.'"

An excellent report but I would have added this (possibly you did) to the manager's copy:

### BLUEBOOK SCHOOL QUESTION NO. 69

(A) What is the voltage drop across a three ohm resistor carrying 10 amperes? Carrying 2 amperes?

(B) What are "Whoofers"; "Tweeters"?

(C) What are directional baffles and why are they used?

(D) Why are flat baffles used?

*To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.*

"These necessary eliminations for repairs cause many small breaks in both visual and sound. They could not be avoided. The oil smear makes it impossible to give you either the screen image or sound you should have, as it operates to distort both sound and screen image, besides causing a certain amount of eye strain by the visual distortion it causes, all of which, we submit, operates against the box office."

(C) E. H. Toedte replies: "When exchanges fail or refuse to heed protests and continue delivery of faulty prints to theatres, the matter should be taken up with some agency endowed with authority to compel exchanges to deliver prints in at least safe projectable condition. The home office of the company would be one, if it be a circuit theatre. It is possible the local union the projectionist belongs to, if any, might intervene successfully."

C. L. Mosier says: "In event an exchange persists in refusal to heed protests concerning film that is unsafe for projection until repaired (which the time of delivery may make impossible), or that is in such condition as to dirt or oil that the presentation of excellence in screen image and/or sound is impossible, the projectionist has several possible recourses. First the management of the theatre. Second, failing in that, the state or city authorities, including the fire marshal. Third, the home office, in case it be a circuit theatre. Fourth and last, the local union which the projectionist in question belongs to. I believe some states and Canadian provinces stand ready, by law, to compel delivery of films in good condition to theatres."

That last is true as to mechanical condition, and possibly also as to oil and dirt. I am not certain as to the last. Would appreciate reports from projectionists or local unions as to the exact state of affairs in this respect in their own state or province. I may be able to make very good use of these reports, if they are complete and plentiful enough.—F. H. R.

### F. H. Richardson's BLUEBOOK of PROJECTION

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# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*



## THE PRESSBOOK IMPROVES

The poor ol' pressbook doesn't seem to be kicked around so much these days. For which there no doubt are reasons.

One might be that theatremen are plumb tired of arguing about 'em. Another could be that the pressbook is showing profitable signs of improvement.

We'll take a little of the latter.

Wasn't so long ago that what the pressbook was and what the man in the field wanted it to be were two different things. Wouldn't go so far as to say that they have gotten together completely on the question, but a lot of progress has been made. And that progress may be traced quite easily in many of the outstanding entries forwarded by showmen for the Quigley Awards.

Quite recently an exploitation executive of the home office concerned had occasion to examine one of the Plaque campaigns. He was highly pleased to see that the winner had worked out a number of ideas suggested in the pressbook and suggested that something might be said here of the efforts of the admen who, to quote the lad, "tear pictures apart, analyze them from all angles, squeeze out every possible stunt to give managers a swell assortment of suggestions."

To that may be added that the earnest theatreman does an equal job of concentration in getting everything possible out of those stunts that are practical and have the boxoffice touch.

The number of pressbook suggestions adopted or adapted by the Quigley Award entrants might be said to indicate an increasing respect for the efforts of the home office admen in turning out a showmanly job of work.



## THOSE BIRTHDAY PASSES

Since that recent yarn of Mr. Hanks and his birthday pass, this department is in receipt of a correspondent's story on the subject that tops ours by a mile. It seems that a Southern theatreman thinks so well of the idea that he is giving away 25 free tickets daily on birthdays and, better yet, has been doing so for the past three years. On the basis of a six-day week, then, the Santa Claus showman has handed out 150 ducats a week, 7,800 a year, and for the three years the totally unbelievable number of 23,400 admissions, just because folks have birthdays.

Yes, yes, we know the immediate and obvious answer:

These greetings are not free because, in most every case, the recipient brings someone else who pays, and there you

are. Well, if the idea is so bloomin' good, why in the name of Pete wait for a birthday? Why not just go ahead and shower the country with two-for-one passes and call it a day? Let's stop kidding ourselves and come to the realization that any such wholesale distribution of passes is nothing else but.

The fantastic eagerness with which so many theatremen who should know better seize upon the birthday idea is not so amazing as is the extent to which they go in giving away their seats in exchange for any kind of a "mess"—and we don't even mean "pottage".

The distribution of passes is the continuation only of a practice started in the pioneer days of showbusiness. The traveling showmen had no monies to lay out for advertising or other services and fell back upon their trade-tokens: free admissions. But there is little enough, if any, reason for the practice today and none whatever for the unwise and wholly uneconomic procedure of pressing upon a patron a free seat for which he would otherwise pay, just because he happened to be born.

Does the A. & P. manager give Mr. Jepps a pound of sugar to celebrate his natal day? Does the United Cigar store head hand over a Corona for the same reason? Of course not. And if not, then why should the theatre play Santa?

Something might be done about it if the manager too free with his signature were deprived of his fountain pen and given the handle of a broom to play with instead.



## HE DIDN'T KNOW ANY BETTER

Just a few weeks back, "Dinty" Moore, former St. Louis Warner-ite and now headman at the New York Strand, figured that a four page tabloid on a coming attraction, "The Great O'Malley" could be put over with enough outside advertising to pay printing and distribution costs. He was told it never had been done in New York, but probably not knowing any better, just went ahead and did it. Which is another way of saying that the Big City will react to the same kind of well executed even if different advertising usually reserved for the smaller spots.

The smart showman who figures that folks are just folks, whether they reside on Manhattan Island or in Manhattan, Kansas, has nothing at all to fear from the metropolis.

*A. Mike Page*



## Black's 24-Foot "Maytime" Setpiece Proves Unexcelled Crowd-Stopper



Known for his elaborate lobby displays, Round Tabler Harry Black, Palace, Albany, N. Y., goes his recent efforts one better with this outstanding setpiece on "Maytime", which rose some 24 feet from the lobby floor. On the stage below, a garden setting, three girls played selections from the picture. Top section was executed in a third-dimension effect with water ripple, moving clouds, illuminated moon, etc. Black is quite proud of the creation and has every reason to be.

## Kaufman Ties Business Bureau To Nationwide "Promise" Drive

Backed by the approval of the National Better Business Bureau, leaders in the fight against the loan shark racket, Columbia has launched a smash-the-racket campaign in connection with "I Promise to Pay," story of which is based on these practices. Les Kaufman, of Columbia's exploitation staff, who is responsible for the tie-in, has prepared a countrywide program which will include some millions of co-op heralds put out by the Better Business Bureau for distribution by managers playing the picture.

Featured in the campaign is an endorsement from the Bureau president of which facsimiles will be made available for local tie-ins with commerce chambers, merchants' associations and other civic bodies. Other literature of a similar trend and containing

selling copy for the picture is also being made up for further distribution. Additionally listed is a 32-page booklet with the story of the Bureau's long fight against the loan shark and story of the picture.

"Tell Us What You Did"

## "Beloved Enemy" Contest Planted by DiPesa

Serialization of "Beloved Enemy" was planted in the Boston Evening American by publicist Joe Di Pesa of Loew's Theatres there together with contest in which cash and guest tickets went to those writing best letter on their "beloved enemy."

Fashions on Merle Oberon and Karen Morley in all papers, valentine co-ops used on Oberon and song guessing contest was planted over radio in addition to using transcriptions on three stations.

## Patrons Witness Award Ceremony to Honor Meikle

The presentation of the Quigley Plaques usually held away from the theatre now becomes a ceremony which theatre audiences are invited to witness, according to the account recently received of the ceremonies to honor Manager Ross Meikle, Regent Theatre, Wanganui, New Zealand.

To celebrate the winning of the November 1936 Bronze Plaque, taken down by the Australasian theatremen on Paramount's "Desire," Reg. Felton, Paramount advertising and publicity manager in New Zealand, to whom the Plaque was originally forwarded, made the journey from Wellington, New Zealand home office, to arrange an official presentation. This featured the presence of the local Mayor who agreed to turn over the Award to Meikle on the stage of the theatre. The day selected was Saturday, which insured a full house, and the ceremony held immediately after the last show.

Introduced to the audience by Meikle, Felton spoke of the manager's personal popularity in Wanganui and to those who wished to remain after the performance extended an invitation to witness the presentation of the Plaque by His Worship. The publicity director called attention to Meikle's winning by saying that his entry was the first Australasian campaign to win such high Award honors. Local papers carried page one stories of the event and played up the international angle of the Quigley Competitions. The actual ceremonies held in the theatre foyer are pictured in the photo section of this issue.

"Tell Us What You Did"

## McManus Plants Serialization On "History Is Made at Night"

As an opening gun for "History Is Made at Night," Johnny McManus, Loew's Midland Theatre, Kansas City, planted a 19-day serialization with the Kansas City Star topped off with cards on all newsstands. Three weeks ahead radio commentators, stylists and spot announcements plugged the attraction over the air.

Through a number of elaborate window displays and co-op ads the picture received thorough coverage in shopping and business areas. McManus also arranged for special plugs at the six-day bike race.

"Tell Us What You Did"

## Giant Thermometer Display Constructed by Howes

The giant thermometer display is in common usage during the summer months, but the flash arranged by W. R. Howes, Granada, Spokane, Wash., as illustrated in accompanying photo shows how it is put to use during the year round.

The photo, forwarded by H. D. McBride, president of the Howard Amusement Company, which operates the Granada, shows the actual thermometer denoting the temperature on the outside compared to the warmth and comfort in the theatre as shown by the second thermometer. See picture on following page.



## Railroad Station Created for Lobby On 'Barriers' Date

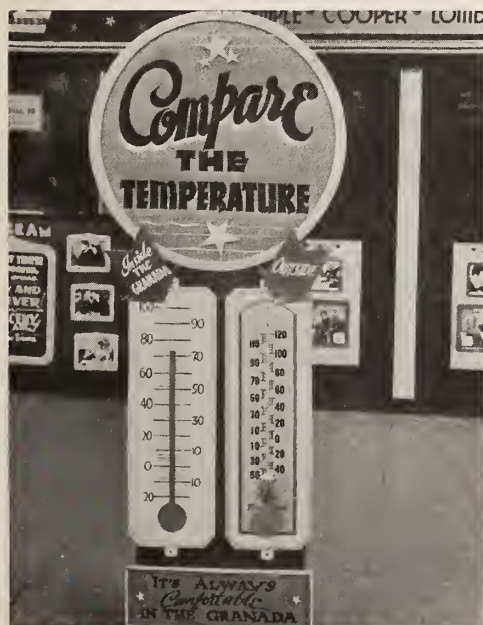
To carry out the motivating theme of the story built around the construction of the Canadian Pacific, Gaumont British has converted the lobby into a replica of the main station of that road in Montreal, for the two-day date at the New York Criterion on "Silent Barriers." Under the supervision of Al Selig, exploitation chief, the reproduction drawn from plans is said to be correct in every detail and put together in sections for use in other spots, depending upon available space. Complete description is carried in the pressbook and illustrated in accompanying photo.

Authentic gatemen uniforms and porters' uniforms were also secured to be worn by ticket-takers and doormen. Further attention-getter in lobby is an electrically-run miniature train which will stop, go forward or backward upon verbal instruction from anyone speaking into attached phone. Miniature streamline train exhibit is shown in the theatre lounge.

Schools were contacted through principals who were presented invitations via special messenger and requested to post illustrated theatre card on school bulletin boards. Recreational teachers were provided with souvenir books and offered special concessions for arranging group attendance from their classes. Tieups were made with Postal for windows and scenic displays. Posters were shown at the New York Canadian Pacific building and distributed to tourist agencies for the purpose of advertising the Canadian Rockies and of course the picture. Date is also plugged in the railroad's newspaper and magazine advertising.

Electric sign running across the front has a background of mountains and enlargements of scene stills. Center of marquee pictures men tearing apart a mountain, symbolic of the task which confronted the pioneer builders in the construction of the road.

*"Tell Us What You Did"*



*Thermometer Stunt at the Granada, Spokane*

## View of Criterion Lobby Side Wall Reproducing Train Gate in Terminal



*To carry out the illusion of train platform in the railroad station replica for "Silent Barriers," shots of the Montreal Station were enlarged and placed behind the gates as illustrated above. Other lobby decorations were in keeping with the idea.*

## McCary Offers Money Back With Lloyds Insurance

By all means one of the neatest pieces of theatre literature received here in some time is the smart job created by Manager Terry McCary for the date on "Lloyds of London" at the Palace, Corsicana, Texas. Give-away was in form of a regular two-fold insurance policy issued by "Lloyds of London Insurance Co.," with back page given over to reproduction of Walter Winchell's column about the British corporation.

Inside two pages were also laid out in conventional insurance form with the theatre insuring double their money back to patrons who did not agree that the picture was one of the most entertaining of the year. Policy was witnessed and signed by McCary.

*"Tell Us What You Did"*

## Phillips Fetes Wives Of Press Conventioneers

Some excellent publicity was secured by Ralph E. Phillips, State Theatre, Sioux Falls, when the press association of South Dakota recently held their annual convention there. While the newspaper men were occupied with afternoon session their wives were guested at a special showing of "The Charge of the Light Brigade." Also through the cooperation of the Minnesota Amusement Company a floor show was brought to the city following the banquet held at leading hotel. Papers carried stories with thanks to Phillips on the cover of association's program. Charlie Winchell, circuit advertising and publicity director, co-operated with Phillips from the home office.

*"Tell Us What You Did"*

JUDGING for the 1936 Quigley Silver Grand Award and the Quigley Bronze Grand Award will take place on April 6th, at the Hotel Astor, New York City. Industry executives representing the distribution, advertising and exhibition branches will vote for the two winners from among the 24 campaigns awarded the 1936 monthly Quigley Silver and Bronze Plaques. Full details of the proceedings and photos will appear in the issue of April 10th. As soon as the selections have been decided, arrangements will be completed for the Hollywood presentation of the Grand Award Plaques. Winners will receive round trip to Hollywood via United Airlines with one week's stay as guests of Motion Picture Herald.



## Friend of Buffalo Bill Helps Sell "The Plainsman"

Scouting around his town, Eddie Forster, Capitol Theatre, Grand Island, Neb., in connection with "The Plainsman," located a local pioneer and past friend of Buffalo Bill. Man was interviewed as to incidents of violence with the Indians, breaking stories in leading papers. Accompanying photo shows foyer display with staff in costume, stunt planted in lobby two weeks ahead.

For his street bally, Eddie used a boy in Indian scout costume to deliver invitations to pioneers who had lived in the community for 50 years or more. Symbolic of the pony express, scout delivered invitations on horseback. Opening night of show was designated as "pioneer night" and these "pioneers" were admitted free.

*"Tell Us What You Did"*

## Creasey's Fake Pennies Accepted by Store as Cash

Harry E. Creasey, Capitol Theatre, Kamloops, B. C., promoted entire page of local mimeographed sheet called "Ye Town Crier" tying in with the Hudson Bay Company Store ad. Pasted in center of sheet was imitation cent with "Pennies From Heaven" imprint on it. Folks were invited to cut the "coin" from the sheet and it would be accepted in any department of the Hudson Bay store as having the value of one cent. Entire bottom of sheet carried theatre and picture plug.

On "Valiant is the Word For Carrie," Harry promoted co-op page with flier across top reading "Everyone should see," underneath were merchants' ads, each carrying the slogan and picture plug.

*"Tell Us What You Did"*

## Sit-Down Striker Found In House by Pollock

Les Pollock, Loew's Rochester, Rochester, N. Y., crashed papers with story and photo of usherette discovering man chained to seat one morning. Chap said he was on an overnight sit-down strike waiting for "The Last of Mrs. Cheyney" to open.

Another stunt used by Les was classified ad contest for "When You're in Love" with guest tickets going to those turning in list of ads in which the first letter of the ads when properly assembled spelled out picture title.

*"Tell Us What You Did"*

## Life Size Cutouts Sell "Black Legion" For Floore

J. C. Floore of the Texas Theatre, San Antonio, Texas, for his recent showing of "Black Legion" started two weeks in advance by placing eight life-size hooded figures in various spots in the mezzanine, foyer and lobby. Each figure carried a small plaque with copy plugging the picture. A special group of hooded cut-out figures were placed around an artificial fire in the dimly lighted foyer, and accompanying copy dramatized the highlights of the story.

Ushers were gowned in "Black Legion" costumes a week in advance and during the run of the feature (see photo). Special set-pieces carrying actual Black Legion headlines clipped from local and out-of-town papers were also prominently displayed. A ballyhoo man broadcasting through a special loud speaker attached to the front of the



Leighton's "Three Smart Girls"



Forester's "Plainsman" Lobby Display



Harris' "Show Boat" Window in England



Floore's "Black Legion" Front

theatre attracted a lot of attention. A special set-piece inscribed with the Black Legion oath was also displayed.

Local radio commentator gave a special fifteen minute broadcast featuring highlights of the picture, and also broadcast the Black Legion oath in its entirety. This caused a great deal of comment.

## Contests Highlight "Smart Girls" Campaign

Highlight of Bert Leighton's "3 Smart Girls" campaign at the Grand Theatre, Lancaster, Pa., was contest planted in the Lancaster New Era in which he offered a cash prize of \$5 to each of the three girls chosen by the judges (City Commissioner and man and woman from local newspaper) as most closely resembling the three girls in the picture. Second contest consisted of tieup with high school whereby Bert presented trophies to the three smartest girls getting highest marks during playdate week (see photo).

Cutout heads of the three girls in the picture were mounted on compo board and planted atop of marquee, papers ran stories with art work and Bert also planted contest in paper offering guest tickets to those correctly answering list of questions pertaining to the picture.

*"Tell Us What You Did"*

## Pennies Turned Over To Salvation Army

In the lobby of the Ritz Theatre, San Bernardino, Cal., Howard Ralston for "Pennies from Heaven" planted a large jar on pedestal filled with water, in bottom of which was little cream pitcher. Patrons were invited to drop pennies through slit in top and if coins went into the pitcher tickets were awarded. Howard reports almost 600 pennies were collected, which in turn were passed over to the Salvation Army. For his marquee sign, a piece of plate glass was used with real pennies stuck on it to spell out title.

On "More Than a Secretary" Howard placed a desk with typewriter in lobby and to those correctly copying letter plugging picture, tickets were awarded.

*"Tell Us What You Did"*

## "Live Once" Parade Staged by Brown

For "You Only Live Once" at the RKO Albee, Providence, R. I., Bill Brown tied up with the Ford dealers to have bannered car parade through streets three days ahead of opening. Broadcast over WEAN was planted using transcription on picture, window cards with "cross crossings carefully—you only live once" were used in police courts, etc., and various merchants cooperated with window displays.

*"Tell Us What You Did"*

## Football Officials Aid On "Show Boat" Date

In connection with the opening of "Show Boat" at the Exchange Kinema, Lincoln, England, Harry B. Harris took a half-page ad in program of local football match and arranged with officials to have all programs numbered. Ten lucky numbers were picked out by the captain of each team and these numbers were paraded on a board around the ground during halves, lucky holders receiving tickets to see the show. Harry also arranged for the team band to play hit tunes from the picture.

Six weeks ahead of opening a 10-foot model show boat (see photo) was planted in window with colored lights playing on it and also lighted from within, and on classified ad section six names were scattered and to those properly identifying themselves, guest tickets were awarded.



# HIGHLIGHTS OF CAMPAIGN CREATED BY WINNERS OF FEBRUARY "FIRSTS"

## Benefiel Ties With Newspaper for Four-Day Covered Wagon Tour on "Plainsman"; Scouts Hold Honor Court on Stage

To settle an argument on the staying qualities of the present generation of he-men in Pampa, Texas, and of course to spotlight attention on the date for "Plainsman," Manager C. F. Benefiel, of the LaNora in that spot, smoked up a pip of a controversy with the editor of the local *Daily News* that eventuated into featured slant of campaign.

First blast in the tie-in was an editorial decrying the lack of pioneers who could live off the country as did the earlier day plainsman. The editor challenged any male to take a covered wagon on a four-day trip and rough it without outside aid. Journey was to be made with the provisions specified to be taken along at the beginning. The challenge was then taken up by Kenneth Blackledge, Benefiel's assistant and co-instigator of the stunt, who replied in an ad and after another barrage of front page counter accusations, set out on the trip which was to cover 95 miles. The only reservation was that the picture and theatre could not be advertised with banners.

In order to keep up interest among local schools and others in the territory to be traveled, a high school junior in the journalism class was taken along to send in daily reports of progress under his own by-line. Stops were made at schools in each town to distribute heralds and visit with the students who had been contacted in advance on the stunt. The paper kept building the stunt which was made more thrilling by progress of the wagon through a series of serious dust storms. Main roads were traveled to bring attention from the many who passed the wagon.

Local stations also informed listeners of the journey and outside publicity included pickups on the bally in leading papers in the territory. The finale of the tie-in was a parade down the main street of Pampa on the return of the "pioneers." Below is pictured Blackledge, the high school lad and the editor of the paper, at the city limits ready to ride into town, the editor at the head of parade to fulfill his part of the bargain. Bally wound up in front of the theatre, the finish broadcast by remote control, and the wagon allowed to remain for further buildup. During the course of the trip, publicity and photos were planted in the lobby for extra attention.

Date coming 10 days ahead of National Scout Week was occasion for tie-in with local patrols. Each of these, some 40 in number, were presented with "Plainsman" patrol flags and arrangements made to hold the February Scout Court of Honor on the stage of the theatre on the second day of the showing. Ceremony was built up with presentation to locally famed plainsman of the Scout Statuette and distribution of flags to each patrol. Scout paraphernalia was displayed on the mezzanine.

## Robertson Ties Two Papers To "Smart Girls" Buildup

Newspaper readers in Athens, Ga., were mystified by a series of type ads asking for three smart girls to work two hours daily for five dollars a day and no questions asked. Copy further read: "Webster defines smart as clever, brilliant, witty and vivacious. If you possess one of these qualifications, apply at the Palace Theatre." Definite time was given.

Both papers, morning and evening, were tied in to the stunt with Manager Allan D. Robertson and kept the gag alive by a series of page one stories. As Athens is a univer-

## Robertson's "Three Smart Girls" Make Co-op Shopping Tour for Wide Publicity; Leatherman Gives Mayor Key to "Allah"

sity town, college students and especially the co-eds were interested with the college paper also bearing down. In all, 63 girls applied. They were given envelopes, of which three contained slips with Robertson's name. Girls holding these were given the jobs, which proved to be a shopping tour of the city. Winners were transported in new bannered Fords and participating merchants cooperating were represented in a co-op page topped by photos of the three girls, who also modelled new styles in fashion show staged by leading woman's store. All this was accompanied by additional photos on society pages, by-line stories by fashion editors who went along with the girls to report their reactions to the spring attire in the stores.

Robertson followed this with hookup with other ideas aimed for the attention of the college students. For a comic bally, he dressed three leading members of the football team in comic female attire, each wearing a card with one word of the title. Boys paraded at a college basketball game during the intermissions. Wires were also addressed to 17 fraternities supposedly from "Bee Bennett" saying that with "Deanna" and "Binnie" the three would be at a local hotel on a certain afternoon and invited the boys over to visit. Same idea was carried out in a hand-written letter to some 200 other students. When the curious phoned the hotel for "Bee Bennett," calls were plugged into room hired for the occasion and the answer, of course, was about "Three Smart Girls" at the Palace.

(Leatherman's campaign on page 68, column 3)



"PLAINSMAN" COVERED WAGON EN ROUTE AND ROBERTSON'S UNIQUE "FESTIVAL" LOBBY ARCH



# SMASH CAMPAIGNS PLUG STAGE SHOWS

## Round Tablers Curtis, Cohn and Wise, Lay Down Heavy Barrage On Unit Bookings

All the big guns are not directed to bring them in on the screen attractions as witness the fancy jobs done in advance to call attention to various stage units by Gene Curtis, Loew's Montreal; Artie Cohn, Queen, Wilmington, Del., and Nathan Wise, at RKO Keiths, Dayton, Ohio. For instance:

In Montreal, Curtis had booked "Ben Marden's Riviera Follies" and as the show had no outstanding name, concentrated on one of the show girls for outside attention as the world's highest paid model. This slant brought considerable newspaper publicity, co-op ads, radio announcements. Among the tie-ins was one with prominent perfume manufacturer in which girl endorsed the featured brands. Five stores handling these products used over 1,000 lines of ad space to publicize the plug and of course to credit the theatre and show.

Personal appearances at the stores' cosmetic departments brought windows, counter displays and frequent mentions on the sponsor's radio programs. Other hookups were made for style tie-ins. Manufacturer of blouses named one of his styles for "Riviera" and imprinted thousands of folders showing girl wearing one of the blouses. To interest store personnel, contest was put on to reward saleswoman the turning in of highest number of sales on this item. Folders were stuffed in all outgoing packages.

The show girl also faced the puck at popular hockey game before 15,000 spectators who were informed of her local connection via the loudspeaker. Photographers also utilized the model for special pictures announcing the hookup on the air and on a newspaper cartoon contest, perfumers donated many prizes.

### Cohn Does It With "N.T.G."

Down in Wilmington, Del., Artie Cohn, at the Queen, broke out with a new flock of attendance records with "N. T. G. and His Broadway Midnight Follies Revue" which opened with a midnight reserved seat premiere that played to standing room. The personal appearance and endorsement tie-ins proved to be effective ammunition for extra space and promoted ads, Cohn selling a page of co-op ads from this angle. All stores selling Max Factor products used endorsements from the featured girls in the show, some of the merchants purchasing blocks of tickets as prizes to give women patrons. Popular cafes put on special the-

*"Tell Us What You Did"*

### SPECIALISTS IN THEATRE ACCOUNTING

Have your books kept by experts—  
weekly or monthly

Low Rates

**ALBERT A. CHATKIN CO.,**

Accountants and Auditors

111 W. Washington St., Chicago, Ill.



*Leatherman Presents Key to Mayor*

atrical night at which the entire unit appeared and department store sponsored a fashion show with five of the girls as models. Store went for this heavily with N. T. G. on hand as master of ceremonies and who put in a lot of plugs for the show at the Queen.

Pontiac cars were promoted to meet the show on arrival and were also on hand to transport the unit to the different stores on the tie-ups. Cooperating merchants added further interest with elaborate window displays. Cohn of course played up the date in his lobby and out front, also calling attention to the show with heralds distributed at factories, in office buildings, house-to-house. Radio hookups were made and another winner was the key-to-the-city stunt arranged by the manager, who had N. T. G. at the City Hall to be greeted by the mayor. Hizzoner had the key framed and forwarded it to the MC. Local papers made quite a to-do about this, coverage being secured in morning and evening sheets.

During all the buildup, tickets were sold in advance for the Sunday midnight premiere where a number of girls acted as ushers, which was carried in the advertising. During the engagement a local search for beauty was carried on and publicized in advance. Five local winners were presented from the stage at the evening shows and given cash prizes.

### Wise Arranges Welcome for Errol

That was quite a welcome Nathan Wise secured for Leon Errol and his unit on the event of the comic's appearance at RKO Keiths, in Dayton, Ohio. Publicity was very heavy, featured by two page one breaks which carried the story of the star's arrival as news events. Unusual for the theatres, says Nathan.

Followups on the date included a number of feature stories about the former Ziegfeld star and much art. There were two caricature layouts showing the comic in some of his well-remembered steps and as the result of radio interview arranged by Wise, photo of the star also broke the radio columns. Nice touch was given the date by a press party thrown by the local dailies to Errol and his unit who were guests of honor.

## Manager Blankets City On Coverage Of "Allah" Date

In ceremonies that have to do with presentation of the key to the city, the Mayor usually does the honors. But to do it differently on his date for "Garden of Allah" at the Campus, Norman, Okla., Manager H. Arthur Leatherman presented the key to the "Garden" to Hizzoner in the lobby on the opening night. That was one of the final stunts put on by the theatremen who started his campaign on the picture some three weeks ahead. Accompanying photo shows the manager to left of the Mayor.

Opening of the drive was accompanied by a series of one column teaser ads interspersed with publicity and built up gradually with large space as the engagement neared. Some of the other ad ideas included copy of wire from Charles Boyer, which was reproduced in a two-column shot and also to be noted was a series of personals on the classified page from "Helen" to "Henry." In these the girl invited the boy to Africa to the Garden of Allah and otherwise describing the beauties of that famed spot. Cross-fire kept up for a number of days until finally "Henry" suggested the girl stay in Norman as the romantic "Garden" would be shown in the picture, coming to the Campus.

### Campaign Directed at College

Norman is also a college town and an additional campaign was carried in the university daily. To interest the co-eds and others clothes-conscious, Leatherman secured some of the gowns worn by Dietrich in the picture and with these put on a fashion show at popular shop. At the conclusion of the show, Arthur loaned the individual models to other stores for window displays, thus securing wide distribution from this angle.

Other featured stunts took the form of sand supposedly from the "Garden" and distributed in small imprinted envelopes by costumed boys, who also on horses further plugged the date. Parade of bannered Fords commanded attention. Leatherman secured a number of wires from the studios for lobby showing and promoted an art contest at the university for the best poster.

### Theatre Literature Diversified

Many different pieces of literature were used such as college mid-year exam schedules with theatre ad below, imprinted match packages, napkins, shopping bags, caps of paper cups for delivery of coffee, etc. Printed slips were placed in pockets of clothing at cleaners, shirt boards used by laundries and bookmarks at libraries. Windshield parking tags, bannered busses, taxi covers, were other slants.

Many displays were promoted with colored stills and permission obtained to stencil sidewalks. All of the activity gave the picture a flying start and to keep up interest after the opening, Leatherman distributed a lot of phony summons requiring those who had not appeared at the theatre on the opening day to be on hand during the engagement.



## Perlberg Reports Miami Paramount Theatre Activities

As is to be expected, the theatremen in Miami and Miami Beach have been turning loose a lot of showmanship for the edification of the winter visitors, much of which has been published here and now comes a report on what the boys are doing in "Jack" Frost's Paramount Theatres district in that sector, the news forwarded by publicity head Jonas Perlberg. There was quite a campaign put on for the reserved seat engagement of "Good Earth" at the Paramount with Manager Bob Swanson and photo below illustrates perambulating giant book guided about by Chinese girl in costume. Bally was parked on prominent corners in Miami and the beach.

For personal appearance of Sally Rand and her show at the same house, the gal who started all the fan dancing was effectively engineered into the public prints by being invited to speak before the local ad club. Sally was also taken on a shopping tour and was seen in quarter and half-page ads saying nice things about new models of autos, Florida grapefruit, etc. Ads of course carried mention of theatre and date. Perlberg also maneuvered to have Sally start a Roller Derby and officiate at the opening of the Ford factory exhibit for further publicity.

Jonas also details the successful "Name the Star" contest put over by Manager Al Weiss in the Miami *Herald* in conjunction with the Zukor Jubilee. Paper ran the stunt over a period of five weeks, each week publishing a layout of scene stills taken from old Paramount pictures of the silent days. Entrants were invited to name the stars and pictures. With the answers, a 50-word letter was required on "What Old Hit of Silent Days I Would Like to Have Paramount Remake."

With Perlberg's cooperation, Weiss put over a honey of a men's cooking and recipe contest with the same paper on "History Is Made at Night." Paper ran six-column layouts showing Leo Carrillo cooking in the picture as the tiein and local utilities company was also promoted for quarter-page ads. Theatre and date were plugged prominently in the hookin and Jonas reports over 2,000 replies from males who competed for the cash and guest ticket prizes.



Miami Giant Book Display for "Good Earth"

## Battleship Cutout "Fleet" Front Created By Rangoon Theatreman



Reaching across the entire building, the front at the Royal Cinema, Rangoon, India, on "Follow the Fleet" was reported to have done quite a job of traffic-stopping. The display was in the form of a giant cutout battleship complete even to masts, guns and smokestacks. Dancing figures of Astaire and Rogers can be seen in bow and stern. Flash was created by Manager D. N. Daruwalla with the assistance of the RKO Radio Calcutta office.

Smart campaign for the opening of the new Sheridan, Miami Beach, is credited by Perlberg to Manager Gus Grist. Gus made quite a flash in the local dailies which featured shot of girls from one of the stage shows acting as carpenters at the new house.

At the Rex, in Miami, another Paramount unit, Manager J. Howell Luther tied in with local safety drive on "Green Light." Included in the campaign were "careful" signs posted along the highways and announcements on the loud speaker of city's safety auto as it traversed the downtown streets.

*"Tell Us What You Did"*

### Scented Cards Distributed For "Garden of Allah"

Cosmetics, books, wearing apparel and autos were among the commercial tieins secured for "Garden of Allah" at the Regent, Sydney, by Robert White, publicity chief under the direction of Cecil Marks, United Artists manager for Australasia. Cosmetics provided scented calendar cards for distribution to all women patrons and bookmarks were also procured from libraries.

Leading department store featured window of sunhelmets, jodhpurs and ladies' sportswear and other items together with photographs showing Deitrich wearing similar apparel in the picture. Included in breaks was three-page story in the automobile newspaper, covering the Fords used by the production company while on location in the Arizona desert.

### Novel Electrical Display Used for "Green Light"

An electrical display was arranged by Robert Elder, one of manager Charlie Mensing's electricians at the Empress Theatre, Owensboro, Ky., for "Green Light" rigged up atop marquee, round and round in circles where it rocketed to top of building into a bright green lighted star and sparked.

At night, nothing could be seen of the arrangement except the line of red light circling round tip. It reached the top and burst into a green light which appeared for a moment, went out and then started over again.

*"Tell Us What You Did"*

### Excuse It, Please

In the list of Honorable Mention winners, issue of Mar. 20th, F. G. Nutting, Paramount, Grand Forks, N. D., was identified as the manager of the State, Austin, Texas, and the name of Al Reynolds, skipper of the Texas house, voted an Honorable for his campaign on "You Only Live Once," inadvertently omitted.

**WHY NOT USE THE BEST  
SPECIAL TRAILERS?**

*It Costs No More!*

WHEN YOU WANT A TRAILER JOB  
DONE RIGHT, WITH PEP AND PUNCH

Send it to  
**FILMACK TRAILER CO.**

843 So. Wabash Ave. • CHICAGO • Harrison 9393-9394



# RKO KEITH BOSTON THEATRES ADS

Newspaper advertisements displaying the talents of Carlos M. Vannicola, RKO Boston Theatres artist, illustrated on this page, make up the layout which continues the current Round Table series of circuit and individual theatre advertising department efforts in this direction. To be noted is the handling of the stage attractions at the Boston Theatre and the effective utilization of star cuts in the advertisements of the feature attractions at the Memorial.

**REVIEW TONITE AT 10**  
**"GREAT GUY"**  
 plus last showing at 8:30 P. M. of  
**DEAN JAGGER** - "THREE SMART GIRLS"  
 The Incomparable Jimmy  
**CAGNEY**  
 In The Greatest Role Of  
 His Sensational Career!



**KEITH MEMORIAL**

**HELD OVER!**  
 Crowded houses sat  
 enthralled and then  
 went out and told  
 their friends...  
 Maxwell Anderson's two-season stage  
 success is the finest picture of the year!

**Winter set**  
 with  
**BURGESS MEREDITH**  
 and  
**MARGO CIANNELLI**  
 The stars who created the stir-  
 ring roles that made the stage  
 play great!

**Special!** Starting Today  
**FIRST TIME IN COLOR**  
**DIONNE QUINTUPLETS**  
 in a new color picture  
**KEITH MEMORIAL**  
 IN OUR LOUNGE ALL HIM AND

**We're sorry!**  
**EDWARD ARNOLD**  
**"DIAMOND JIM"**  
 because—  
 Thousands  
 demand that we hold—  
**FRED ASTAIRE ROGERS**  
 in **"TOP HAT"**  
**AND LAST WEEK!**  
 added attraction  
**MARCH OF TIME**  
**KEITH MEMORIAL**  
 NO PREVIEW INFORMATION REQUIRED

**CHARLES LAUGHTON**  
 in his latest triumph  
**Rembrandt**  
 with  
**GERTRUDE LAWRENCE** • **ELSA LANCHESTER**  
 An ALEXANDER KORDA Production  
 Now in its  
**SECOND WEEK**  
 LAST WEEK  
 IN OUR LOUNGE  
**MOGUL**  
**THE WIZARD**  
**KEITH MEMORIAL**

**55th Anniversary**  
**STARTING THURSDAY**  
**KEITH MEMORIAL** FIRST OF OUR  
**BIG HITS!** THE NEW **RKO BOSTON**  
**GEORGE WHITE'S SCANDALS**  
 STARRING  
**HELEN MORGAN**  
**MADEIRA**  
**POWELL and CARROLL**  
**Irving Berlin's**  
**ON THE AVENUE**  
**ALICE FAYE** - The RITZ Brothers and **GEORGE BARBER**  
 WATCH FOR THESE COMING CELEBRATION HITS!  
 ON THE SCREEN  
**"MICHAEL STROGOFF"**  
 with the blazing new star, **ANTON WALLBROOK**  
**"THE WOMAN I LOVE"**  
 Paul Mori—Milton Hopton  
**"TOAST OF NEW YORK"**  
 Edward Arnold—Frances Farmer  
**"LOVE IS NEWS"**  
 Fred Astaire—Ginger Rogers Loretta Young—Tyronne Power  
 ON THE STAGE  
**3 RITZ BROTHERS**  
 Comedy Stars of "One in a Million"  
**BUCK AND BUBBLES**  
 Dancing Stars of "Porgy and Bess"  
**INA RAY HUTTON** CAB CALLOWAY  
 and her Melodians and his Cotton Club Revue  
**"WORLD'S FAIREST ON PARADE"**  
 Clark Robinson's Musical Smash!  
 NO ATTRACTION TOO GREAT FOR THE RKO KEITH THEATRES IN BOSTON

**TODAY ON THE STAGE**  
 The Most Dazzling  
 Event of the New Theatre Season!  
 Latest and Greatest of All  
 Folies Bergeres Shows  
**ALL NEW AND DARINGLY BEAUTIFUL**  
**FOLIE Parisienne**  
 60—GORGEOUS PARIS MANNEQUINS—60  
 100—CONTINENTAL ENTERTAINERS—100  
 24—GLORIOUS SCENES—24  
 Screen By  
**JEAN LESEVUE**  
 of "Folies Bergeres" Theatre Paris  
 Staged By  
**WILSON BATHIE** ROMANOV  
 of "Folies Bergeres" Theatre Paris  
 Screened By  
**LAVINIA & PELLEGRINI**  
 and DESAYES  
 Costumed By  
**MAX WELDT**, Paris  
 It thrilled New York and Paris with  
 its daring... It will create all Boston  
 with its sparkling French flavor, and  
 is recommended as adult entertainment  
**Note!** Leading Euro-  
 pean acts are  
 presented for  
 the first time in any  
 American Theatre!  
 A merry mad musical  
**GENE RAYMOND**  
**WALKING**  
**ON AIR**  
 with  
**ANN SOTHERN**  
**The New RKO BOSTON** 35c L.P. M.  
 NEWLY RENOVATED AND REDECORATED

**STARTS TODAY** **The New RKO BOSTON**  
**The Greatest Group of Stars**  
**EVER ON ONE STAGE!**  
**THE RITZ BROS**  
 THOSE HERRY MACCAPS  
 of Crazy, Comical Entertainment!  
**IN PERSON!**  
 IN A NEW STAR-STUDDED REVUE THAT  
 HITS A NEW HILARITY HIGH  
**INA RAY HUTTON**  
 WITH HER GIRL ENTERTAINERS  
 THOSE SENSATIONAL SEPIA COMICS  
**BUCK & BUBBLES**

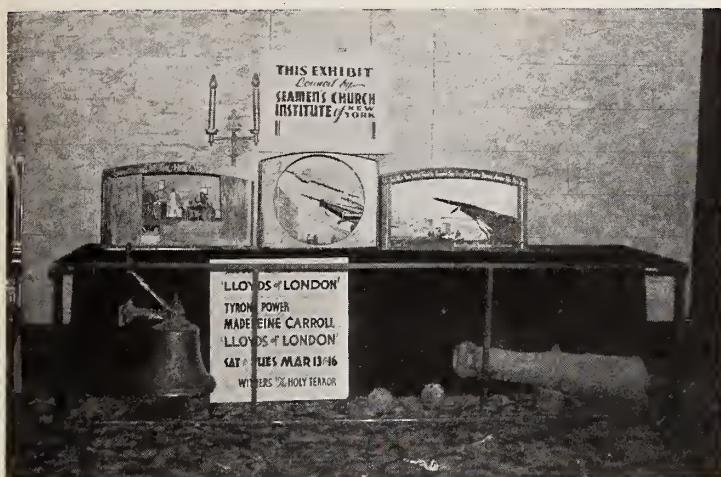
**Preview tonite at 10**  
**"THE GRAY DESPERADO"**  
 PLUS LAST SHOWING AT 8:30 P. M. OF  
**"RAMONA"**  
 Ending  
 Today  
**Viva Love!**  
 A glorious romance with glorious music... packed  
 with excitement, thrills and heart-ticking drama!  
**Nino Martini**  
**THE GRAY DESPERADO**  
**TEO CARRILLO**  
 AN production  
**KEITH MEMORIAL**

**A SOCK IN THE EYE!**  
**Preview tonite at 10**  
**"LOVE BEFORE BREAKFAST"**  
 Plus last showing at  
 8:30 P. M. of  
**"FOLLOW THE FLEET"**  
 Regular Engagement  
 Starts Tomorrow!  
 He Hit Her in The Eye While  
 Fighting Fox Love!  
**Carole LOMBARD**  
**LOVE BEFORE BREAKFAST**  
**KEITH MEMORIAL**

**KEITH MEMORIAL**  
**Preview tonight at 10**  
**"STOWAWAY"**  
 plus  
**"REMBRANDT"**  
**CHARLES LAUGHTON**  
 with  
**SHIRLEY TEMPLE**  
 She talks and sings Chinese... and  
 sings Gordon and Revel's  
 latest song hits...  
**"STOWAWAY"**  
**ROBERT YOUNG** • **ALICE FAYE**  
**ARTHUR HICKS** • **LOUISE HILLIETH** • **HUP WELLS**  
 Coming Soon! Preview for Shopping



# VARIED DISPLAYS FROM THE FIELD



**HISTORICAL DISPLAY.** Exhibition arranged by Manager Louis Fishkin, Commodore, Brooklyn, N. Y., on "Lloyds of London" featured exhibit of historical nautical displays borrowed from the Seamen's Church Institute of New York.



**PRODUCTION DISPLAY.** For date on "Plainsman" at the Great Lakes, Buffalo, N. Y., Charlie Taylor arranged lobby set-piece with production stills and other information on the backgrounds of the picture's locale.



**SMART SETPIECE.** Highly effective stopper on "History Is Made at Night" was the 22-foot long setpiece in color created by Manager Arthur W. Baker, Circle, Indianapolis. Baker got the good idea from the United Artists pressbook.



**ABOUT THE PILGRIMS.** Graphic information on the Pilgrims and how they lived was utilized in the effective manner illustrated on "Maid of Salem" at the Fox, St. Louis. Spacious foyer allows for such giant setpieces, says Homer Harmon.



**TREE FRONT.** Eye-catching forest effect for front on "God's Country and the Woman" at the Murphy, Wilmington, Ohio, was conceived and executed by Manager William Nasses. Bark slabs and other woodsy touches were used artistically.



**STREET CAR BALLY.** Promotion of safety drive was part of Al Reynolds' campaign on "Live Once" at the State, Austin, Tex. Al dug up special bannered street car three days ahead to cover the main lines during peak hours.



# personalities

## JACK KAPLAN

formerly of Chicago, is now managing the Dyckman Theatre, New York City.



## VAUGHAN MANN

has been appointed house manager of the new Brookside, Kansas City, Mo.



## GEORGE NEALANS

is now associated with the Birmingham General Outdoor Advertising Co., Birmingham, Ala. George was formerly at the Alabama Theatre there.



## MAURICE SIDAM

has been named manager of the Holyoke, Holyoke, Mass.



## ROBERT L. GARDNER

is now managing the Rex Theatre, Sumter, S. C.



## HARRY KRIEGSMAN

formerly at the Wilson in Brooklyn, N. Y., is now managing the Oasis there.



## REDDY WOLD

is now managing the Franklin Theatre, Springfield, Mass.



## C. E. DAVIS

operating the Perry at New Lexington, the Majestic at Corning and the New at New Straitsville, Ohio, has taken over the New Linda, at Shawnee, Ohio.



## BUD BURTON

is now managing the Center Theatre, Denver, Colo.



## ELMORE H. RHINES

of the Mayfair Theatre, Bridgton, Maine, visited club headquarters with his dad recently.



## BILL LAKEMON

manager of the Princess Theatre, Russellville, Ala., has been appointed postmaster at Haleyville, Ala., his home town, and is dividing his time between there and the theatre.



## HARRY KNOBLAUGH

formerly of Philadelphia and more recently of Nyack, N. Y., is now managing Skouras' Victoria Theatre in Ossining, N. Y., replacing CHARLES CARROLL, resigned.



## CHARLES ROWLAND

has replaced FERRIS MILLS as manager of the Dickinson at Olathe, Kansas. Rowland was at the Dickinson, Herington, Kan., where he is succeeded by JOHN KRIEGER, formerly assistant manager of the Dickinson at Manhattan, Kan.



## PAUL MORRIS

former manager of Keith's Theatre, Fairhaven, Mass., has been appointed district manager for the Crown Theatre Circuit there.



## DAVE COCKRILL

owner of the Denham, Denver, Colo., has taken over the Plaza from PAUL HOPPEN.



*Pictured above are the bowling representatives of the Majestic Theatre, Mansfield, Ohio, who recently won the championship of the Warner Club League. The members of the club are, front row, left to right, Wayne Williams, manager of the Majestic, Chuck Spetka and Ace Esbenshade. Back row, left to right, Frank McIncrow, Wendall Oswant and Guy Tinkey.*

## DAVE DUGAN

is now identified with the Grand Central Theatre, New York City.



## DON DUNGAN

formerly at La Junta, Col. has taken over the city manager's job vacated by CLARENCE GELDER, at Delta, Colo. and LOU WILLIAMS from the Mayan in Denver succeeds DUNGAN.



## ROY NOTHEIS

has been promoted to manage the Mayan in Denver, Colo., leaving the Webber in in the same spot.

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....  
(PRINT)

Position .....

Theatre .....

Circuit .....

Address .....

City .....

State .....

*Absolutely No Dues or Fees!*

## GENE BRASSIL

has been appointed manager of the Empress in Danbury, Conn.



## STAN BROWN

is now managing the West Coast in Long Beach, Cal.



## TEDDY RODIS

formerly assistant at the De Luxe, New York City, is now at the Grand, Astoria, L. I., in the same capacity.



## BOB PARKER

has been appointed city manager in charge of the two Dickinson, Lawrence, Kan., houses. LESLIE PURDUM has been promoted from assistant at the Manhattan, Kan., house to the Dickinson at Olathe.



## LONNIE DAVIS, JR.

is now managing the Dixie Theatre at Swainsboro, Ga.



## C. G. DOTY

has resigned as city manager in Santa Fe, N. M., for Gibraltar Enterprises Theatres and has gone to Lincoln, Neb., where he will do publicity for J. H. Cooper Enterprises.



## MAURICE SIDMAN

has been named manager of the Holyoke, Holyoke, Mass.



## JOHN TAYLOR

manager of the Orpheum and Studio Theatres, Denver, was transferred to Sheridan, Wyo., where he will be city manager for Fox Intermountain, succeeding WILLIAM FOWERS, who goes to Sterling, Colo., to be city manager.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

## AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Born to Fight.....	Frankie Darro-Jack La Rue.....	Nov. 31	31	31	
Devil Diamond, The.....	Kane Richmond-June Gale.....	Jan. 15, '37	15	37	
Galloping Dynamite.....	Kermit Maynard-Arlene Allen.....	Dec. 30	30	30	
Headline Crasher.....	Frankie Darro-Kane Richmond.....	Dec. 25	25	25	
Phantom Patrol.....	Kermit Maynard-Joan Barclay.....	Oct. 30	30	30	
Racing Blood.....	Frankie Darro-Kane Richmond.....	Nov. 15	15	15	
Valley of Terror.....	Kermit Maynard-Harley Wood.....	Jan. 20, '37	20	37	
Wildcat Trooper.....	Kermit Maynard-H. Bosworth.....	Oct. 18	18	18	
Wild Horse Roundup.....	Kermit Maynard-Dickie Jones.....	Nov. 20	20	20	
With Love and Kisses.....	Pinky Tomlin-Toby Wing.....	Dec. 20	20	20	

### Coming

Sing While You're Able.....	Pinky Tomlin.....	Mar. 20, '37	20	37	
Tough to Handle.....	Frankie Darro-Kane Richmond.....	Mar. 24, '37	24	37	

## BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Phantom of Sante Fe, The.....	Nina Quartaro-Norman Kerry.....	Jan. 1, '37	1	37	
(all color)					
Tundra (G).....	Del Cambre.....	Sept. 15	15	78	Aug. 29

### Coming

White Glove, The.....		May 1, '37	1	37	
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## CELEBRITY

### Coming

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
For Love of You.....	F. Foresta-Riscoe and Wayne.....		60		
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....		62		

## CHESTERFIELD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Below the Deadline.....	Cecilia Parker-Russell Hopton.....	June 1	1	64	
House of Secrets.....	Leslie Fenton-Muriel Evans.....	Oct. 28	28	67	
(See "In the Cutting Room," Nov. 7.)					
Lady Luck.....	Patricia Farr-Wm. Bakewell.....	July 8	8	66	
Missing Girls (G).....	Roger Pryor-Sydney Blackmer.....	Sept. 10	10	68	Oct. 10
Red Lights Ahead.....	Andy Clyde-Lucille Gleason.....	Dec. 29	29		

### Coming

Light Fingered Ladies.....					
Policewoman.....					

## COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Adventure in Manhattan (G).....	Jean Arthur-Joel McCrea.....	Oct. 8	8	73	Oct. 31
Alibi for Murder (G).....	M. Churchill-Wm. Gargan.....	Sept. 23	23	60	Oct. 24
And So They Were Married (G).....	Mary Astor-Melvyn Douglas.....	May 10	10	75	Apr. 18
Avenge! Waters.....	Ken Maynard-Beth Marlon.....	8	8	58	
Beloved Vagabond, The (G).....	Maurice Chevalier.....	Dec. 14	14	80	Sept. 28
Blackmailer.....	William Gargan-Florence Rice.....	July 19	19	68	
(See "In the Cutting Room," Mar. 28.)					
Code of the Range.....	Charles Starrett-Mary Blake.....	Oct. 9	9	55	
Come Closer, Folks.....	James Dunn-Marian Marsh.....	Nov. 7	7	81	
Counterfeit.....	Chester Morris-Margot Grahame.....	June 12	12	74	
(See "Queer Money," "In the Cutting Room," May 2.)					
Counterfeit Lady (G).....	Ralph Bellamy-Joan Perry.....	Dec. 31	31	60	Jan. 23, '37
Cowboy Star, The.....	Charles Starrett-Iris Shunn.....	Nov. 20	20	58	
(See "In the Cutting Room," Oct. 10.)					
Craig's Wife (G).....	John Boles-Rosalind Russell.....	Oct. 1	1	75	Sept. 19
Devil's Playground (A).....	Dolores Del Rio-Richard Dix.....	Jan. 24, '37	24	74	Feb. 27, '37
Devil Squadron (G).....	Richard Dix-Karen Morley.....	1	1	80	May 18
Dodge City Trail.....	Chas. Starrett-Marian Weldon.....	5, '37	5	72	
End of the Trail (G).....	Jack Holt-Louise Henry.....	18	18	72	Nov. 21
Final Hour, The.....	M. Churchill-Ralph Bellamy.....	June 30	30	58	
Find the Witness (G).....	Rosalind Keith-Chas. Quigley.....	8, '37	8	57	Mar. 8, '37
Fugitive Sheriff, The (G).....	Ken Maynard-Beth Marlon.....	1	1	58	Oct. 24
Killer at Large (G).....	Mary Brian-Russell Hardie.....	Oct. 1	1	58	Nov. 7
King Steps Out, The (G).....	Grace Moore-Franchot Tone.....	May 28	28	88	May 23
(Exploitation: July 25, p. 81.)					
Lady from Nowhere.....	Mary Astor-Charles Quigley.....	Nov. 21	21	80	
Law of the Ranger.....	Bob Allen.....	Feb. 28, '37	28	57	
Legion of Terror (G).....	Marguerite Churchill-B. Cabot.....	Nov. 1	1	60	Nov. 7
Let's Get Married.....	Ralph Bellamy-Ida Lupino.....	Mar. 25, '37	25	37	
(See "Weather or No," "In the Cutting Room," Jan. 18, '37.)					
Man Who Lived Twice, The (G).....	Isabel Jewell-Ralph Bellamy.....	Sept. 25	25	73	Oct. 24
Meet Nero Wolfe (G).....	Edward Arnold-Lionel Stander.....	Aug. 1	1	72	July 25
(Exploitation: Oct. 5, p. 81.)					
Mine With the Iron Door, The (G).....	Richard Arlen-Cecilia Parker.....	May 8	8	88	Apr. 25

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
More Than a Secretary (G).....	Jean Arthur-George Brent.....	Dec. 24	24	77	Dec. 28
North of Nome (G).....	Jack Holt-Evelyn Venable.....	Nov. 14	14	63	Oct. 81
Parole Racket.....	Paul Kelly-Rosalind Keith.....	Mar. 4, '37	4	37	
(See "Freedom for Sale," "In the Cutting Room," Jan. 18, '37.)					
Pennies from Heaven (G).....	Bing Crosby-Madge Evans.....	Nov. 25	25	83	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 8, '37 p. 72; Mar. 27, '37, pp. 81, 82.)					
Racketeers in Exile.....	George Bancroft-Evelyn Venable.....	Mar. 30, '37	30	37	
Ranger Courage.....	Bob Allen-Martha Tibbette.....	Oct. 30	30	58	
Rio Grande Ranger.....	Bob Allen-Iris Meredith.....	Dec. 11	11	54	
(See "In the Cutting Room," Nov. 7.)					
Secret Patrol (G).....	Charles Starrett-Finle Barton.....	May 20	20	60	Aug. 22
Shakedown (G).....	Lew Ayres-Joan Perry.....	July 17	17	57	Sept. 12
Stampede.....	Charles Starrett-Finle Barton.....	June 8	8	56	
Theodora Goes Wild (G).....	Irene Dunne-Melvyn Douglas.....	Nov. 12	12	95	Nov. 14
(Exploitation: Jan. 23, '37, p. 81.)					
They Met in a Taxi (G).....	Chester Morris-Fay Wray.....	Sept. 1	1	70	Aug. 8
Trapped.....	Charles Starrett-Peggy Stratford.....	Mar. 5, '37	5	37	
Troubled by Television (G).....	Lyle Talbot-Mary Astor.....	June 15	15	65	Aug. 8
Trouble in Morocco (G).....	Jack Holt-Mae Clarke.....	Mar. 22, '37	22	37	62. Mar. 20, '37
Tugboat Princess.....	Walter C. Kelly-Edith Fellows.....	Oct. 13	13	69	
Two Fluted Gentlemen.....	James Dunn-June Clayworth.....	Aug. 15	15	63	
(See "The Fighter," "In the Cutting Room," July 4.)					
Unknown Ranger, The.....	Robert Allen-Martha Tibbette.....	Sept. 15	15	58	
Westbound Mail.....	Chas. Starrett-Rosalind Keith.....	Jan. 22, '37	22	37	54
When You're in Love (G).....	Grace Moore-Cary Grant.....	Feb. 27, '37	27	37	104. Feb. 20, '37
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17, '37	17	37	68. Feb. 13, '37
Women of Glamour (G).....	Melvyn Douglas-Virginia Bruce.....	Jan. 28, '37	28	37	72. Mar. 20, '37
(Exploitation: Feb. 27, '37, p. 81.)					

### Coming

Blazing Glory.....	Jack Holt-Grace Bradley.....				
Devil is Driving, The.....	Richard Dix-Joan Perry.....				
(See "In the Cutting Room," Feb. 27, '37.)					
Ghost Ranger, The.....	Bob Allen-Louise Small.....				
Honeymoon Pilot.....	Rosalind Keith-Chas. Quigley.....	Apr. 30, '37	30	37	
(See "In the Cutting Room," Mar. 27, '37.)					
I Promise to Pay (G).....	Leo Carrillo-Chester Morris.....	Apr. 21, '37	21	37	65. Feb. 27, '37
League of Frightened Men.....	Walter Connolly-Irene Hervey.....				
(See "In the Cutting Room," Mar. 20, '37.)					
Lost Horizon (A).....	Donald Coleman-Jane Wyatt.....			130. Feb. 27, '37	
(Exploitation: Sept. 5, p. 75; Mar. 6, '37, p. 89.)					
Motor Madness.....	Rosalind Keith-Alton Brook.....	Apr. 5, '37	5	37	
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)					
Once a Hero.....	Richard Dix-Fay Wray.....				
Right Guy.....	Paul Kelly-Jacqueline Wells.....				
Shooting Showdown.....	Chas. Starrett-Barbara Weeks.....				
Sound of Your Voice.....	Grace Moore.....				
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	Apr. 15, '37	15	37	
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)					
Thunder in the City (G).....	Edw. G. Robinson-Lull Deste.....	Apr. 25, '37	25	37	76. Feb. 13, '37
(See "In the Cutting Room," Feb. 20, '37.)					
Two Gun Law.....	Chas. Starrett-Peggy Stratford.....	Apr. 7, '37	7	37	
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....				
With Best Regards.....	Claire Trevor-Ralph Bellamy.....				

## CRESCENT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Battle of Greed (G).....	Tom Keene-Gwynne Shipman.....	Jan. 18, '37	18	37	60. Jan. 9, '37
Glory Trail, The (G).....	Tom Keene-Joan Barclay.....	Sept. 15	15	85	July 18
Old Louisiana (G).....	Tom Keene-Rita Cansino.....	Mar. 1, '37	1	37	60. Mar. 20, '37
Rebellion (G).....	Tom Keene-Rita Cansino.....	Oct. 27	27	80	Oct. 17

### Coming

Common Ground.....	Tom Keene.....	May 12, '37	12	37	
Drums of Destiny.....	Tom Keene.....	June 12, '37	12	37	
South of Sonora.....	Tom Keene.....	Apr. 12, '37	12	37	
Star of Empire.....	Tom Keene.....	July 6, '37	6	37	

## DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Be Good Unto Death.....	Lael Devenyi.....	Sept. 10	10	80	
Blue Danube Romance.....	Zita Perczelli.....	Jan. 20, '37	20	37	85
Car of Dreams.....	Terza Perczelli.....	Oct. 1	1	80	
Don't Cry Mother.....	Eva Rutkay.....	Aug. 25	25	78	
Dreams of Love (English Titles).....	Frank Taray.....	Jan. 3, '37	3	37	103
Friendly Expressen.....	Radey-Szeke.....	Nov. 1	1	65	
Hungarian Village.....	Travelogue.....	Dec. 25	25	20	
(English titles)					
Little Pastry Shop.....	Kabos-Perczelli.....	May 15	15	54	



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Man Under the Bridge.....	Csontos-Lazar	Nov. 15	15	82	
March Tales .....	Tucay-Kabos	July 15	15	88	
New Landlord, The.....	Csontos-Egry	Aug. 20	20	98	
Salary \$200 Monthly.....	Javor-Fulop	Dec. 31	31	82	
Sister Mary .....	Szorenyi-Sved	Mar. 28	28	37	91
Son of the Steppes.....	Kiss-Komcar	Dec. 25	25	85	
Sweet Stepmother .....	Marla Tasnadi	Sept. 15	15	90	
(English titles)					
This Villa for Sale.....	Verebes-Csikos	June 15	15	80	
Three Spinsters .....	Emille Markus-Rajnay	Dec. 1	1	84	

## Coming

Man of Gold.....	Maria Egri-F. Kiss	Apr. 12	12	37	92
Seetebman In Hungary.....	Rado-Orosi	Apr. 12	12	37	95
Storm on the Pusta.....	Kies-Komcar	Apr. 5	5	37	78

## DuWORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crimson Circle .....	Nonh Beery	Jan. 1	1	37	
Kilou, The Killer.....	Technicolor	Oct. 1	1	60	June 1, '35
Mysteries of Notre Dame.....		Oct. 1	1	58	
Nobody's Boy .....	Robert Lynen	Sept. 15	15	81	
Opera of Paris.....	Georges Thill	Oct. 1	1	50	

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Bullets or Ballots (G) 981.....	Edw. G. Robinson-Jean Blondell	June 8	8	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)					
Captain's Kid, The (G) 167.....	Guy Kibbes-Sybil Jason	Nov. 14	14	72	Sept. 10
Case of the Black Cat (G) 170.....	Ricardo Cortez-June Travis	Oct. 31	31	68	Oct. 8
(Exploitation: Dec. 5, p. 79.)					
Case of the Velvet Claws, The (G) 965.....	Warren William-Claire Dedd	Aug. 15	15	63	May 23
China Clipper (G) 960.....	Pat O'Brien-Beverly Roberts	Aug. 22	22	88 1/2	Aug. 13
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6, '37, p. 88.)					
Down the Stretch (G) 177.....	Patricia Ellis-Anita Louise	Sept. 19	19	68	July 10
Earthworm Tractors (G) 962.....	Joe E. Brown-June Travis	July 18	18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)					
Gold Diggers of 1937 (G) 151.....	Dick Powell-John Blondell	Dec. 26	26	101	Dec. 12
(Exploitation: Jan. 2, '37, p. 100; Jan. 9, '37, p. 71; Feb. 13, '37, p. 88; Mar. 6, '37, p. 90.)					
Golden Arrow, The (G) 959.....	Bette Davis-George Brent	May 23	23	68	May 8
(Exploitation: May 16, p. 85; July 4, p. 72.)					
Green Light (G) 154.....	Errol Flynn-Anita Louise	Feb. 20	20	37	*85 Jan. 9, '37
(Exploitation: Mar. 27, '37, pp. 78, 81.)					
Guns of the Pecos 960.....	Dick Foran-Anne Nagel	Jan. 2	2	37	56
Hearts Divided (G) 955.....	Marion Davies-Dick Powell	June 20	20	70	June 13
Here Comes Carter (G) 189.....	Ross Alexander-Anne Nagel	Oct. 24	24	60	Dec. 12
Her Husband's Secretary (A)					
173.....	Jean Muir-Warren Hull	Mar. 20	20	37	*60 Mar. 8, '37
Law In Her Hands, The (G) 973.....	Margaret Lindsay-Warren Hull	May 18	18	58	Apr. 10
Love Begins at Twenty (G)					
975.....	Warren Hull-Patricia Ellis	Aug. 22	22	58	May 20
Men In Exile 174.....	Richard Purcell-June Travis	Apr. 3	3	37	
(See "In the Cutting Room," Nov. 21.)					
Murder by an Aristocrat (G) 974.....	Marguerite Churchill-L. Talbot	June 13	13	60	Apr. 4
Once a Doctor (G) 171.....	Donald Woods-Jean Muir	Jan. 23	23	37	65 Mar. 8, '37
Penrod and Sam (G) 172.....	Billy Mauch-Henry Watson	Feb. 28	28	37	*65 Jan. 18, '37
Sing Me a Love Song (G) 180.....	James Melton-Patricia Ellis	Jan. 9	9	37	79 Oct. 17
(Exploitation: Dec. 26, p. 70.)					
Stage Struck (G) 155.....	Jean Blondell-Dick Powell	Sept. 12	12	91	Aug. 10
(Exploitation: Sept. 5, p. 79.)					
Stolen Holiday (G) 157.....	Kay Francis-Inn Hunter	Feb. 8	8	37	80 Dec. 26
Three Men on a Horse (G) 151.....	Frank McHugh-John Blondell	Nov. 21	21	85	Dos. 8
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2, '37, p. 108; Jan. 9, '37, p. 71; Mar. 13, '37, p. 80.)					
Trailin' West 979.....	Dick Foran-Paula Stone	Sept. 5	5	58	
(See "On Secret Service," "In the Cutting Room," May 18.)					
Two Against the World (G) 977.....	H. Bogart-Beverly Roberts	July 11	11	57	May 23
(Exploitation: Aug. 1, p. 90.)					
White Angel, The (G) 951.....	Kay Francis-Inn Hunter	July 4	4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9, '37, p. 64.)					

## Coming

Cherokee Strip, The.....	Dick Foran-Jane Bryan	May 15	15	37	
Draggerman Courage (G) 188.....	Jean Muir-Barton MacLane	May 15	15	37	*60 Aug. 29
Gentleman from Kimberley, The.....	Warner Baxter-Anita Louise	Apr. 10	10	37	*95 Mar. 8, '37
Marked Woman (A) 156.....	Bette Davis-H. Bogart	Apr. 24	24	37	
Mountain Justice 161.....	Josephine Hutchinson-G. Brent	Apr. 24	24	37	
(See "In the Cutting Room," Oct. 31.)					
Prince and the Pauper, The 112.....	Mauch Twins-Errol Flynn	May 8	8	37	
(See "In the Cutting Room," Jan. 30, '37.)					
San Quentin .....	Pat O'Brien-Humphrey Bogart				
(See "In the Cutting Room," Nov. 21.)					
Slight Case of Murder, A.....	Edward G. Robinson				
Slim .....	Pat O'Brien-Henry Fonda				
(See "In the Cutting Room," Jan. 18, '37.)					
Story of Emilio Zola, The.....	Paul Muni-J. Hutchison				
Stuttering Bishop, The.....	Donald Woods-Ann Dvorak				
Talent Scout .....	Donald Woods-Jeanne Madden				

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
That Man's Here Again (G) 175.....	Mary Maguire-Tom Brown	Apr. 17	17	37	*60 Mar. 27, '37

## FRANK NORTON

Title	(Greek Dialogue, English Titles)		Running Time		Reviewed
	Star	Rel. Oate	Minutes	Minutes	
Astero .....	Miss Kyveli	Feb. 21	37	90	
Crustalo .....	Ninn Afentaki	Oct. 11	95		
Eros .....	A. Marikos	Sept. 7	110		
Exo Ftohea .....	B. Argys	Sept. 20	96		
Sarcos and the Eagle.....	Olympin Deos	Oct. 18	118		

## Coming

Far from the Crowd.....	Mary Tsaganis	Mar. 7	7	37	82
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## GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Backstage 3614 .....	Anna Neagle-Arthur Tracy	Mar. 15	15	37	78
East Meets West (G) 3518.....	George Arliss-Lucie Mannheim	Oct. 16	16	74	Sept. 12
Everybody Dance (G) 3613.....	Ernest Truex-C. Courtneidge	Feb. 15	15	37	70 Dec. 8
Everything Is Thunder (A) 3608.....	C. Bennett-D. Montgomery	Oct. 1	1	74	Sept. 12
Hend Over Heels in Love (G)					
3604 .....	Jessie Matthews-Louis Borrell	Feb. 20	20	37	67 Feb. 13, '37
(Exploitation: Feb. 27, '37, p. 84; Mar. 13, '37, p. 78.)					
It's Love Again (G) 3505.....	Jessie Matthews-Robert Young	May 30	30	79	May 18
(Exploitation: Sept. 19, p. 68.)					
Living Dangerously (A) 3617.....	Otto Kruger-Leonora Corbett	Dec. 1	1	69	Mar. 81
Love In Exile (A) 3623.....	Clive Brook-Helen Vinson	Nov. 15	15	63	May 90
Man of Affairs (G).....	George Arliss-Rene Ray	Jan. 20	20	37	71 Nov. 20
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6, '37, p. 88.)					
Man Who Lived Again (A) 3507 .....	Boris Karloff-Anna Lee	Nov. 1	1	66	Oct. 10
Nine Days a Queen (G) 3810.....	Norma Pilbeam-Cedric Hardwicke	Sept. 1	1	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 19; exploitation: Oct. 3, p. 83; Jan. 2, '37, p. 106.)					
River of Unrest (G) 3621.....	John Lodge-John Loder	Jan. 15	15	37	69 May 10
(Reviewed under the title, "Ourselves Alone.")					
Secret Agent (A) 3515.....	Madeleine Carroll-Peter Lorre	June 15	15	83	May 20
Seven Sinners (A) 3611.....	E. Lowe-C. Cummings	Aug. 15	15	70	July 11
(Reviewed under the title, "Doomed Cargo.")					
Silent Barriers (G) 3608.....	Richard Arlen-Lilli Palmer	Apr. 1	1	37	100 Feb. 27, '37
(See "The Great Barrier," production article, Feb. 6, '37, p. 20.)					
Strangers on a Honeymoon (G) 3615 .....	C. Cummings-Noah Beery	Dec. 15	15	67	Jan. 9, '37
Week-end Millionaire (G) 3816.....	Buddy Rogers-Mary Brian	Nov. 20	20	64	Apr. 4
(Reviewed under the title, "Once In a Million.")					
Woman Alone, The (G) 3601.....	Sylvia Sydney-John Loder	Jan. 12	12	37	76 Jan. 2, '37
(Reviewed under the title, "Sabotage.")					
You're in the Army Now (G) 3620 .....	Wallace Ford-Anna Lee	Mar. 1	1	37	73 Feb. 20, '37
(Reviewed under the title, "O. H. M. S.")					

## Coming

Gangway .....	Jessie Matthews				
King Solomon's Mines 3818.....	Roland Young-Cedric Hardwicke	Apr. 15	15	37	
Non Stop New York.....	Anna Lee-Oscar Homolka				

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Arizona Days (G) 147.....	Tex Ritter-Eleanor Stewart	Jan. 30	30	37	52 Feb. 13, '37
Captain Calamity 128.....	George Houston-Marian Nixon	Nov. 29	29	67	
Devil on Horseback, The (G) 128 .....					
128 .....	Ill Damita-Fred Kenting	Oct. 11	11	70 1/2	Oct. 8
Girl Love Boy 124.....	Erle Linden-Cecilia Parker	Mar. 27	27	37	
Great Guy (G) 101.....	James Cagney-Mae Clarke	Jan. 2	2	37	73 Dec. 10
(Exploitation: Jan. 16, '37, p. 74; Jan. 23, '37, p. 78; Feb. 6, '37, pp. 74, 77; Feb. 20, '37, p. 85; Feb. 27, '37, p. 81.)					
Hats Off (G) 108.....	Mae Clarke-John Payns	Dec. 6	6	37	68 1/2 Jan. 2, '37
Headin' for the Rio Grande (G) 146 .....					
146 .....	Tex Ritter-Eleanor Stewart	Dec. 20	20	61	Dec. 12
Hittin' the Trail 149.....	Tex Ritter-Jerry Bergh	Apr. 3	3	37	
Navy Spy 137.....	Conrad Nagel-Eleanor Hunt	Mar. 13	13	37	
Romance and Riches (G) 153.....	Cary Grant-Mary Brian	Mar. 8	8	37	58 1/2 Aug. 28
(Reviewed under the title, "The Amazing Quest.")					
Scotland Yard Commands (G) 152 .....	Clive Brook-V. Hopper	Jan. 23	23	37	61 Feb. 20, '37
Sins of Children (G) 119.....	Erle Linden-Cecilia Parker	Oct. 4	4	37	79 1/2 Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)					
Song of the Gringo (G) 144.....	Tex Ritter-Jean Woodbury	Nov. 22	22	62	Nov. 14
Trouble In Texas (G) 148.....	Tex Ritter	Feb. 27	27	37	63 Mar. 13, '37
23 1/2 Hours Leave (G) 103.....	James Ellison-Terry Walker	Mar. 21	21	37	72 1/2 Mar. 6, '37
We're in the Legion Now (G) 129 .....					
129 .....	Reginald Denny-Esther Ralston	Jan. 16	16	37	55 1/2 Feb. 15
(Reviewed under the title, "Rest Cure.")					
White Legion, The (G) 120.....	Tain Birell-Ian Keith	Oct. 25	25	81	Oct. 26
Yellow Cargo (G) 138.....	Conrad Nagel-Eleanor Hunt	Nov. 8	8	85	Nov. 14

## Coming

Dynamite .....	James Cagney				
Girl Said No, The.....	Robt. Armstrong-Irene Hervey	May 7	7	37	
Gold Racket, The.....	Conrad Nagel-Eleanor Hunt	Apr. 10	10	37	
Grand Canyon .....					
Killers of the Son 135.....	Capt. W. Caswell	Apr. 24	24	37	
Man In the Mirror, The (A).....	E. E. Horton-Genevieve Tobin	Apr. 17	17	37	75 Jan. 18, '37
Two Who Dared (A).....	Henry Wilcoxon-Anna Sisa	Apr. 30	30	37	80 June 6
(Reviewed under the title "A Woman Alone.")					



## (THE RELEASE CHART--CONT'D)

## GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Genova Mitchell	Mar. 1, '37	15	
Just My Luck	Eddie Nugent-Charles Ray	June 16	15	
Luck of the Irish	Richard Hayward	Sept. 15	15	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15	15	
Women in White	Molly Lamont-Lester Matthews	July 15	15	

## Coming

Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

## HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10, '37	62	Jan. 26, '36
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10, '37	58	Dec. 7, '35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1	65	Oct. 14, '33
Inyaah	Borneo Expedition	Nov. 15	70	
Rescue Squad	Ralph Forbes-Shella Terry	Feb. 10, '37	82	
Soag of the Scarlet Flower	Swedish	Sept. 1	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 16	82	
Uncle from America	Czech Film	Dec. 15	90	
Voice of India	Hoeffler Expedition	Nov. 1	70	
Wanted Men	Charles Laughton-Dorothy Gleb	Sept. 1	62	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1, '37	85	Mar. 20, '37

## Coming

Crime of Voodoo	Fred Washington		83	
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## IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1	90	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1, '37	90	
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1, '37	90	
She Shall Have Musis	Jack Hylton-June Clyde	Nov. 1	90	Dec. 1, '35

## Coming

Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15, '37	90	

## INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5	68	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66 1/2	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Tbrce of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

## Coming

Borrowed Time				
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25	112	Dec. 12
(Exploitation: Jan. 9, '37, p. 71; Feb. 6, '37, p. 72; Feb. 13, '37, p. 86.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20	82	Feb. 13, '37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2, '37, p. 108; Jan. 23, '37, p. 77.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1, '37	108	Dec. 10
(See production article, Oct. 24, p. 16; exploitation: Jan. 2, '37, p. 107; Mar. 13, '37, p. 76; Mar. 27, '37, p. 78.)				
Dangerous Number (G) 716	Robert Young-Ann Sothern	Jan. 22, '37	71	Feb. 6, '37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2, '37, p. 100; Jan. 9, '37, p. 88.)				
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26, '37	65	Mar. 8, '37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12, '37	69	Mar. 20, '37
Fury (G) 610	Sylvia Sydney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11	72	Oct. 31
Gorgeous Hussy, The (G) 633	Guy Crawford-Robert Taylor	Aug. 26	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 6, p. 79; Oct. 31, p. 76; Jan. 3, '37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 16, p. 78; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 26, p. 105; Dec. 5, Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)				
His Brother's Wife (A) 857	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 66; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb. 19, '37	98	Feb. 27, '37
Libeled Lady (G) 648	Jean Harlow-William Powell			
Myrna Loy-Spencer Tracy		Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 21	51	Oct. 31
Love on the Run (G) 854	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9, '37, p. 64; Mar. 27, '37, p. 82.)				
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 15	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Nov. 6, '37	85	Feb. 6, '37
Man of the People (G) 716	Joseph Calleja-Florence Rice	Jan. 29, '37	61	Jan. 30, '37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26, '37	132	Mar. 13, '37
(Musical analysis, Mar. 27, '37, p. 15; exploitation: Feb. 27, '37, p. 65.)				
Mister Claderella 707	Jack Haley-Betty Furness	Oct. 25	78	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Hutz (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 8
Our Relations (G) 710	Laurel and Hardy	Oct. 30	74	Nov. 21
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19, '37	84	Mar. 20, '37
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	87	Aug. 15
San Francisco (G) 638	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18	74	Dec. 10
Song of the City (G) 724	Dea Jeffries-Margaret Lindsay	Apr. 2, '37	69	Mar. 27, '37
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 8
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 10
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	76	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8	69	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)				
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 10
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 846	Robert Montgomery-R. Russell	May 29	75	May 20
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8, '37	72	Jan. 9, '37
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	59	June 20

## Coming

Broadway Melody of 1937	Eleanor Powell-Robt. Taylor			
Captain Courageous 717	F. Bartholomew-Spencer Tracy	121		
(See "In the Cutting Room," Dec. 19.)				
Day at the Races, A	Marx Brothers-Allan Jones	May 7, '37		
(See "In the Cutting Room," Mar. 8, '37.)				
Emperor's Candlesticks	Wm. Powell-Luise Rainer			
Good Earth, The (A)	Paul Muni-Luise Rainer	136	Feb. 6, '37	
(See production article, July 11, p. 76; exploitation: Feb. 8, '37, p. 72; Feb. 20, '37, p. 85.)				
Marie Walewska	Greta Garbo-Charles Boyer			
Night Must Fall 727	Robt. Montgomery-R. Russell	Apr. 23, '37		
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23, '37	68	Feb. 6, '37
Old Soak, The 728	Wallace Beery-Betty Furness	Apr. 30, '37		
Parnell 722	Clark Gable-Myrna Loy			
(See production article, Feb. 13, '37, p. 16.)				
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leile Howard	Apr. 16, '37	127	July 10
(See production article, Mar. 28, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77.)				
They Gave Him a Gun	S. Tracy-G. George-F. Tone			
Way Out West (G)	Laurel and Hardy	85	Jan. 2, '37	

## PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23	62	Nov. 31
Along Came Love (G) 3618	Irene Hervey-Chas. Starrett	Nov. 6	68	Feb. 28, '37
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 18
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 82; Dec. 26, p. 75; Jan. 30, '37, p. 84.)				
Arizona Mahoney (G) 3621	Larry Crabbe-Joe Cook	Dec. 4	68	Feb. 20, '37
Arizona Raiders, The (G) 3564	Larry Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G)				
3612	Jack Benny-Burns & Allen	Oct. 9	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 26, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Borderland (G) 3668	Wm. Boyd-Jimmy Ellison	Feb. 28, '37	82	Feb. 13, '37
Buildup Drummond Escapes				
(G) 3626	Ray Milland-Heather Angel	Jan. 15, '37	65	Mar. 13, '37
Case Against Mrs. Ames, The				
(A) 3555	Madeleine Carroll-George Brent	May 3	65	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29, '37	85	Dec. 12
(Exploitation: Jan. 18, '37, pp. 79, 80.)				
Clarence 3632	Roscoe Karas-Charlotte Wymers	Feb. 12, '37		
(See "In the Cutting Room," Dec. 28.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25	87	Dec. 26
(Exploitation: Mar. 6, '37, pp. 88, 92.)				
Crime Nobody Saw, The	Lew Ayres-Ruth Coleman	Mar. 12, '37		
(See "Danger, Men Working," "In the Cutting Room," Jan. 30, '37.)				
Doctor's Diary, A (G) 3627	John Treat-Helen Burgess	Jan. 22, '37	77	Jan. 30, '37
Early to Bed (G) 3580	Chas. Ruggles-Mary Beland	June 5	73	July 26
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3817	Marsha Hunt-John Howard	Nov. 6	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 16	76	May 20
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 3	67	Apr. 26
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 16	72	May 2
General Died at Dawn, The (G)				
3807	Gary Cooper-Madeleine Carroll	Sept. 4	96	Sept. 2
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)				
Girl from Scotland Yard	Karen Morley-Robert Baldwin	Apr. 2, '37		
Girl of the Ozarks, The (G)				
3581	Virginia Welder-Lelf Erikson	June 12	66	June 6
Go West, Young Man (A) 3613	Mae West-Randolph Scott	Nov. 15	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)				
Heart of the West 3667	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Husband Lies (A) 3636	Ricardo Cortez-Mail Patrick	Mar. 19, '37	75	Mar. 20, '37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29	72	Nov. 7
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 26	74	Nov. 7



## (THE RELEASE CHART--CON'T)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Hopalong Cassidy Returns (G)				
3868	William Boyd-Evelyn Brent	Oct. 23	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	14	81	Aug. 20
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb. 28	37	Feb. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27	84	Nov. 28
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4	71	Aug. 29
Let's Make a Million (G) 6822	Edward Everett Horton	Dec. 13	80	Feb. 27
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 18	37	Jan. 30

(Exploitation: Mar. 20, '37, p. 76.)

Mind Your Own Business (G)				
3625	Charles Ruggles-Alice Brady	Jan. 8	37	Dec. 18
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5	37	Mar. 6
Murder with Pictures (G) 3610	Lew Ayres-Gall Patrick	Sept. 25	71	Sept. 1
My American Wife (G) 3601	Francis Lederer-Ann Sothorn	Aug. 7	63	July 26

(Exploitation: Sept. 19, p. 65.)

Outcast (G) 3629	Warren William-Karen Morley	Feb. 5	37	Feb. 6
Palm Springs (G) 3559	Frances Langford-Smith Bell	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1	37	Nov. 28
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 8, '37, p. 81; Mar. 13, '37, p. 80; Mar. 20, '37, pp. 78, 82; Mar. 27, '37, pp. 80, 82, 83.)				
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13

(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)

Princess Comes Across, The (G)				
3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G)				
3566	Gertrude Michael-Ray Milland	July 3	64	June 28

(Exploitation: Aug. 1, p. 90.)

Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 81; Oct. 31, pp. 75, 78; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30	80	Oct. 24

Serogee (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G)				
3805	Ralph Bellamy-Katherine Locke	Aug. 28	71	Aug. 22
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12	37	Mar. 20
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28	99	Aug. 29

(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16, '37, p. 81.)

Three Cheers for Love (G) 3585	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3606	Lynne Overman-Wm. Frawley	Sept. 11	61	Sept. 6
Trail Dust (G) 3667	William Boyd-Jimmy Ellise	Dec. 11	77	Jan. 2
Vallant is the Word for Carrie				
(A) 3611	Gladys George-Arlene Judge	Oct. 21	100	Sept. 28
(Exploitation: Jan. 16, '37, p. 76; Feb. 13, '37, p. 88.)				
Walkiki Wedding	Bing Crosby-Shirley Ross	Mar. 26	37	

(See "In the Cutting Room," Mar. 6, '37.)

Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16	81	Oct. 6
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 6

## Coming

High, Wide and Handsome	Irene Dunne-Randolph Scott	Apr. 16	37	
Hills of Old Wyoming	Wm. Boyd-Gale Sheridan	Apr. 16	37	
I Met Him in Paris	Claudette Colbert-Robt. Young	Apr. 8	37	
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea	Apr. 8	37	
(See "In the Cutting Room," Feb. 27, '37.)				
King of Gamblers	Lloyd Nolan-Claire Trevor	Apr. 23	37	
Make Way for Tomorrow	Beulah Bondi-Victor Moore	Apr. 30	37	
(See "In the Cutting Room," Mar. 27, '37.)				
Mountain Music	Bob Burns-Martha Raye			
Night of Mystery, A	Roscoe Karns-Helen Burgess			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30, '37, p. 16.)				
Turn Off the Moon	Chas. Ruggles-Eleanore Whitney			

## PURITAN

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 8	82	Aug. 22
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 31	80	Sept. 18
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15	78	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29		

## RAY KIRKWOOD

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3	37	
El Justiciero	Ernesto Guillen	Jan. 3	37	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19	37	

## Coming

Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4	37	
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## RELIABLE

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 17	58	
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15	56	
Santa Fe Rides	Bob Custer	Feb. 25	37	58
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28	37	56
Speed Reporter	Richard Talmadge-Luana Walters	May 14	56	
Vengeance of Hannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6	58	

## Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampedes	Bob Custer			

## REPUBLIC

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20	37	51
Beware of Ladies (G) 8011	Donald Cook-Judith Allen	Dec. 21	61	Feb. 13
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Jan. 22	37	60
Bold Caballero, The (G) 8101	Bob Livingston-Heather Angel	Jan. 18	37	71
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28	51	Dec. 5
Buildup Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21	56	Sept. 28
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14	60	
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1	37	62
(See "In the Cutting Room," Feb. 13, '37.)				
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9	68	Oct. 31
Down to the Sea 6008	Russell Hardie-Ann Rutherford	Aug. 25	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 6	82	Aug. 16
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3565	Helen Morgan-Chester Morris	May 1	68	May 22
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gambling Terror 6324	Johnny Mack Brown-L. Meredith	Feb. 15	37	53
Gentleman from Louisiana (G)				
3503	Eddie Quillian-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26	55	
Git Along Little Dogies 6307	Gene Autry-Judith Allen	Mar. 22	37	55
(See "In the Cutting Room," Mar. 20, '37.)				
Go-Get 'Em Haines 3548	William Boyd-Shelia Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 18	48	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6015	Phil Regan-Evelyn Venable	Dec. 14	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 6	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 87.)				
Hearts in Bondage (G) 8008	James Dunn-Mae Clarke	Aug. 15	72	June 8
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3	37	57
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25	37	87
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11	37	80
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23	55	
Lightnin' Crandall 6335	Bob Steele-Lols January	Mar. 24	37	
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	65	Nov. 14
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28	56	Jan. 16
Mandarin Mystery, The (G)				
8313	Eddie Quillian-Charlotte Henry	Dec. 7	63	Nov. 29
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	87	June 27
Oh, Susannah 6303	Gene Autry-Frances Grant	Aug. 18	58	
Old Corral, The 8305	Gene Autry-Smiley Burnette	Dec. 21	58	
(See "In the Cutting Room," Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22	37	58
President's Mystery, The (G)				
6007	Henry Wilcoxon-Betty Furness	Oct. 8	78	Oct. 8
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30	58	
Riders of the Whistling Skull				
8314	Bob Livingston-Ray Corrigan	Jan. 4	37	55
Roarin' Lead 8313	Bob Livingston-Ray Corrigan	Dec. 9	53	
(See "In the Cutting Room," Nov. 7.)				
Round-up Time in Texas 8308	Gene Autry-Smiley Burnette	Feb. 28	37	58
Singing Cowboy, The (G) 3572	Gene Autry-Lols Wilde	May 11	58	May 19
Sitting on the Moon (G) 3628	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 6
Three Mesquiteers (G) 8311	Bob Livingston-Ray Corrigan	Sept. 21	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trail of Vengeance 6325	Johnny Mack Brown-L. Meredith	Mar. 29	37	
Trusted Outlaw, The 6334	Bob Steele-Lols January	Feb. 1	37	52
Two Wise Maids (G) 8004	Allison Skipworth-Polly Moran	Feb. 15	37	68
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24	58	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

## Coming

Cappy Ricks	Walter Brennan-Mary Brian	May 10	37	
Gun Lords of Stirrup Basin	Bob Steele	May 14	37	
Guns in the Dark 6326	Johnny Mack Brown	Apr. 14	37	
Gunslinger Ranch 6316	Bob Livingston-Ray Corrigan	Apr. 28	37	
Hit Parade, The	Frances Langford-Phil Regan	Apr. 26	37	
(See "In the Cutting Room," Mar. 27, '37.)				
It Might Happen To You	Alan Baxter-Owen Davis, Jr.			
Jim Hanvey, Detective	Gay Kibbee-Tom Brown	Apr. 6	37	70
Michael O'Halloran	Wynne Gibson-Warren Hull			
Navy Blues	Mary Brian-Dick Purcell	Apr. 19	37	
Rootin' Tootin' Rhythm	Gene Autry-Armida	May 3	37	



## (THE RELEASE CHART--CONT'D)

## RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Big Game, The (G) 702.....June Travis-Philip Huston.....Oct. 9.....75.....Oct. 3 (Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)					
Bride Walks Out, The (G) 531.....Barbara Stanwyck-G. Raymond.....July 10.....60.....July 11 (Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)					
Bunker Bean 630.....Dwen Davis, Jr.-Louise Latimer.....June 28.....67..... (See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)					
China Passage 718.....Constance Worth-V. Haworth.....Mar. 12, '37.....65..... (See "In the Cutting Room," Jan. 9, '37.)					
Criminal Lawyer 713.....Lee Tracy-Margot Grahame.....Jan. 29, '37.....72..... (See "In the Cutting Room," Oct. 31; exploitation: Feb. 27, '37, p. 61.)					
Dancing Pirate (G) 670.....Charles Collins-Steff Ouna.....May 22.....85.....May 16 (Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)					
Daniel Boone (G) 761.....George O'Brien-Heather Angel.....Oct. 16.....77.....Oct. 51 (Exploitation: Dec. 31, p. 74.)					
Don't Tell the Wife (G) 720.....Guy Kibbee-Una Merkel.....Mar. 5, '37.....62.....Feb. 27, '37					
Don't Turn 'Em Loose (A) 636.....Bruce Cabot-Louisa Latimer.....Sept. 16.....65.....Aug. 29					
Ex-Mrs. Bradford, The (G) 628.....William Powell-Jean Arthur.....May 15.....81.....May 2 (Exploitation: July 4, p. 68.)					
Grand Jury 633.....Fred Stone-Louise Latimer.....Aug. 7.....61.....					
Last Outlaw, The (G) 629.....Harry Carey-Hoot Gibson.....June 19.....70.....May 30					
Let's Sing Again (G) 648.....Bobby Breen-Henry Armetta.....June 12.....68.....Apr. 25 (Exploitation: Feb. 20, '37, p. 80.)					
Make Way for a Lady (G) 705.....Anne Shirley-Herbert Marshall.....Nov. 13.....65.....Dec. 19 Man Who Found Himself, The (G) 722.....John Beal-Joan Fontaine.....Apr. 2, '37.....65.....Mar. 13, '37					
Mary of Scotland (G) 634.....Kath. Hepburn-Fredric March.....Aug. 28.....123.....July 25 (See production article, Apr. 11, p. 16; exploitation: Aug. 6, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13, '37, p. 80.)					
M'Liss (G) 632.....Anne Shirley-John Beal.....July 17.....66.....July 11					
Mummy's Boys (G) 701.....Wheeler and Woolsey.....Oct. 21.....68.....Aug. 22					
Night Waitress (G) 711.....Margot Grahame-Gordon Jones.....Dec. 16.....57.....Jan. 2, '37					
Park Avenue Logger (G) 767.....George O'Brien-Beatrice Roberts.....Feb. 26, '37.....65.....Jan. 30, '37					
Pilot Thickens, The (G) 641.....James Gleason-Zasu Pitts.....Oct. 11.....69.....Nov. 21					
Plough and the Stars, The (G) 640.....Barbara Stanwyck-P. Foster.....Jan. 15, '37.....67.....Jan. 2, '37 (See production article, Aug. 22, p. 18.)					
Quality Street (G) 709.....Kath. Hepburn-Franchot Tone.....Mar. 26, '37.....84.....Mar. 20, '37					
Racing Lady (G) 707.....Ann Dvorak-Smith Belieu.....Jan. 29, '37.....59.....Oct. 12					
Rainbow on the River (G) 714.....Bobby Breen-May Robson.....Dec. 25.....66.....Oct. 12 (Exploitation: Dec. 26, p. 71.)					
Sea Devils (G) 714.....Victor McLaglen-Preston Foster.....Feb. 19, '37.....65.....Feb. 20, '37					
Second Wife (G) 634.....Walter Abel-Getrude Michael.....Aug. 21.....59.....Aug. 22					
Smartest Girl in Town (G) 706.....Ann Sothern-Gene Raymond.....Nov. 27.....56.....Nov. 7					
Soldier and the Lady, The (A) 717.....Anton Walbrook-Elizabeth Allan.....Mar. 19, '37.....65.....Feb. 27, '37 (Reviewed under the title "Michael Strogoff.") (Exploitation: Mar. 13, '37, p. 79.)					
Special Investigator (G) 627.....Richard Dix-Margaret Callahan.....May 6.....61.....May 2					
Swing Time (G) 637.....Fred Astaire-Ginger Rogers.....Sept. 4.....103.....Aug. 29 (Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 26, p. 99; Dec. 5, p. 63; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2, '37, pp. 100, 106, 106; Mar. 13, '37, p. 80.)					
That Girl from Paris (G) 712.....Lily Pons-Gene Raymond.....Jan. 22, '37.....105.....Oct. 19 (Exploitation: Feb. 27, '37, p. 84.)					
They Wanted to Marry (G) 715.....Gordon Jones-Betty Furness.....Feb. 5, '37.....60.....Oct. 26					
Walking on Air (G) 638.....Gene Raymond-Ann Sothern.....Sept. 11.....69.....Aug. 22					
Wanted: Jane Turner 643.....Gloria Stuart-Lee Tracy.....Oct. 4.....67..... (See "General Delivery," "In the Cutting Room," Oct. 3.)					
We're on the Jury 716 (G).....Helen Broderick-Victor Moore.....Feb. 12, '37.....71.....Jan. 23, '37					
Wa Who Are About to Die (G) 639.....Preston Foster-Ann Overak.....Jan. 8, '37.....62.....Oct. 17					
When's Your Birthday? (G) 770.....Joe E. Brown-Marian Marsh.....Feb. 19, '37.....75.....Feb. 20, '37					
Without Orders (G) 704.....Sally Eilers-Robt. Armstrong.....Oct. 23.....64.....Oct. 10					
Winterset (G) 703.....Burgess Meredith-Margo.....Nov. 20.....77.....Nov. 21 (Exploitation: Jan. 16, '37, p. 60; Jan. 30, '37, p. 83; Feb. 13, '37, p. 84; Feb. 27, '37, p. 81.)					
Woman Rebels, A (A) 642.....Kath. Hepburn-H. Marshall.....Nov. 6.....88.....Oct. 31					

## Coming

All is Confusion.....Joe E. Brown-Florence Rice.....					
Missus America.....Victor Moore-Helen Broderick.....					
Dutcasts of Poker Flat, The (G).....Preston Foster-Jean Muir.....*72.....Mar. 20, '37					
Shall We Dance 724.....Fred Astaire-Ginger Rogers.....Apr. 23, '37.....					
Toast of New York 719.....Edward Arnold-Frances Farmer.....May 7, '37.....					
(See "In the Cutting Room," Feb. 27, '37.)					
Too Many Wives 723.....Anne Shirley-John Morley.....Apr. 9, '37.....61.....					
(See "Satisfaction Guaranteed," "In the Cutting Room," Feb. 20, '37.)					
Woman I Love, The 721.....Paul Muni-Miriam Hopkins.....Apr. 16, '37.....					
(See "Escadrille," "In the Cutting Room," Jan. 16, '37.)					
You Can't Buy Luck.....Vinton Haworth-Helen Mack.....					
(See "Borrowed Time," "In the Cutting Room," Mar. 6, '37.)					

## STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Below the Deadline.....Russell Hopton.....Grand National.....June 6.....69.....						
Easy Money (G).....Onslow Stevens.....Grand National.....July 10.....66½.....July 1						
Human Adventure, The (G).....Educational.....W. G. Shields.....Oct. 16.....72.....Oct. 10						
I Was a Captive of Nazi Germany (G).....Isobel Steele.....Malvina.....Aug. 1.....73.....Aug. 8						
Lady Luck.....Wm. Bakewell.....Grand National.....Aug. 13.....						
Revolt of the Oomons (G).....Oorothy Stena.....Grand National.....July 20.....80.....July 13 (Reviewed under the title of "Revolt of the Zombies.")						
Riding Avenger (G).....Hoot Gibson.....Grand National.....June 15.....57.....July 16						
Ring Around the Moon (G).....Erin O'Brien-Moore.....Grand National.....Dec. 15.....69½.....Mar. 28						
Romance Rides the Range (G).....Marion Shilling.....Spectrum.....Sept. 28.....59.....Sept. 28						

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Trouble Ahead (G).....Charles Farrell.....Atlantic.....Sept. 17.....75.....Sept. 28						

## Coming

Cavalcade of China.....James B. Leong.....6 rls.....					
Chinese Melody.....James B. Leong.....6 rls.....					
Devil on Earth.....James B. Leong.....6 rls.....					
Singing Buckaroo, The.....Fred Scott.....Spectrum.....					
(See "In the Cutting Room," Nov. 21.)					
Three Legionnaires (G).....Robt. Armstrong.....General.....*60.....Mar. 27, '37					

## SUPREME

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Brand of the Outlaws.....Bob Steele.....Aug. 15.....					
Crooked Trail, The.....Johnny Mack Brown.....July 25.....					
Everyman's Law.....Johnny Mack Brown.....June 10.....					
Last of the Warrens.....Bob Steele.....May 10.....56.....					
Law Rides, The.....Bob Steele.....June 25.....					
Rogue of the Range.....Johnny Mack Brown.....Apr. 25.....58.....					

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ambassador Bill (G) 767.....Will Rogers-M. Churchill.....Oct. 23.....70.....Oct. 24, '31 (re-issue)					
As You Like It (G) 711.....Ellis. Bergner-Laurence Olivier.....Jan. 6, '37.....96.....Sept. 19 (See production article, June 13, p. 16; exploitation: Jan. 23, '37, p. 79.)					
Back to Nature (G) 714.....Jed Prouty-Spring Byington.....Sept. 16.....58.....Aug. 22					
Banjo On My Knee (G) 728.....Barbara Stanwyck-Joel McCrea.....Dec. 4.....95.....Oct. 8 (Exploitation: Feb. 13, '37, p. 69.)					
Border Patrolman, The* (G) 650.....Geo. O'Brien-Polly Ann Young.....July 6.....59.....June 27					
Can This Be Dixie? (G) 723.....Jane Withers-Slim Summerville.....Nov. 13.....70.....Nov. 14					
Captain January* (G) 635.....Shirley Temple-Guy Kibbee.....Apr. 17.....77.....Mar. 21 (Exploitation: June 6, pp. 117, 122; June 27, p. 62; July 4, p. 70; July 16, p. 62; Sept. 12, p. 68.)					
Career Woman (G) 728.....Claire Trevor-Michael Whalen.....Oct. 16.....77.....Nov. 28					
Champagne Charlie 629.....Paul Cavanagh-Helen Wood.....May 8.....59.....					
(See "In the Cutting Room," Dec. 14, '35.)					
Charlie Chan at the Opera (G) 730.....Warner Oland-Boris Karloff.....Jan. 8, '37.....68.....Nov. 28					
Charlie Chan at the Race Track* (G) 704.....Warner Oland-Helen Wood.....Aug. 7.....70.....Oct. 26, '35					
Crack-up (G) 727.....Peter Lorre-Brian Oonley.....Jan. 15, '37.....70.....Jan. 16, '37					
Crime of Dr. Forbes, The* (G) 655.....Gloria Stuart-Robert Kent.....June 26.....76.....June 20					
Dimples (G) 715.....Shirley Temple-Frank Morgan.....Oct. 18.....78.....Oct. 17 (Exploitation: Nov. 26, p. 97; Dec. 12, p. 84.)					
Doctor Bull (G) 766.....Will Rogers-Marian Nixon.....Feb. 8, '37.....79.....Oct. 14, '33 (re-issue)					
Educating Father* (G) 645.....Jed Prouty-Shirley Oeane.....July 10.....57.....May 30					
Fair Warning (G) 740.....Betty Furness-John Payne.....Mar. 5, '37.....68.....Jan. 23, '37					
15 Maiden Lane (G) 716.....Claire Trevor-Cesar Romero.....Oct. 30.....64.....Oct. 3					
First Baby, The* (G) 646.....Shirley Oeane-Johnny Downs.....May 15.....74.....Apr. 18 (Exploitation: July 25, p. 76; Aug. 6, p. 93.)					
Girls' Dormitory (G) 702.....Herbert Marshall-Simone Simon.....Oct. 14.....66.....Aug. 1					
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)					
Half Angel (G) 647.....Frances Dee-Brian Oonley.....May 22.....68.....May 8					
High Tension* (G) 653.....Brian Oonley-Glenda Farrell.....July 17.....63.....June 29					
Holy Terror, The (G) 734.....Jane Withers-Anthony Martin.....Feb. 8, '37.....67.....Jan. 9, '37					
Human Cargo* (G) 652.....Claire Trevor-Brian Oonley.....May 29.....68.....Apr. 25					
King of the Royal Mounted (G) 709.....Robert Kent-Rosalind Keith.....Sept. 11.....56.....Aug. 29					
Ladies in Love (G) 710.....Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon.....Oct. 9.....97.....Oct. 10					
Laughing at Trouble 724.....Jane Darwell-Leis Wilson.....Dec. 11.....67.....					
(See "Glory," "In the Cutting Room," Oct. 17.)					
Little Miss Nobody* (G) 651.....Jane Withers-Ralph Morgan.....June 12.....72.....Mar. 28					
Lloyds of London (G) 735.....F. Bartholomew-M. Carroll.....Jan. 29, '37.....117.....Nov. 28 (Exploitation: Nov. 21, p. 106; Mar. 6, '37, p. 89; Mar. 27, '37, pp. 79, 82.)					
Love is News (G) 729.....Loretta Young-Tyrone Power.....Feb. 26, '37.....78.....Feb. 27, '37					
Message to Garcia, A (G) 632.....Wallace Beery-B. Stanwyck.....Apr. 10.....65.....Mar. 14 (Exploitation: July 11, p. 127.)					
Midnight Taxi (G) 744.....Brian Oonley-Frances Drake.....Apr. 2, '37.....70.....Mar. 27, '37					
Nancy Steele Is Missing (G) 736.....Victor McLaglen-Peter Lorre.....Mar. 12, '37.....84.....Mar. 20, '37					
Off to the Races (G) 736.....Jed Prouty-Shirley Oeane.....Feb. 19, '37.....57.....Jan. 16, '37					
On the Avenue (G) 732.....Olek Powell-Madeleine Carroll.....Feb. 12, '37.....69.....Feb. 13, '37 (Exploitation: Mar. 20, '37, p. 62.)					
One in a Million (G) 722.....Sonja Henie-Adolphe Menjou.....Jan. 1, '37.....94.....Oct. 26 (Exploitation: Mar. 20, '37, p. 76.)					
Pepper (G) 708.....Jane Withers-Irvin S. Cobb.....Sept. 11.....64.....July 10					
Pigskin Parade (G) 713.....Stuart Erwin-Patsy Kelly.....Oct. 23.....93.....Oct. 24 (Exploitation: Nov. 26, pp. 96, 97; Dec. 12, p. 67; Dec. 19, p. 69; Jan. 9, '37, pp. 68, 71.)					
Poor Little Rich Girl, The* (G) 657.....Shirley Temple-Alice Faye.....July 24.....79.....June 8 (Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)					
Private Number* (G) 845.....Loretta Young-Robert Taylor.....June 8.....79.....May 30 (Exploitation: July 18, p. 65; Aug. 6, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)					
Ramona (G) 707.....Loretta Young-Don Ameche.....Sept. 25.....84.....Sept. 19 (See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)					
Reunion (G) 717.....Dionne Quintuplets-J. Hersholt.....Nov. 20.....81.....Nov. 21 (Exploitation: Jan. 23, '37, p. 76; Feb. 27, '37, p. 84; Mar. 6, '37, pp. 90, 91.)					
Road to Glory, The 706.....Fredric March-Warner Baxter.....Sept. 4.....101.....June 8 (Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9, '37, p. 66; Jan. 16, '37, p. 78.)					
Secret Valley (G) 731.....Richard Arlen-Virginia Grey.....Jan. 15, '37.....57.....Feb. 13, '37					
Seventh Heaven (G) 742.....Simone Simon-James Stewart.....Mar. 26, '37.....102.....Mar. 27, '37					
Sing, Baby, Sing (G) 703.....Alice Faye-Adolphe Menjou.....Aug. 21.....67.....Aug. 18 (Exploitation: Dec. 12, p. 84.)					
Sins of Man (G) 648.....Jean Hersholt-On Ameche.....June 19.....79.....May 18					
Star for a Night (G) 706.....Jane Darwell-Claire Trevor.....Aug. 26.....76.....Aug. 16					



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
State Fair (G) 786.....	Will Rogers-Janet Gaynor.....	Aug. 7	71	94	Feb. 4, '33
(re-issue)					
Stowaway (G) 725.....	Shirley Temple-Robt. Young.....	Dec. 25	25	88	Dec. 26
(Exploitation: Feb. 13, '37, p. 86.)					
Thank You, Jeeves (G) 712.....	Arthur Treacher-Virginia Field.....	Oct. 2	21	57	Sept. 19
38 Hours to Kill* (G) 658.....	Brian Donlevy-Gloria Stuart.....	July 24	24	65	Aug. 29
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen.....	Mar. 19	19	37	Feb. 20, '37
To Mary—With Love (G) 701.	Warner Baxter-Myrna Loy.....	Aug. 1	1	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)					
Under Two Flags (G) 644.....	Ronald Colman-C. Colbert.....	May 1	1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)					
Under Your Spell (G) 720.....	Lawrence Tibbett-Wendy Barrie.....	Nov. 6	6	63	Nov. 14
White Fang (G) 649.....	Michael Whalen-Jean Muir.....	July 3	3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)					
White Hunter (G) 719.....	Warner Baxter-June Lang.....	Nov. 27	27	65	Dec. 5
(Exploitation: Feb. 27, '37, p. 81.)					
Wild Brian Kent (G) 718.....	Ralph Bellamy-Mae Clarke.....	Nov. 6	6	57	Oct. 31
Wings of the Mornings (G) 737	Annabella-Henry Fonda.....	Feb. 19	19	37	Mar. 20, '37
Woman-Wise (G) 733.....	Rochelle Hudson-Michael Whalen.....	Jan. 22	22	37	Mar. 20, '37

## Coming

Angel's Holiday 754.....	Jane Withers-Robert Kent.....	June 4	4	37	
Big Business.....	Jed Prouty-Spring Byington.....	July 23	23	37	
Cafe Metropole 750.....	Loretta Young-Tyrone Power.....	May 7	7	37	
(See "In the Cutting Room," Feb. 27, '37.)					
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille.....	May 21	21	37	
(See "In the Cutting Room," Mar. 6, '37.)					
David Harum 769.....	Will Rogers-Evelyn Venable.....	May 14	14	37	Mar. 3, '84
(re-issue)					
Desert Storm.....	Richard Arlen.....	May 28	28	37	
Escape From Love 747.....	Gloria Stuart-Michael Whalen.....	June 18	18	37	
Fifty Roads to Town 748.....	Don Ameche-Ann Sothara.....	Apr. 16	16	37	
(See "In the Cutting Room," Jan. 30, '37.)					
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck.....	May 14	14	37	Mar. 6, '37
(Reviewed under the title "Dead Yesterday.")					
It Happened Out West 745.....	Paul Kelly-Judith Allen.....	Apr. 23	23	37	
Laughing Senor 753.....	Richard Arlen.....	May 28	28	37	
One Mile From Heaven.....	Claire Trevor-Michael Whalen.....	July 2	2	37	
She Had to Eat.....	Rochelle Hudson-Jack Haley.....	July 2	2	37	
(See "In the Cutting Room," Mar. 27, '37.)					
Sing and Be Happy.....	Anthony Martin-Dixie Dunbar.....	June 25	25	37	
Slave Ship 746.....	Wallace Beery-Warner Baxter.....	June 11	11	37	
(See production article, Mar. 13, '37, p. 16.)					
Step Lively, Jeeves (G) 739.....	Arthur Treacher-Patricia Ellis.....	Apr. 9	9	37	Jan. 30, '37
That I May Live (G) 755.....	Rochelle Hudson-Robert Kent.....	Apr. 30	30	37	Mar. 6, '37
Think Fast, Mr. Moto.....	Peter Lorre-Virginia Field.....	July 30	30	37	
(See "In the Cutting Room," Mar. 20, '37.)					
This Is My Affair 721.....	Barbara Stanwyck-Robt Taylor.....	May 28	28	37	
(See "In the Cutting Room," Mar. 20, '37.)					
Under the Red Robe 743.....	Conrad Veidt-Annabella.....	Apr. 16	16	37	
Wake Up and Live.....	Walter Winchell-Ben Barrie.....	Apr. 23	23	37	
(See "In the Cutting Room," Feb. 20, '37.)					
Wee Willie Winkle.....	Shirley Temple-V. McLaglen.....	July 30	30	37	
(See "In the Cutting Room," Mar. 6, '37.)					
(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)					

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accused (A).....	D. Fairbanks, Jr.-D. Del Rio.....	Jan. 8	8	37	Aug. 8
Amateur Gentleman, The (G).....	Douglas Fairbanks, Jr.-E. Landi.....	Apr. 17	17	100	Feb. 22
Beloved Enemy (G).....	Merle Oberon-Brian Aherne.....	Dec. 25	25	88	Dec. 19
Come and Get It (A).....	Edward Arnold-Frances Farmer.....	Nov. 8	8	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30, '37, p. 82; Feb. 13, '37, p. 89.)					
Dodsworth (G).....	Walter Huston-Ruth Chatterton.....	Sept. 23	23	101	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30, '37, p. 84.)					
Fire Over England (G).....	Laurence Olivier-Flora Robson.....	Mar. 5	5	37	Jan. 18, '37
(Exploitation: Mar. 27, '37, p. 79.)					
Garden of Allah, The (A).....	Marlene Dietrich-Charles Boyer.....	Nov. 20	20	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30, '37, p. 85; Feb. 6, '37, p. 76; Feb. 20, '37, p. 80; Mar. 13, '37, p. 83.)					
Gay Desperado, The (G).....	Nino Martini-Ida Lupino.....	Oct. 2	2	88	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9, '37, p. 70.)					
History Is Made at Night (G).....	Charles Boyer-Jean Arthur.....	Apr. 2	2	37	Mar. 13, '37
(Exploitation: Mar. 27, '37, p. 84.)					
I Stand Condemned (A).....	Harry Bauer-Laurence Olivier.....	July 10	10	78	Nov. 30, '35
Last of the Mohicans, The (G).....	Randolph Scott-Binnie Barnes.....	Aug. 13	13	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)					
Maa Who Could Work Miracles, The (G).....	Roland Young-Jean Gardner.....	Feb. 19	19	37	Aug. 22
Men Are Not Gods (A).....	Miriam Hopkins-Gert Lawrence.....	Jan. 22	22	37	Jan. 2, '37
One Rainy Afternoon (G).....	Francis Lederer-Ida Lupino.....	May 13	13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)					
Rembrandt (G).....	Chas. Laughton-Gert Lawrence.....	Dec. 4	4	86	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2, '37, p. 109; Jan. 9, '37, p. 68; Feb. 13, '37, p. 84.)					
These Three (G).....	M. Hopkins-M. Oberon-J. McCrea.....	Apr. 10	10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)					
Things to Come (G).....	Raymond Massey.....	Apr. 24	24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 28, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
You Only Live Once (A).....	Sylvia Sydney-Henry Fonda.....	Jan. 29	29	37	Jan. 30, '37
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78.)					

## Coming

Dark Journey (G).....	Vivien Leigh-Conrad Veidt.....	Mar. 8	8	37	
Dreaming Lips (A).....	Ellis Bergner-Raymond Massey.....	Mar. 6	6	37	
Elephant Boy (G).....	Native Cast.....	Apr. 23	23	37	Mar. 13, '37
Gone With the Wind.....	Marlene Dietrich-Robt. Donat.....	May 1	1	37	
Knight Without Armor.....	Marlene Dietrich-Robt. Donat.....	May 1	1	37	
Moonlight Sonata (G).....	Paderewski-Chas. Farrell.....	Mar. 13	13	37	
Pagliacci (G).....	Richard Tauber-Steffi Duna.....	Feb. 8	8	37	
(See production article, Jan. 9, '37, p. 18.)					
Prisoner of Zenda.....	Ronald Colman-M. Carroll.....	Apr. 30	30	37	
Star Is Born, A.....	Janet Gaynor-Fredric March.....	Apr. 30	30	37	
(See production article, Feb. 27, '37, p. 16.)					
Vogues of 1938.....	Warner Baxter-Joan Bennett.....				
Woman Chases Man.....	Miriam Hopkins-Joel McCrea.....				

## UNIVERSAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans.....	Nov. 1	1	64	
Breezing Home (G) 1033.....	Binnie Barnes-Wm. Gargan.....	Jan. 31	31	37	Mar. 27, '37
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier.....	May 25	25	58	
Conflict (G) 1038.....	John Wayne-Jean Rogers.....	Nov. 29	29	61	Dec. 8
(See "In the Cutting Room," Nov. 28.)					
Crash Donovan (G) 9031.....	Jack Holt-Nan Gray.....	July 28	28	54	July 19
(Exploitation: Oct. 24, p. 70.)					
Dracula's Daughter (A) 9008.....	Otto Kruger-M. Churchill.....	May 11	11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)					
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20	20	82	Oct. 24
Flying Hostess (G) 1023.....	Judith Barrett-Wm. Hall.....	Nov. 22	22	88	Nov. 14
(Exploitation: Dec. 5, pp. 79, 80; Feb. 6, '37, p. 74.)					
For the Service 9045.....	Buck Jones-Beth Marlon.....	May 8	8	65	
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell.....	Jan. 3	3	37	Jan. 23, '37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe.....	Sept. 27	27	74	Sept. 26
Girl Overboard 1021.....	Gloria Stuart-Walter Pidgeon.....	Feb. 28	28	37	Feb. 28, '37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles.....	Nov. 8	8	86	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward.....	Nov. 15	15	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes.....	Oct. 11	11	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)					
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen.....	Nov. 1	1	78	Nov. 7
Mighty Treve, The 1034.....	Noah Beery, Jr.-Barbara Read.....	Jan. 17	17	37	Jan. 17, '37
My Man Godfrey (G) 1002.....	William Powell-Carole Lombard.....	Sept. 8	8	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9, '37, p. 71.)					
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers.....	Dec. 27	27	58	Feb. 13, '37
Nobody's Fool (G) 9033.....	E. E. Horton-Glenda Farrell.....	May 31	31	65	Aug. 29
Parole (G) 9038.....	Ann Preston-Henry Hunter.....	June 14	14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)					
Postal Inspector (G) 9019.....	Ricardo Cortez-Patricia Ellis.....	Aug. 18	18	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)					
Ride 'Em Cowboy (G) 1041.....	Buck Jones-Luana Walters.....	Sept. 20	20	60	Dec. 8
Sandflow (G) 1044.....	Buck Jones-Lita Chevret.....	Feb. 14	14	37	Feb. 6, '37
Sea Spoilers (G) 1027.....	John Wayne-Nan Gray.....	Sept. 20	20	63	Nov. 28
She's Dangerous 1031.....	Cesar Romero-Tala Birell.....	Jan. 24	24	37	Jan. 24, '37
Show Boat (G) 8001.....	Irene Dunne-Allan Jones.....	May 17	17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 88; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)					
Sutter's Gold (G) 8002.....	Edward Arnold-Binnie Barnes.....	Apr. 13	13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)					
Three Smart Girls (G) 1029.....	Deanna Durbin-Ray Milland.....	Dec. 20	20	84	Jan. 30, '37
(Exploitation: Feb. 6, '37, pp. 73, 74; Mar. 13, '37, pp. 78, 82; Mar. 20, '37, pp. 78, 82.)					
Two in a Crowd (G) 1010.....	Joel McCrea-Joan Bennett.....	Sept. 13	13	82	Oct. 10
(Exploitation: Oct. 10, p. 98.)					
We Have Our Moments 1017.....	Sally Eilers-James Duna.....	Mar. 28	28	37	Mar. 28, '37
(See "In the Cutting Room," Feb. 13, '37.)					
Yellowstone (G) 9030.....	Henry Hunter-Judith Barrett.....	Aug. 30	30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)					

## Coming

As Good as Married 1012.....	John Boles-Doris Nolan.....	May 9,'37.....	67.....
California Straight Ahead 1030.....	John Wayne-Louise Latimer.....	May 2,'37.....	67.....
(See "In the Cutting Room," Feb. 27,'37.)			
Cop, The .....	Robert Wilcox-Nan Grey.....		
Left Handed Luv 1045.....	Buck Jones .....	Apr. 18,'37.....	83.....
Let Them Live 1035.....	Nan Grey-John Howard.....	Apr. 11,'37.....	73.....
Night Key 1024.....	Boris Karloff-Jean Rogers.....	Apr. 25,'37.....	
(See "In the Cutting Room," Feb. 20,'37.)			
Oh, Doctor 1013.....	Edward Everett Horton.....	May 23,'37.....	
Road Back, The 1005.....	Larry Blake-John King.....	May 30,'37.....	
Smoke Tree Range 1048.....	Buck Jones-Muriel Evans.....	June 6,'37.....	
Top of the Town 1007.....	George Murphy-Doris Nolan.....	Apr. 18,'37.....	86.....
(See "In the Cutting Room," Nov. 14.) (See production article, Jan. 23,'37, p. 18.)			
When Love Is Young 1018.....	Virginia Bruce-Kent Taylor.....	Apr. 4,'37.....	76.....
Wildcatter, The 1015.....	Scott Colten-Jean Rogers.....		
Wings Over Honolulu 1011.....	Wendy Barrie-Ray Milland.....	May 18,'37.....	



## (THE RELEASE CHART--CONT'D)

Silks and Saddles.....	Herman Brix-Toby Wing.....	Dec. 14.....
Two Minutes to Play.....	Herman Brix-Jeanne Martel.....	Nov. 24.....

## Coming

Brothers of the West.....	Tom Tyler.....	June 30,'37.....
Flashing Mallets.....	Herman Brix.....	May 10,'37.....
Flying Fists.....	Herman Brix.....	Apr. 25,'37.....
Lost Ranch.....	Tom Tyler.....	July 10,'37.....
Mystery Range.....	Tom Tyler.....	May 20,'37.....
Orphans of the Pecos.....	Tom Tyler.....	June 5,'37.....
Roaring Motors.....	Herman Brix.....	May 30,'37.....
Winning Stroke, The.....	Herman Brix.....	June 15,'37.....

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Minutes	Reviewed
Anthony Adverse (G) 801.....	Fredric March-O. de Havilland.....	Aug. 29.....	139.....	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118.....	Barton MacLane-June Travis.....	Sept. 5.....	60.....	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27,'37, p. 82.)				
Big Noise, The (G) 925.....	Guy Kibbee-Warren Hull.....	June 27.....	58.....	Apr. 25
Black Legion (A) 108.....	H. Bogart-E. O'Brien-Moore.....	Jan. 30,'37.....	83.....	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79.)				
Cain and Mabel (G) 102.....	Marion Davies-Clark Gable.....	Sept. 28.....	90.....	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 88.)				
California Mail 930.....	Dick Foran-Linda Perry.....	Nov. 14.....	58.....	
Charge of the Light Brigade (G) 901.....	Errol Flynn-O. de Havilland.....	Nov. 7.....	115.....	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74.)				
Fugitive in the Sky (G) 120.....	Jean Muir-Warren Hull.....	Nov. 28.....	58.....	Oct. 31
Give Me Your Heart (G) 109.....	Kay Francis-George Brent.....	Sept. 28.....	88.....	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 79.)				
God's Country and the Woman (G) 105.....	George Brent-Beverly Roberts.....	Jan. 18,'37.....	*85.....	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Great O'Malley, The (G) 110.....	Pat O'Brien-Sybil Jason.....	Feb. 13,'37.....	71.....	Dec. 12
Green Pastures, The (G) 802.....	Rex Ingram.....	Aug. 1.....	93.....	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 928.....	Rosa Alexander-Beverly Roberts.....	July 18.....	68.....	Aug. 1
I Married a Doctor (G) 906.....	Pat O'Brien-J. Hutchins.....	Apr. 25.....	83.....	Apr. 4
(Exploitation: June 8, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110.....	Marg't Lindsay-H. Bogart.....	Oct. 10.....	60.....	Sept. 8
Jailbreak (G) 927.....	Craig Reynolds-June Travis.....	Aug. 8.....	60.....	May 18
(Exploitation: Dec. 5, p. 80.)				
King and the Chorus Girl (G) 104.....	Fernand Gravet-Joan Blondell.....	Mar. 27,'37.....	*95.....	Mar. 8,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79.)				
King of Hockey (G) 121.....	Anne Nagel-Richard Russell.....	Dec. 19.....	55.....	Nov. 14
Land Beyond the Law 128.....	Dick Foran-Linda Perry.....	Mar. 13,'37.....	60.....	Mar. 13,'37
Midnight Court (G).....	Ann Dvorak-John Litel.....	Mar. 6,'37.....	60.....	Mar. 13,'37
Midsummer Night's Dream (G) All Star.....		Oct. 8.....	117.....	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 8, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16,'37, p. 76.)				
One Way Passage (G).....	Kay Francis-William Powell.....	Dec. 12.....	69.....	July 30,'32
(re-issue)				
Pelo Joe (G) 111.....	Joe E. Brown-Carol Hughes.....	Dec. 5.....	85.....	Sept. 26
Public Enemy's Wife (G) 813.....	Pat O'Brien-Margaret Lindsay.....	July 25.....	89.....	June 27
Ready, Willing and Able (G).....	Lee Dixon-Ruby Keeler.....	Mar. 6,'37.....	*88.....	Feb. 8,'37
Satan Met a Lady 912.....	Warren William-Bette Davis.....	Aug. 8.....	74.....	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122.....	Glenda Farrell-Barton MacLane.....	Jan. 2,'37.....	59.....	Dec. 5
Sons O' Guns (G) 911.....	Joe E. Brown-Joan Blondell.....	May 30.....	79.....	May 2
(Exploitation: July 11, p. 128; July 25, pp. 78, 77; Aug. 8, p. 93; Nov. 7, p. 67.)				
Times Square Playboy (G) 924.....	Warren William-June Travis.....	May 9.....	62.....	Mar. 21
Treachery Rides the Range (G) 929.....	Dick Foran-Paula Stone.....	May 2.....	58.....	Mar. 7

## Coming

Angle Shooter.....	Joan Blondell.....			
Another Dawn.....	Errol Flynn-Kay Francis.....			
(See production article, Mar. 6,'37, p. 16.)				
Call It a Day (G) 113.....	Olivia de Havilland-L. Hunter.....	Apr. 17,'37.....	*90.....	Mar. 13,'37
Dance Charlie Dance.....	Stuart Erwin-Jean Muir.....			
Deep South, The.....	Gloria Dixon-Claude Rains.....			
Desert Song.....	Frank McHugh.....			
Don't Pull Your Punches (G) 123.....	Barton MacLane-June Travis.....		*60.....	Jan. 30,'37
Empty Holsters.....	Dick Foran-Patricia Walthall.....			
Ever Since Eve.....	Marion Davies-R. Montgomery.....			
Fly Away Baby.....	Glenda Farrell-Barton MacLane.....			
Footloose Halless.....	Craig Reynolds-Ann Sheridan.....			
Ge Getter, The.....	George Brent-Anita Louise.....	May 22,'37.....		
(See "In the Cutting Room," Mar. 8,'37.)				
Kid Galahad.....	Edw. G. Robinson-Bette Davis.....	May 29,'37.....		
(See "In the Cutting Room," Mar. 27,'37.)				
Lady Luck.....	Barton MacLane-Ann Sheridan.....			
Marry the Girl.....	Frank McHugh-Mary Boland.....			
(See "In the Cutting Room," Feb. 13,'37.)				
Melody for Two (G).....	James Melton-Patricia Ellis.....	May 1,'37.....	*60.....	Jan. 16,'37
Miracle Mountain.....	Dick Foran-Helen Valkie.....			
One Hour of Romance.....	Kay Francis-Ian Hunter.....			
Public Wedding.....	Jane Wyman-William Hopper.....			
Singing Marina, The.....	Dick Powell-Doris Weston.....			
(See "In the Cutting Room," Mar. 27,'37.)				
That Certain Woman.....	Bette Davis-Henry Fonda.....			
War Lord.....	Boris Karloff-Beverly Roberts.....			
White Bendage (G).....	Jean Muir-Gordon Oliver.....		*60.....	Mar. 13,'37

## WILLIAM STEINER

Title	Star	Rel. Date	Minutes	Reviewed
From Nine to Nine.....	Ruth Roland-Roland Drew.....	Dec. 21.....	8.....	Feb. 8
I Cover Chinatown.....	Norman Foster.....	Nov. 18.....	7.....	Feb. 16

## WORLD

Title	Star	Rel. Date	Minutes	Reviewed
Masquerade in Vienna (A).....	Paula Wessely.....	Jan. 26,'37.....	95.....	Feb. 13,'37
Salom (G).....	Skilling Film.....	Dec. 15.....	68.....	Jan. 23,'37
Treno Popolare.....	Italian Feature.....	Dec. 25.....		

## Coming

Aurora Sul Mare.....	Italian Feature.....			
Itto.....	Simone Berrario.....			
My Song of Love.....	Titto Schipa.....	Mar. 31,'37.....		
Ninety Degrees South.....	Antarctic Film.....			
Second Bureau.....	Jean Murat-Diane Keren.....			
Secrets of Stamboul.....	Valerie Hobson.....			
Street Without a Name.....	Constant Romy-Pola Illary.....			
Song of Ceylon.....	Basli Wright.....			

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Calling the Tune (G).....	Sam Liveasy.....	Asso. British.....		70.....	Aug. 8
Caraval in Flanders (A).....	Francoise Rosay.....	American Tobis.....	Sept. 22.....	93.....	Oct. 8
(Reviewed under the title, "La Kermesse Herolique.")					
Cavalry (G).....	Elisa Cegani.....	United Artists.....		100.....	Sept. 26
Ciboulette (G).....	Simone Berriau.....	Franco-American.....	Sept. 11.....	95.....	Dec. 18
Cloistered (G).....		Best.....	May 19.....	80.....	Nov. 7
(Exploitation: Mar. 27,'37, p. 78.)					
Crime Over London (A).....	Margot Grahame.....	United Artists.....		65.....	May 30
Der Kampf (A).....	L. Loebinger.....	Amkino.....	Sept. 9.....		Sept. 18
Dominant Sex, The (A).....	Phillipe Holmee.....	Asso. British.....		82.....	Feb. 20,'37
Dusty Ermine (A).....	Ronald Squire.....	Twickenham.....		75.....	Oct. 10
Eternal Mask, The (A).....	Mathias Wieman.....	Mayer-Burstin.....	Jan. 12,'37.....	70.....	Jan. 23,'37
Everything Is Rhythm (G).....	Harry Roy.....	Asso. British.....		75.....	June 27
Flying Doctor, The (G).....	Charles Farrell.....	20th Century-Fox.....		92.....	Dec. 18
Golem, The (A).....	Harry Baur.....	Metropolis.....	Mar. 20,'37.....	88.....	Mar. 27,'37
Great Call, The (G).....	Camille Pillette.....	United Artists.....		90.....	Dec. 5
Greater Promise, A (G).....	Tamarina.....	Amkino.....	Oct. 8.....	90.....	Oct. 17
Gypsies (G).....	Alexander Granach.....	Amkino.....	July 28.....	90.....	Aug. 22
Gypsy (A).....	Roland Young.....	Warner.....			Feb. 13,'37
Gypsy Melody (A).....	Lupe Velez.....	Asso. British.....		70.....	Aug. 8
Incertidumbre (G).....	Hilda Moreno.....	United Artists.....	Sept. 18.....	70.....	Sept. 26
Interrupted Honeymoon, The					
(A).....	Claude Hulbert.....	British Lion.....		73.....	June 27
It Isn't Ours (G).....	Cecil Kellaway.....	British Empire.....		90.....	Mar. 27,'37
It's You I Want (A).....	Seymour Hicks.....	British Lion.....		70.....	Nov. 21
Janekik (G).....	Palo Blalik.....	French.....	Nov. 24.....	82.....	Dec. 8
Juggernaut (A).....	Boris Karloff.....	Twickenham.....		70.....	Oct. 17
La Fusée.....	Femin Gémier.....	French.....	Aug. 1.....	83.....	
Land Without Walls (G).....	Richard Tauber.....	General.....		80.....	Oct. 24
La Paloma (G).....	Charles Kulman.....	Caolno.....	Oct. 16.....	83.....	Oct. 24
Last Rose, The (G).....	Hanna Ralph.....	Casino.....	Oct. 8.....	102.....	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damsella di Bard (G).....	E. Gramatica.....	Artisti.....		85.....	Jan. 9,'37
Les Petits (G).....	Alice Tissot.....	Franco-American.....	Dec. 29.....	90.....	Jan. 23,'37
Love from a Stranger (A).....	Ann Harding.....	United Artists.....		77.....	Feb. 13,'37
Loves of Toni, The (A).....	Celia Montalvan.....	Metropolis.....	Nov. 4.....	70.....	Nov. 14
Marriage of Corbal, The (A).....	Nile Asther.....	General.....		80.....	June 18
Mill on the Floss, The (G).....	Frank Lawton.....	National.....		90.....	Feb. 13,'37
My Song Goes Round the World (G).....	Joseph Schmidt.....	Casino.....	Sept. 24.....	87.....	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G).....	V. Ivashova.....	Amkino.....	Nov. 2.....	98.....	Nov. 14
Orphan of the Wilderness.....	Gwen Munre.....	British Empire.....	Jan. 20,'37.....	85.....	Mar. 8,'37
Pension Mimosa (A).....	Francoise Rosay.....	Franco-American.....	May 5.....	93.....	May 5
Pope Le Moko (A).....	Jean Gabin.....	Parlo Film.....		100.....	Mar. 20,'37
Prenez Garde a la Pelastre.....	Simone Simon.....	French.....	Aug. 1.....	86.....	
Prisoners (G).....	A. I. Chaban.....	Amkino.....	Feb. 18,'37.....	93.....	Feb. 27,'37
Razumov (G).....	Pierre Fresnay.....	Garrison.....	Mar. 8,'37.....	95.....	Mar. 27,'37
Revolutionists (G).....	V. V. Shchukla.....	Amkino.....	Dec. '38.....	100.....	Feb. 8,'37
Rebber Symphony, The (G).....	George Graves.....	Concordia.....		125.....	May 8
Romance in the House of Hapsburg, A					
(A).....	Paul Otto.....	Caolno.....	Oct. 9.....	84.....	Oct. 17
(Reviewed under the title, "Ein Liebesroman im Hause Hapsburg.")					
Sensation (A).....	John Lodge.....	Wardour.....		75.....	Jan. 23,'37
Song of Freedom, The (G).....	Paul Robeson.....	British Lion.....		80.....	Sept. 8
Son of Mongolia, A (A).....	Tsaven Rabdan.....	Amkino.....	Nov. 20.....	90.....	Dec. 18
Southern Mail (A).....	Richard-Wilm.....	Solar.....		100.....	Feb. 20,'37
Spain in Flames (A).....		Amkino.....	Jan. 28,'37.....	63.....	Feb. 13,'37
Spy of Napoleon (G).....	Richard Barthelmess.....	Twickenham.....		98.....	Oct. 10
Star Fell from Heaven, A (G).....	Florine McKinney.....	Asso. British.....		70.....	June 27
Tenth Man, The (G).....	John Lodge.....	Asso. British.....			Aug. 29
There on the Big Ranch (G).....	Titto Gilzar.....	Buitemento.....		105.....	Nov. 1
30 Seconds of Love (G).....	Elsa Merlini.....	E. J. A.....		80.....	Jan. 2,'37
Thie'll Make You Whistla (A).....	Jack Buchanan.....	Wilcox.....		78.....	Jan. 9,'37
Three Maxims, The (G).....	Anna Neagle.....	General.....		87.....	Aug. 1
Tsar to Lenin (A).....		Lenauer Intern'l.....	Mar. 8,'37.....	68.....	Mar. 27,'37
Two's Company (G).....	Ned Sparks.....	B. & D.....			May 18
Waltz for You, A (G).....	Louis Graveure.....	Casino.....	Sept. 25.....	94.....	Oct. 8
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
Wa Arm from Kronstadt (G).....	V. Zalehikv.....	Amkino.....	Apr. 30.....	83.....	May 18
White Squadron (G).....	Antonio Centa.....	E. N. I. C.....		85.....	Dec. 26
Yellow Cruise, The (G).....		Fresh.....	Nov. 17.....	90.....	Dec. 8
Yiddle With His Fiddle.....	Molly Picon.....	Sphinx.....	Dec. 31.....	91.....	



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

## CELEBRITY

Title	Rel. Date	Min.
CDMICOLOR CARTOONS		
Dick Whittington's Cat		
(5-18)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

## COLUMBIA

Title	Rel. Date	Min.
BARNEY GDDGLE		
No. 4—Major Google (5-18)	May 24	6½
BRDADWAY COMEDIES		
Am I Having Fun (11-21)	Sept. 18	20
Andy Clyde		
Ay Tank Ay Go (1-23-37)	Dec. 4	18½
(All Star)		
Champ's a Champ, The	June 20	18
(All Star)		
Disorder in the Court	May 30	17
(3 Stooges)		
Dizzy Doctors	Mar. 19	37½
Double Trouble		
Andy Clyde		
False Alarm (10-10)	Aug. 18	10
(3 Stooges)		
Fibbing Fibbers (12-5)	Det. 18	16
Walter Catlett		
Free Rent (1-30-37)	Dec. 20	18
(All Star)		
Grips, Grunts and Groans	Jan. 15	37½
(3 Stooges)		
Knee Action (2-27-37)	Jan. 9	37½
Andy Clyde		
Love Comes to Moeaeville	Nov. 14	18
(1-2-37)		
Mister Smarty (8-1)	July 15	18
Andy Clyde		
Oh, Duchess (11-21)	Det. 8	20
Polly Moran		
Pain in the Pullman, A	June 27	18
(3 Stooges)		
Peppery Salt, The (8-20)	May 15	18
Andy Clyde		
Sailor Made	Feb. 12	37½
Polly Moran		
Silppery Silks (2-20-37)	Dec. 27	17½
(3 Stooges)		
Stuck in the Steaks	Mar. 26	37½
Super Snooper, The	Feb. 25	37½
El Brendel		
Unrelated Relations	Jan. 9	18
(All Star)		
Whoops, I'm an Indian	Sept. 11	2 rls.
(3 Stooges)		

## CDLOR RHAPSODIES

Birds in Love (11-14)	Det. 28	7½
Bon Bon Parade	Nov. 26	8½
Boy and His Dog, A	Dec. 23	7
(1-9-37)		

Gifts from the Air	Jan. 1	37½
In My Gondola (10-17)	Sept. 3	6
Glee Worms	June 24	7
Merry Manikine	Mar. 19	37½
Merry Mutineers (11-7)	Oct. 2	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29	37½
Two Lazy Crews (11-28)	Nov. 28	7
Untrained Seal, The (8-1)	July 26	7

## COLUMBIA TOURS

Gold Quest of the Ages		
(2-27-37)	Jan. 28	37½
Star Gazers (11-7)	Oct. 15	10
When the West Was		
Young (3-20-37)	Mar. 12	37½
Wonder Spots of America		
(11-14)	Sept. 4	1 rls.

## COURT OF HUMAN RELATIONS

Mad Money (9-5)	Sept. 4	11½
Runway Marriage, The		
(1-18-37)	Dec. 18	10
Wedding Deal, The	Feb. 28	37½

## FEATURETTES

Community Sing (No. 1)		
(2-27-37)	Jan. 17	37½
Community Sing (No. 2)	Feb. 19	37½
Story of Norton I, Emperor of the United States		
(2-6-87)	Dec. 18	9

Title	Rel. Date	Min.
KRAZY KAT CARTOONS		
13. Peace Conference	Apr. 10	7
(re-issue)		
14. Highway Snobbery		
(8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Det. 24	7
16. Merry Cafe (1-23-37)	Dec. 26	7
17. Lyin' Hunter, The		
(3-27-37)	Feb. 12	37½

## NEW WORLD OF SPORT SERIES

Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22	37½
Fleet Hoofs	Mar. 5	37½
Football Fiashee (10-10)	Aug. 30	10
Fun in the Water	Mar. 28	37½
Golfing Rhythm (6-20)	May 15	10
Held 'Em Cowboy (11-14)	Sept. 25	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28	9½
Scrambled Legs (3-27-37)	Feb. 22	37½
Skiing Is Believing (11-14)	Oct. 26	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Touring the Sport World		
(7-25)	July 11	10

## SCRAPPY CARTOONS

Dizzy Duck (12-19)	Nov. 28	6½
Looney Ballonists (11-28)	Sept. 24	7
Playing Politics (8-1)	July 8	7
Puttin' Out the Kitten	Mar. 26	37½
Scrappy's Camera Troubles		
(8-20)	June 5	7

## SCREEN SNAPSHOTS

No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 28	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

## SCREEN SNAPSHOTS (New Series)

No. 1—(11-14)	Sept. 11	10
No. 2—(11-21)	Det. 23	10
No. 3—(1-9-37)	Nov. 28	10
No. 4—(2-8-37)	Dec. 28	10
No. 5—(2-27-37)	Jan. 22	37½
No. 6—	Feb. 19	37½
No. 7—	Mar. 23	37½

## SPECIAL

Belgium (3-6-37)	Dec. 25	8½
Castle Town of France		
(2-20-37)	Nov. 11	8½
Old Paris and Bernae		
(2-20-37)	Dec. 18	8½
Robinson Crusoe (12-5)	Sept. 7	3 rls.

## DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A		
(1-18-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book		10
(1-9-37)		10

## POPULAR SCIENCE FOREIGN

(Cinecolor)		
No. 1—	Sept. 15	9

## EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Sleepless Hollow	May 8	18

## MUSICAL COMEDIES

Hemo on the Range (8-20)	June 5	21
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## SONG AND COMEDY HITS

Alpine Rendezvous	Aug. 1	11
Dental Follies	Feb. 28	37½
Gifts in Rhythm	Oct. 23	10
Ging Native	Aug. 28	11
Pink Lemonade (9-24)	Sept. 18	11
Play Girls	Nov. 8	11
Queen's Birthday, The	Aug. 14	10
Ring Goes 'Round, The	Aug. 21	10
See Uncle Sol (2-8-37)	Jan. 29	37½
Strikel You're Out (4-8-37)	Dec. 11	11

## PAUL TERRY-TOONS

Big Game Hunt, The	Feb. 19	37½
Book Shop, The (1-30-37)	Feb. 5	37½
Bug Carnival	Apr. 18	37½
Bully Frog, A (10-10)	Sept. 18	6
Busy Bee, The	May 29	8
Coronation, The	May 14	37½
Farmer Al Faifa in the Health Farm	Sept. 4	6
Farmer Al Faifa in the Hot Spell	July 10	9
Farmer Al Faifa and the Runt	May 15	9

Title	Rel. Date	Min.
Farmer Al Faifa's Prize Package	July 31	8
Farmer Al Faifa's Two-eth Anniversary	Nov. 27	7
Flying South	Mar. 19	37½
Kiko Fells the Fox (11-7)	Det. 2	8
Kiko the Kangaroo in a Battle Royal (11-21)	Det. 30	7
Kiko the Kangaroo in Skunked Again	Dec. 29	7
Kiko and the Honey Bears		
(9-22)	Aug. 21	8
Hay Ride, The	Apr. 2	37½
Puddy the Pup and the Gypsies	July 24	8
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11	7
Puddy the Pup in Sunken Treasures	Det. 16	8
Red Hot Muscle	Mar. 5	37½
Robin Hood in an Arrow Escape (11-21)	Nov. 13	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 6	37½
School Birds	Apr. 30	37½
Tin Can Tourist, The		
(2-6-37)	Jan. 22	37½
Tough Egg, A	June 26	8

## TREASURE CHEST

Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-28)	Dec. 13	11
Fast Friends (8-13)	June 5	9
Feminine Form (8-29)	Aug. 7	10
Krezi-Inventions (10-31)	Det. 9	11
Legend of the Lei (1-2-37)	Dec. 4	11
Nature's Songsters (9-23)	Sept. 4	8
Songs of the Danube	Apr. 9	37½
Sports in the Alps (10-10)	Sept. 11	9
Symphony in Snow (11-7)	Det. 18	9

## TUENDO COMEDIES

Rail Birds (8-13)	May 22	18
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## TWO-REEL COMEDIES

Amuse Yourself	Nov. 27	20
Any Old Port (1-2-37)	Nov. 6	18
Bashful Buddies	Aug. 7	17
Big Courtship, The	Feb. 19	37½
Blue Blazes	Aug. 21	19
Boy, Oh Boy (9-22)	Aug. 14	19
Chemist, The (9-24)	Det. 9	19
Comic Artist's Home Life	Apr. 9	37½
Diamonds in the Rough	Sept. 25	19
Ditto	Feb. 12	37½
Fun's Fun (2-8-37)	Feb. 5	37½
Gags and Gals (10-3)	Sept. 11	20
Happy Heels (8-22)	Aug. 1	18
High-C Heneymoon	Jan. 1	37½
Hi-Ya Doc?	Apr. 23	37½
Hold It	Jan. 29	37½
It Happened All Right		
(8-13)	May 15	19
Jail Bait	Jan. 8	37½
Just the Type	Dec. 4	20
Love Nest on Wheels	Mar. 28	37½
Man to Man	Feb. 28	37½
Melody Girl	Apr. 18	37½
Mixed Magic (12-16)	Nov. 20	17
Modern Home (11-28)	Nov. 13	19
Off the Horses	Mar. 5	37½
Parked in Paros	Aug. 20	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19	37½
Practically Perfect (1-30-37)	Jan. 15	37½
Rah Rah Rhythm (11-21)	Oct. 23	18
Ready to Serve	Mar. 12	37½
Screen Test, The (12-19)	Dec. 13	19
Spring Is Here	Det. 30	20
Sure Cure	Apr. 30	37½
Transatlantic Love	Dec. 25	20
Wacky Family, The (8-28)	Sept. 4	20
Whose Baby Are You?		
(11-7)	Oct. 2	18

## HOFFBERG

Title	Rel. Date	Min.
Bamboo		11½
Busy Spots in Florida	Jan. 20	37½
Corillon Makers	Aug. 15	12
Floridian Curiousities	Jan. 10	37½
Hollywood Magic		12
Java		11
Shanghai		12
Spanish Interlude, A	Sept. 15	20
Sport of Flying	Sept. 12	11

## PERSONALITIES ON PARADE

No. 4—	May 4	9
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## WORLD EXPLORATIONS

7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	8½

## IMPERIAL

Title	Rel. Date	Min.
CDLOR CLASSICS		
Hidden Treasures		9
Southern Beauties		9
EDGAR GUEST POETIC GEMS		
Boyhood		9
Did Prospector, The		8
Early in the Mornin'		8

## NOVELTIES

Nero		9
Hobo Hero		9

## PORT O' CALL

City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

## WORLD IN COLOR

Beneath Coral Seas		8
Dream Harbor		9
Maori		8
Under the Southern Cross		6

## MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Neighborhood House (7-18)	May 9	20
CRIME DOESN'T PAY		
No. 8—The Public Pays		
(11-14)	Oct. 10	18
No. 9—Torture Money		
(2-27-37)	Jan. 2	37½

## FITZPATRICK TRAVEL TALKS

Colorful Bombay		8
Colorful Islands (1-2-37)	Nov. 14	9
Glimpses of Java and Ceylon	Mar. 8	37½
India on Parade	Feb. 8	37½
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14	8
Picturesque South Africa		
(2-20-37)	Jan. 9	37½
Quaint Quebec	Sept. 12	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
St. Helena and Its Man of Destiny	May 18	8
Yellowstone Park (12-19)	Oct. 24	9

## HARMAN-ISING

(Happy Harmonies)		
22—Did House, The	May 2	
23—Pups' Plenty	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12	8
27—Circus Daze	Jan. 16	37½
28—Swing Wedding	Feb. 13	37½
29—Boske's Easter Eggs	Mar. 20	37½

## M-G-M MINIATURES

Great American Pie Com-pany	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19	11
Hollywood: Second Step		
(2-20-37)	Dec. 5	10
How to Be a Detective		
(1-23-37)	Oct. 17	9
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5	10
Jenker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare		
(8-1)	June 13	10
Rainbow Pass, The		
Romance of Digestion	Mar. 13	37½
What Do You Think?	Jan. 23	37½

## M-G-M SPORTS PARADE



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Gilding the Lily.....	Feb. 6,'37	8...
Hurling (1-9-37).....	Nov. 14'	10...
Killer Dog (9-5).....	Aug. 29	10...
Olympic Ski Champions (11-7).....	Oct. 3'	10...
Penny Wisdom.....	Apr. 10,'37	10...
Ski Skill.....	Oct. 10'	10...
Sports on Ice.....	Oct. 10'	10...
Wanted—A Master (1-2-37).....	Dec. 26'	10...

## SPECIAL

Audioscops (1-18).....	8...
Servant of the People (3-20-37).....	Apr. 9,'37
(Exploitation: Feb. 27,'37, p. 87.)	

## TABLOID MUSICALS

Annie Laurie (1-9-37).....	Oct. 31'	10...
Bars and Stripes.....	Feb. 20,'37	11...
Dancing on the Ceiling.....	Jan. 2,'37	9...
Every Sunday.....	Nov. 28'	10...
Little Maestro.....	Mar. 27,'37	10...
New Shoes (6-6).....	Sept. 5'	11...
Swing Banditry (9-5).....	Sept. 18'	11...

## PARAMOUNT

Title	Rel. Date	Min.
Be Human.....	Nov. 20'	7...
Grampy's Indoor Outing.....	Oct. 16'	7...
Happy You and Merry Me (9-22).....	Aug. 21'	7...
House Cleaning Blues.....	Jan. 15,'37	1 r.l.
Hot Air Salesman, The (3-20-37).....	Mar. 12,'37	7...
Making Friends.....	Oct. 18'	7...
More Pep.....	June 19	8...
Pudgy Takes a Bow-Wow.....	Apr. 9,'37	1 r.l.
Song a Day, A.....	May 22	7...
Training Pigeons.....	Sept. 18'	7...
Whoops! I'm a Cowboy.....	Feb. 12,'37	1 r.l.
You're Not Built That Way.....	July 17	8...

## COLOR CLASSICS

Bunny-Mooning (3-13-37).....	Feb. 12,'37	7...
Chicken a la King.....	Apr. 16,'37	1 r.l.
Christmas Comes But Once a Year.....	Oct. 4'	8...
Cobweb Hotel, The.....	May 15	8...
Greedy Humpty Dumpty.....	July 10	8...
Hawaiian Birds.....	Aug. 28'	9...
Play Safe.....	Oct. 16'	7...
Somewhere in Dreamland.....	Jan. 17	9...

## HEADLINERS

Blue Velvet Music.....	Apr. 9,'37	.....
Mark Warnow and Orch.		
Gypsy Revels (8-22).....	Aug. 7'	11...
Knock, Knock, Who's There.....	Sept. 18'	11...
Vincent Lopez and Orch.		
Lucky Starlets.....	May 22	10...
Baby Lorey-Bonnie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler		
Musical Charmers.....	Oct. 9'	11...
Phil Spitalny and Girl Orch.		
Musical Fashions.....	July 3	11...
Ina Ray Hutton and Her Melodears		
Music by Morgan.....	Feb. 12,'37	1 r.l.
Russ Morgan and Orch.		
Music in the Morgan Manner.....	June 12	11...
Russ Morgan and Orch.		
Music, Music Everywhere.....	Oct. 18'	11...
Clyde Lucas and Orch.		
Music Over Broadway.....	Aug. 28'	10...
George Hall and Orch.		
Play, Oon (8-15).....	July 31	10...
Oon Bester and Orch.		
Rah, Rah, Football.....	Oct. 30'	10...
Will Osborne and Collegians		
Song Hits on Parade.....	Jan. 15,'37	1 r.l.
Freddie Rich and Orch.		
Star Reporter in Hollywood (11-21).....	Nov. 20'	10...
Ted Husing-Bonnie Bartlett-Cerothy Lamour		
Star Reporter, The, No. 2 (3-27-37).....	Mar. 12,'37	11...
Yankee Doodle Rhapsody.....	May 1	11...
Ferde Grofe and Orch.		

## MUSICAL ROMANCE

(Technicolor)

In Old Wyoming (2-27-37).....	Jan. 15,'37	9...
Lover's Paradise.....	Sept. 11'	10...
Schubert's Serenade.....	Nov. 13'	10...
Trees (3-20-37).....	Mar. 19,'37	9...
Western Sketches.....	Nov. 20'	1 r.l.

## PARAGRAPHS

Broadway Highlights, No. 8.....	Dec. 11'	1 r.l.
Broadway Highlights, No. 9.....		1 r.l.

It's a Living.....	Mar. 5,'37	1 r.l.
Lulu's Love.....	Aug. 14'	18...
Madison Sq. Garden.....	Dec. 11'	18...
Nobody Home.....	Apr. 2,'37	1 r.l.
Rhythm of the River.....	Oct. 9'	10...
Safety in the Air.....	Apr. 30,'37	1 r.l.
Sailor Shorty.....	Oct. 23	10...
Snow.....	Jan. 8,'37	10...
Straight as an Arrow (11-21).....	Oct. 9'	10...
That's Their Business.....	Nov. 13	11...
Where Champions Meet (2-20-37).....	Jan. 8,'37	9...
Where Snow Is King.....	Feb. 5,'37	1 r.l.

## PARAMOUNT PICTORIAL

No. 11—Champagne—Girls Will Be Boys—Up Meet Blane.....	May 22	11...
No. 12—Meet the Polican—Viola Mitchell—Steel Suite.....	June 19	10...
No. 13.....	July 17	1 r.l.

## PARAMOUNT PICTORIAL (New Series)

No. 1—What's Afoot—Golden Acres—Dean Baker (8-22).....	Aug. 21'	10...
No. 2—Science to the Rescue—Frozen Fog—Keys to Concentrating.....	Sept. 18'	10...
No. 3—Miss Christopher Columbus—Take a Number—Keep Out! Liens.....	Oct. 16'	10...
No. 4—A Modern Monster—Furs on Parade—All A-Board.....	Nov. 13'	10...
No. 5—Bamboo—Clamdiggers' Rodeo—Vienna Boys' Choir.....	Dec. 5'	10...
No. 6—Cornering a Killer—Twilight—Let's All Learn to Ski.....	Jan. 9,'37	1 r.l.
No. 7.....	Feb. 12,'37	1 r.l.
No. 8.....	Mar. 12,'37	1 r.l.
No. 9.....	Apr. 9,'37	1 r.l.

## PARAMOUNT VARIETIES

Dangerous Jobs.....	May 1	9...
Fashions in Love.....	July 24	8...
Poodle, The.....	May 22	10...
Rhythm Party, The.....	June 28	9...
Shorty at the Seashore.....	July 10	9...

## POPEYE THE SAILOR

Bridge Ahoy!.....	May 1	8...
Hold the Wire.....	Oct. 23'	7...
Hospitality.....	Apr. 18,'37	1 r.l.
I'm in the Army Now.....	Oct. 25'	7...
I Wanna Be a Lifeguard.....	June 26	7...
Let's Get Movin'.....	July 24	7...
Little Sweet Pea.....	Sept. 25'	7...
My Artistic Temperature.....	Mar. 19,'37	1 r.l.
Never Kink a Woman.....	Aug. 28'	7...
Organ Grinder's Swing (3-6-37).....	Feb. 19,'37	7...
Paneless Window Washer, The (2-27-37).....	Jan. 22,'37	7...
Popeye the Sailor Meets Sinbad the Sailor (11-14).....	Nov. 27'	17...
(Technicolor special)		
Spinach Roadster, The.....	Nov. 27'	7...
What, No Spinach?.....	May 29	7...

## PARAMOUNT SOUND NEWS

Two Editions Weekly

## POPULAR SCIENCE

(Cinecolor)

No. 5.....	May 29	10...
No. 8.....	July 17	10...
No. 1 (8-22).....	Aug. 28'	11...
No. 2 (11-28).....	Oct. 30'	10...
No. 3.....	Dec. 25'	1 r.l.
No. 4 (3-2-27).....	Feb. 26,'37	11...
No. 5.....	Apr. 30,'37	1 r.l.

## SCREEN SONGS

Hills of Old Wyoming, The (8-22).....	July 31	10...
The Westerners		
I Can't Escape from You.....	Sept. 25'	8...
Joe Richman and Orch.		
I Don't Want to Make History.....	May 22	10...
V. Lopez and Orchestra		
Never Should Have Told You (3-6-37).....	Jan. 29,'37	8...
Talking Through My Heart.....	Nov. 27'	7...
Oick Stable and Orch.		
Twilight on the Trail.....	Mar. 26,'37	1 r.l.
The Westerners		

## GRANTLAND RICE SPORTLIGHTS

(NEW SERIES)

No. 23—Sun Chasers.....	Apr. 10	10...
No. 24—Catching Trouble.....	May 8	10...

Title	Rel. Date	Min.
No. 25—River of Thrills.....	June 5	10...
No. 26—Sporting Companions.....	July 3	10...
No. 27—Neptune's Scholars (8-22).....	Aug. 7'	10...
No. 28—Lucky Spills.....	Sept. 4'	10...
No. 29—Fighting Marilla.....	Oct. 21	10...
No. 30—Sporting Quiz (11-21).....	Nov. 8'	10...
No. 31—Chimp Champ.....	Dec. 4'	10...
No. 32—Sporting Pals.....	Jan. 1,'37	1 r.l.
No. 33—Underwater Romance, An (3-8-37).....		
No. 34—On the Nose (3-13-37).....	Feb. 26,'37	10...
No. 35—Galloping Gauchos.....	Mar. 26,'37	1 r.l.
No. 36—Wrestling.....	Apr. 30,'37	1 r.l.

## RKO RADIO

Title	Rel. Date	Min.
No. 23.....	Apr. 3	5...
No. 24.....	May 29	5...
No. 25.....	July 10	5...

## EASY ACES

Etiquette.....	Nov. 29	9...
Fool Your Friends.....	June 9	10...
Job's a Job, A.....	May 22	10...

## HEADLINER SERIES

No. 5—Bad Medicine.....	May 22	15...
No. 6—Sleepy Time.....	July 24	20...

(1938-37)

1—Lalaloosa.....	Nov. 20'	18...
2—Singing in the Air.....	Feb. 19,'37	18...
3—Rhythm on the Rampage.....	Apr. 2,'37	18...

## EDGAR KENNEY COMEDIES

Bad Housekeeping.....	Mar. 5,'37	19...
Oummy Ache.....	July 10	18...
High Bear Pressure.....	May 8	18...
Hillbilly Goat (1-23-37).....	Jan. 15,'37	18...
Locks and Bonds.....	Apr. 16,'37	19...
Vocalizing (10-10).....	Oct. 23'	20½
Will Power (3-14).....	Mar. 8	15½

## MAJOR BOWES AMATEUR PARADE

No. 1.....	May 1	9...
No. 2.....	June 5	10...
No. 3.....	July 9	10...

## MARCH OF TIME

No. 4.....	Apr. 17	21...
No. 5.....	May 15	21...
No. 6.....	June 12	23...
No. 7.....	July 10	21...
No. 8.....	Aug. 7	21...

(1936-37)

No. 1.....	Sept. 4'	23...
No. 2.....	Oct. 2'	21½
No. 3.....	Nov. 3'	21...
No. 4 (12-12).....	Nov. 27'	22...
No. 5.....	Oct. 25'	19...
No. 6.....	Jan. 22,'37	19...
No. 7.....	Feb. 10,'37	21...

## PATHE NEWS

Released twice a week

## PATHE REVIEWS

Released once a month

## PATHE TOPICS

Released seven times a year

## RADIO FLASH COMEDIES

Oog Blight.....	June 12	16...
Don't Be Like That (1-30-37).....	Dec. 4'	18...
Fight Is Right (5-2).....	Apr. 10	17...
Horse Play.....	Mar. 19,'37	18...
Who's Leoney Now?.....	Sept. 4'	18...

## RADIO MUSICAL COMEDIES

Camp Meetin' (10-3).....	Oct. 9'	16...
Deep South (1-23-37).....	Jan. 1,'37	17...
Melody in May (2-1).....	May 1	19...
Swing It.....	July 3	18...
That Man Samson.....	May 28,'37	19...

## RAINBOW PARADE CARTOONS

Bald King Cole.....	May 29	7...
Cupid Gets Her Man.....	July 24	7...
Infatuated.....	Apr. 30,'37	7...
It's a Greek Life (3-28).....	Aug. 2	7...
Neptune Nonsense (3-28).....	Apr. 17	8...
Toonerville Picnic.....	Oct. 2'	7...
Trolley Ahoy.....	July 3	8...
Walf's Welcome, A.....	June 19	7...

## SMART SET

And So to Wed.....	June 19	19...
Framing Father (2-29).....	Apr. 17	18½
Grandma's Buoy (1-2-37).....	Oct. 18'	18...
So and Sew.....	Sept. 18'	15...

## SPORTS WITH BILL CORUM

Foreign Sports.....	Apr. 9,'37	10...
Goals for Gold and Glory.....	Oct. 30'	11...
High, Wide and Dashing.....	Sept. 4'	9...
Ice Man, The.....	Jan. 15,'37	9...

Title	Rel. Date	Min.
Ladies Day.....	Dec. 18'	11...
Never Catch the Rabbit (5-2).....	Apr. 24	11...
Pardon My Spray (10-10).....	Oct. 21	10...
Putting on the Dog.....	Feb. 12,'37	10...
Row, Mr. Row.....	June 19	11...
Saratoga Summers (3-27-37).....	Mar. 12,'37	10...
Singing Wheels (12-26).....	Nov. 20'	11...

## STRUGGLE TO LIVE

Deadly Females.....	Nov. 13'	9½
Forest Gangsters (1-23-37).....	Jan. 8,'37	9...
Living Jewels.....	June 12	10...
Underground Farmers.....	Apr. 17	9...
Swamp Land.....	Sept. 18'	9...

## SUPERBA COMEDIES

Bridal Grief.....	Feb. 5,'37	19...
Listen to Freezin' (8-15).....	July 31	15...
One Live Ghost.....	Nov. 6'	21...
Wholesaling Along.....	May 29	17...

## WORLD ON PARADE

Gold Mania (1-16-37).....	Dec. 25'	11...
Graveyard of Ships (1-2-37).....	Nov. 27'	11...
Heart of the Sierras.....	Nov. 6'	11...
Manhattan Waterfront (3-27-37).....	Feb. 19,'37	11...
Mt. Vernon.....	Mar. 19,'37	10...
Romantic Mexico.....	Sept. 11'	10...
Trinidad.....	May 15	10...
Venice of the North.....	Oct. 9'	10...
Washington in Virginia (10-3).....		

## STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37).....		11...

## DYNAMIC

Wonderland of Gaspe (8-13).....		11...
FILM EXCHANGE		
Ski-Esta (1-2-37).....		10...

## MATSON

Coronation Preview (3-27-37).....		10...
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## 20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Oogling It Around the World.....	Nov. 13'	10...
Looking for Trouble.....	Oct. 18'	10...
Pacing the Thoroughbreds.....	Sept. 25'	10...
Scouring the Skies.....	Aug. 14'	10...
Ski Parade, The.....	Feb. 5,'37	10...
Sports Headliners of 1938 (11-21).....	Oct. 30'	10...

## MAGIC CARPET SERIES

Irish Pastoral (8-22).....	Aug. 7'	9½
Land of Genghis Khan (2-6-37).....	Dec. 18'	10...
Memories of Spain (10-3).....	Sept. 18'	10...
Philippine Fantasy (11-7).....	Sept. 25'	10...
Touring Brazil (12-19).....	Nov. 13'	10...
Western Grandeur.....	Feb. 5,'37	10...

## UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
39. Mickey's Grand Opera (4-11) .....	Apr. 9.....	9.....
40. Through the Mirror .....	June 18.....	9.....
101. Mickey's Moving Day .....	July 22.....	9.....
102. Mickey's Rival (8-15) .....	Aug. 27.....	9.....
103. Alpine Climbers (8-22) .....	Oct. 28.....	9½.....
104. Mickey's Circus (8-15) .....	Nov. 11.....	8.....
105. Onoald and Pluto (11-14) .....	Dec. 12.....	8.....
107. Mickey's Elephant (11-14) .....	Feb. 19, '37.....	9.....
108. On Onoald (1-16-37) .....		8½.....
109. Worm Turns, The (1-23-37) .....		8½.....



## (THE RELEASE CHART--CONT'D)

Title Rel. Date Min.  
10. More Kittens (1-9-37) Mar. 27, '37 8 1/2...

## UNIVERSAL

Title Rel. Date Min.  
GOING PLACES with LOWELL THOMAS  
No. 20 (3-28) Apr. 20 9  
No. 21 June 8 9  
No. 22 June 22 9  
No. 23 (7-11) July 6 10  
No. 24 7-18 July 20 10  
No. 25 (8-15) Aug. 3 10  
No. 26 Aug. 17 10  
No. 27 (10-10) Sept. 14 9  
No. 28 (10-17) Oct. 19 8  
No. 29 Oct. 28 9  
No. 30 Nov. 23 10  
No. 31 Dec. 21 9  
No. 32 (2-8-37) Feb. 1, '37 9 1/2  
No. 33 (3-27-37) Mar. 15, '37 9  
No. 34 Mar. 22, '37 6  
No. 35 Apr. 12, '37 6

## MEANY-MINY-MOE CARTOONS

Big Race, The (3-13-37) Mar. 3, '37 7  
Golfers, The (2-13-37) Jan. 11, '37 6 1/2  
House of Magic (2-13-37) Feb. 8, '37 8  
Knights for a Day (1-9-37) Dec. 28 7  
Lumber Camp (3-20-37) Mar. 15, '37 7  
Turkey Dinner Nov. 30  
Bargain Matinee Apr. 4, '37

## MENTONE MUSICAL COMEDIES

Bargain Matinee (3-20-37) Apr. 4, '37 10  
Filippen's Frolics (7-11) July 15 18  
Fun Begins at Home Feb. 17, '37 10  
Fun in the Fire House  
(11-7) Oct. 28 10  
Gus Van's Garden Party  
(10-10) Sept. 21 11  
It's on the Record Mar. 17, '37  
Marino Folies Apr. 29 19  
Musical Airways (10-10) Sept. 30 11  
Royal Cafe Nov. 25 10  
School for Swing (2-8-37) Jan. 20, '37 10  
Teddy Bergman Inter-  
national Broadcast (6-8) June 3 20  
Television Highlights Dec. 23 10  
Vaud-O-Mat, The (3-28) Apr. 8 18

## OSWALD CARTOONS

Battle Royal (7-18) June 22 7  
Barnyard Five Apr. 20 7  
Beachcombers (10-3) Oct. 5 9  
Birthday Party, The Mar. 29, '37  
Duck Hunt (3-13-37) Mar. 8, '37 7  
Everybody Sings (1-30-37) Feb. 22, '37 7  
Farming Fools May 25 7  
Fun House, The May 4 7  
Gopher Trouble Nov. 30 7  
Kiddle Revue Sept. 21 7  
Music Hath Charms (8-8) Sept. 7 6  
Night Life of the Bugs  
(10-3) Oct. 9 8  
Puppet Show (10-13) Nov. 2 8  
Unpopular Mechanic (10-17) Nov. 6 8

## STRANGER THAN FICTION SERIES

No. 19—Novelty (3-28) Apr. 13 9  
No. 20—Novelty June 1 9  
No. 21—Novelty June 15 9  
No. 22—Novelty July 29 9  
No. 23—Novelty (7-11) July 13 10  
No. 24—Novelty (7-16) July 27 10  
No. 25—Novelty (8-1) Aug. 10 10  
No. 26—Novelty (8-8) Aug. 24 9  
No. 27—Novelty Sept. 28 6  
No. 28—Novelty (9-24) Oct. 12 6 1/2  
No. 29—Novelty (9-24) Nov. 9 6 1/2  
No. 30—Novelty (12-28) Dec. 7 10  
No. 31—Novelty (1-2-37) Jan. 4, '37 9  
No. 32—Novelty (1-30-37) Feb. 1, '37 9  
No. 33—Novelty (2-13-37) Mar. 1, '37 9  
No. 34—Novelty Mar. 29, '37 9  
No. 35—Novelty Apr. 26, '37

## UNIVERSAL SPECIAL

King Edward the VIII Dec. 14 9 1/2  
You Can't Get Away  
With It Nov. 30 25

## VITAPHONE

Title Rel. Date Min.  
BIG TIME VAUDEVILLE REEL  
Vitaphone Entertainers  
(7-11) June 27 1 r.  
Sylvia Froos  
Vitaphone Hippodrome May 2 11  
Molly Picon-Johnny Lee  
Vitaphone Topnotchers (2-1) May 30  
Vitaphone Stageshow July 25 1 r.  
Vitaphone Galettee Sept. 19 11  
Jack Pepper  
Vitaphone Internationals Oct. 17 11  
Holtz-Lee  
Vaudeville Is Back Nov. 14 11

Johnny Perkins  
Vaude-Villains Dec. 12 10  
Marty May  
Reel Vaudeville (1-30-37) Jan. 2, '37 11  
Harry Rose  
Bed-Time Vaudeville  
(2-20-37) Jan. 30, '37 11  
Bring On the Girls Mar. 8, '37 1 r.  
Edgar Bergen  
Vitaphone Diversions Apr. 3, '37  
Smith and Dale

## BIG V. COMEDIES

Slum Fun Apr. 11 21  
Johnny Berke  
Charles O'Donnell  
Absorbing Junior May 9 21  
Shemp Howard-  
Johnny Berke  
Joe Palooka In Here's How June 6 21  
Shemp Howard-  
Robert Norton  
Wife of the Party, The  
(8-22) June 20 22  
Ken Murray  
Good Old Plumbertime,  
The July 11 20  
Johnny Berke  
Olly Bird, The July 25 20  
Ken Murray  
Joe Palooka In Punch and  
Beauty Aug. 15 20  
Shemp Howard-  
Robert Norton  
Dough-Nuts Nov. 14 21  
Yacht Club Boys

## BROADWAY BREVITIES

Double Crossy, The Apr. 18 21  
Olga Baclanova  
I'm Much Obligated May 2 21  
Vera Van-George Debbie  
Maid for a Day May 23 20  
Grace Hayes  
City's Slicker, The May 30 2 r.  
Dawn O'Day-Radio Ruben  
Romance in the Air May 18  
Wini Shaw-Phil Regan  
Changing of the Guard  
(5-18) June 6 20  
Sybil Jason  
Rhythmille June 13 2 r.  
Hal LeRoy-Toby Wing  
Song of a Nation, The  
(8-20) July 4 20  
Donald Woods-  
Claire Dodd  
When You're Single July 18 2 r.  
Cros and Dunn  
Shake Mr. Shakespeare  
(7-11) Aug. 22 20  
Carolyn Marsh  
Echo Mountain Aug. 29 20  
Fred Lawrence-Rosalind Marquie  
Rueh Hour Rhapsody (9-18) Sept. 5 19  
Jean Sargent  
Joe Palooka In "The  
Choke's on You" (9-19) Sept. 12 21  
Shemp Howard-  
Robert Norton  
Backyard Broadcast, The  
(9-5) Sept. 26 21  
Say It With Candy Oct. 3 20  
Virginia Verrill  
Sheik to Sheik Oct. 10 21  
Georges Metaxa  
Can't Think of It Oct. 24 18  
Ken Murray-Oswald  
Captain Bluebeard Feb. 13, '37  
George Price  
Sunday Round-up, The Oct. 31 16  
Dick Foran-Linda Perry  
Sweethearts and Flowers Nov. 7 20  
Regis Toomey-  
Preisler Sisters  
That's Pictures (8-29) Nov. 21 21  
Jay C. Filppen  
Joe Palooka In "The  
Blonde Bomber" Nov. 26 21  
Shemp Howard-  
Robert Norton  
Here Comes the Circus Dec. 5 16  
"Poodles" Hanneford  
"Give Me Liberty" Dec. 19 22  
John Little  
It's All Over Now (2-8-37) Dec. 26 20  
Dan Healy  
Joe and Asbestos In  
"A Horse's Tale"  
(2-13-37) Jan. 9, '37 20  
Harry Gribbon-  
Hamtree Harrington  
Pretty Pretender, The  
(2-13-37) Jan. 25, '37 21  
Bernice Claire

Title Rel. Date Min.  
Joe Palooka In "Kick Me  
Again (3-8-37) Feb. 6, '37 21  
Shemp Howard-  
Robert Norton  
Captain Bluebeard Feb. 3, '37  
George Price  
Swing for Sale (3-13-37) Feb. 27, '37 20  
Hal LeRoy  
Under Southern Stars Feb. 20, '37 16  
Fred Lawrence-J. Bryan  
Hotel a la Swing Mar. 13, '37 2 r.  
Eddie Foy, Jr.  
Mail and Female Mar. 27, '37 2 r.  
Ken Murray  
Play Street Apr. 3, '37  
Preisler Sisters

## COLORTOUR ADVENTURE

(Cinacolor)  
Pearl of the Pacific (7-11) Sept. 5 10  
Colorful Occupation (9-19) Oct. 8 10  
Northern Lights Oct. 31  
Along the Mediterranean Dec. 5  
Hollanders, The (1-23-37) Jan. 2, '37 10  
Nice Work (2-13-37) Jan. 30, '37 10  
Land of the Midnight Sun  
(3-13-37) Feb. 27, '37 10  
Nature the Artist Mar. 20, '37 1 r.

## LOONEY TUNES

No. 19—Westward Whoa Apr. 25 7  
No. 20—Flea Tales May 23 7  
No. 21—Shanghaied Ship-  
mates June 20 7  
No. 22—Porky's Pet (7-18) July 11 7  
No. 23—Porky, the Rain-  
maker (8-29) Aug. 1 7  
No. 24—Porky's Poultry  
Plant (9-19) Aug. 22 7  
No. 25—Milk and Money Oct. 3 7  
No. 26—Porky's Moving  
Day Oct. 7  
No. 27—Little Beau Porky Oct. 24 7  
No. 28—Village Smithy, The Nov. 14 7  
No. 29—Porky of the North-  
woods (1-9-37) Dec. 19 7  
No. 30—Porky the Wrestler Jan. 9, '37 7  
No. 31—Porky's Road Race Feb. 6, '37  
No. 32—Pleador Porky  
(2-27-37) Feb. 27 6

## MELODY MASTERS

Dave Arroll and His Band May 16 10  
Vincent Lopez and Orche-  
stra June 6 10  
Carl Hoff and Orchestra July 11 1 r.  
Nick Lucas and His Trou-  
badours Aug. 15 10  
Clyde Lucas and Orchestra  
(7-14) Sept. 5 11  
Harry Reser and Eskimos Sept. 26 8  
Emil Coleman and Orch.  
(7-11) Oct. 17 11  
Leon Navara and His Orch.  
(9-19) Nov. 7 11  
Clyde McCoy and Orch.  
(8-29) Nov. 26 10  
Jimmie Lunceford and Orch.  
(1-23-37) Dec. 19 10  
George Hall and Orch. Jan. 9, '37 10  
Louisiana Kings Jan. 23, '37 1 r.  
Roger Wolfe Kahn and  
Orch. Feb. 8, '37 11  
Cab Calloway and Orch.  
(3-13-37) Feb. 20, '37 11  
Peter Van Steden and  
Orch. Mar. 6, '37 1 r.  
Jacque Fray and Orch. Mar. 27, '37 1 r.

## MERRIE MELODIES

(In Color)  
No. 18—I'm a Big Shot  
Now (3-28) Apr. 11 7  
No. 19—Let It Be Me May 2 7  
No. 20—I'd Love to Take  
Orders from You May 16 7  
No. 21—Bingo Crosbyana May 30 7  
No. 23—When I Yoo Hoo June 27  
No. 24—I Love to Singa  
(8-20) July 18 7  
No. 25—Sunday Go To  
Meetin' Time (9-5) Aug. 8 7  
No. 26—At Your Service,  
Madame Aug. 29 7  
No. 27—Toy Town Hall  
(9-19) Sept. 19 7  
No. 28—Boulevardier of the  
Bronx Oct. 10 7  
No. 29—Don't Look Now Nov. 7 7  
No. 30—Coconut Grove Nov. 28 7  
No. 31—He Was Her Man Jan. 2, '37 7  
No. 32—Pige Is Pige  
(1-16-37) Jan. 30, '37 7  
No. 32—I Only Have Eyes  
for You (3-8-37) Mar. 6, '37 8

Title Rel. Date Min.  
No. 33—The Fella With the  
Fiddle Mar. 27, '37 1 r.

## OUR OWN UNITED STATES

No. 9—We Eat to Live Apr. 18 10  
No. 10—Vacation Spots May 16 11  
No. 11—Irons in the Fire June 13 1 r.  
No. 12—Can You Imagine July 11 10  
No. 13—For Sports Sake Aug. 8 10

## PEPPER POT

Beneath the Sea Apr. 18 8  
Pictorial Review June 27 1 r.  
When Fish Fight July 11 10

## PICTORIAL REVIEWS

No. 1—Oscar's Recipes—  
Fure (9-19) Sept. 12 10  
No. 2—George Reiter—  
Fashions Oct. 10 10  
No. 3—Girl Football—  
Knitted Wear Nov. 21 10  
No. 4—Southern Wear—  
Aviation (1-23-37) Dec. 26 11  
No. 5—Sports Afloat  
(2-8-37) Jan. 18, '37 10  
No. 6—Swimming — Weed  
Carving Feb. 13, '37  
No. 7—Phonograph Records  
—Lipsticks Mar. 20, '37 1 r.

## VITAPHONE NOVELTIES

Nut Gully (6-27) Nov. 21 10  
Logging Along Sept. 26  
Ounce of Invention, An Oct. 24  
Ray Gross  
Oklahoma As Is Dec. 19  
Cal Tinney  
Poets of the Organ (8-22) Jan. 18, '37 1 r.  
Mr. and Mrs. Jesse Crawford  
Whale Ho (7-14) Feb. 13, '37  
Medium Well Done Mar. 8, '37 1 r.  
Hardeen  
Ghost to Ghost Hookup, A Apr. 3, '37  
Radio Ramblers

## SERIALS

12 Episodes Each Unless Otherwise Specified

## REPUBLIC

Dick Tracy 6401 Feb. 20, '37  
Ralph Byrd-Kay Hughes  
(15 episodes)  
Painted Stallion, The 6421 June 5, '37  
Ray Corrigan-Hoot Gibson  
Robinson Crusoe of Clipper  
Island 6583 Nov. 14  
Mala (14 episodes)  
Undersea Kingdom 6561  
(5-16) May 80  
Ray Corrigan-Lola Wilde  
Vigilantes Are Coming, The  
3582 Aug. 22  
Bob Livingston-Kay Hughes

## STAGE and SCREEN

(Wolfe-Mintz-Serials)

Black Colt, The Sept. 17  
Ralph Graves-Ruth Mix  
(1st episode, 8 rls.,  
(15 episodes) followed by 14 two-  
reel episodes.)  
Clutching Hand, The (5-23) Apr. 16, '37 2 r.  
Jack Mulhall-Wm. Farnum  
(1st episode, 8 rls.,  
(also feature version) followed by 14 two-  
reel episodes.)

## UNIVERSAL

Ace Drummond (11-7) Oct. 19  
John King-Jean Rogers  
(13 episodes)  
(Exploitation: Nov 7, p. 84.)  
Jungle Jim (12-28) Jan. 16, '37  
Grant Withers-Betty Jane Rhodes  
Phantom Rider (8-6) July 6  
Buck Jones-Maria Shelton  
(15 episodes)  
Secret Agent X 9 Apr. 12, '37  
Scott Kirk-Jean Rogers  
Wild West Days (8-6) July 5, '37  
Johnny Mack Brown

## VICTORY

Blake of Scotland Yard Apr. 15, '37  
Ralph Byrd-Jean Barclay  
(15 episodes—also feature version)  
Shadow of Chinatown Oct. 10  
Bela Lugosi-Herman Brix  
(15 episodes—also feature version)



# J. C. JENKINS—HIS COLYUM

Harlingen, Texas

Dear Herald:

If this town of Harlingen was a little bit bigger she could qualify as a pretty fair city, but since she isn't, she will have to remain a pretty good town until a few more people move in here.

We might say that Harlingen is the best town in the Rio Grande valley but if we did it would probably make Mission, McAllen, Weslaco, San Benito and Brownsville sore, so we are not going to say it.

We came down here to visit Mr. Snyder and Mr. King, but there are some of you who don't know these boys. We introduced them to you once before but you probably have forgotten about that, so we will introduce them again. Mr. Snyder is the general manager for this circuit here in the valley and he has, as we understand it, general supervision over all the theatres from McAllen to Brownsville.

Mr. King is the local manager of both theatres in Harlingen and a general adviser of the other managers. Mr. King ought to be good, as he got his training at Muncie and South Bend, Indiana, and when they get their training in those towns they are trained.

We met Mr. Brady at Harlingen. Mr. Brady is the manager of the theatre at San Monita and he is the first Swede we ever knew by the name of Brady but his first name isn't Ole. We promised Mr. Brady to come down to San Bonita and visit him but you know that sometimes our promises go haywire. Anyhow we'd like to do it. No, we didn't say that Harlingen is the best town in the valley, but she's a good one. You know that the typhoon they had there a few years ago wrecked their auditorium and Mr. King told us that they had voted something like \$90,000 in bonds to rebuild it and that the Government donated \$30,000 for that purpose. Gosh, but Uncle Sam is a liberal relative. We are going to try to get him to pay us for the onions and cucumbers and tomatoes that the grasshoppers ate up last summer. Why not?

▽

If we were to be called upon pick out the best ten pictures, which of course we won't be, we'd select "San Francisco" as to be placed close to the top of the list. As we regard it, not being a critic, we look upon that picture as having more general entertainment for the American audience than any picture Hollywood has turned out in a long time. This picture had about everything to entertain an audience, thrills, love scenes, music, hallelujah chorus.

▽

Whenever a woman goes to a beauty parlor and has her hair frizzled, then every other woman in the town has to go and have hers frizzled. We'll betcha these frizzle parlors do a mighty fine business. They are probably what keeps the men's noses on the grindstone.

▽

We were talking with a fellow yesterday about the weather and we asked him if he didn't think it would rain before night and he replied, "Well, I rather expect it will but I doubt if it does."

He reminds us of the farmer who took a hog to market and when he got home his wife asked how much it weighed and he said, "Well, it didn't weigh as much as I thought it would but then I didn't expect it would."

▽

The old gentleman who operates the apartment building where we live is very enthusiastic for the Townsend Old Age Pension plan and he never misses a Townsend meeting, no matter where it is, unless there is sickness in the family. He firmly believes that the time will come when all those over the age of sixty will receive \$200 per month with nothing to do but to spend it. That's certainly a delightful dream for all those who are given to dreaming, but it has been our experience that if we wanted to eat we had to work for it, and we've had a pretty good appetite ever since we had the mumps that time.

You remember that Darius Green had a dream that he would fly and he reasoned it this way. He said, "The birds can fly so

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 56, Vol. 19.**—Eight passengers rescued from burning ship by U. S. cruiser.... Governor Murphy talks with Walter P. Chrysler and John L. Lewis....22 sets of twins in New York City school....Paris sees Bal Tabarin's new show for the Exposition....Fashions....Society tries baseball....Lew Lehr....Sports in New York City, Australia.

**MOVIETONE NEWS—No. 57, Vol. 19.**—President Roosevelt on eve of Easter visits Pine Mountain Resettlement Project; at White House plays host at egg rolling fete....Throng parades on Fifth Avenue Easter....Hollywood Bowl setting for Easter sunrise service....Fashions for the June bride.... Lewis and Chrysler shake hands as sit-downers prepare for work....Scene of Earhart crash....13 die in Pittsburgh air liner crash....San Francisco blimp patrols....Lew Lehr....Royal Mail wins Grand National.

**NEWS OF THE DAY—No. 254, Vol. 8.**—Congress bears from the nation on Supreme Court....Peace hailed in auto strike....Wizard bowler is tournament feature....Perry beats Tilden....Worn out autos drive last mile....Wild riding cossacks thrill fair crowds in Moscow....They train dancers young in Italy....Stamp collectors have own "exchange."

**NEWS OF THE DAY—No. 255, Vol. 8.**—Nation rejoices in happy Easter....President enjoys Dixie serenades....Another airliner meets tragic end.... Grand National, a royal thriller....Scene of Earhart crash....Rangers defeat Leafs in hockey clash.... Sit-downers walk out of Detroit plants.

**PARAMOUNT NEWS—No. 67.**—Yanks are set; Lou Gehrig ends holdout....Labor tense while nation scans strikes....Il Duce rushes home after African trip....Week-end jail terms avert loss of jobs.... Prices rocket in Coronation seat racket....Chief Justice answers on court plan....Jack Benny in "Local Boy Makes Good."

**PARAMOUNT NEWS—No. 68.**—Hockey stars fight for cup in playoffs....Earhart home, plans to start flight again....Auto strike....Emperor of Japan's brother inspects huge oyster plant....London zoo shows smallest horse....Television....Spring styles delayed by cold weather....The race that decided those "sweeps" prizes.

**PATHE NEWS—No. 71, Vol. 8.**—Developments in the Detroit sit-down strikes....Fashions in Spring hats....Fred Perry conquers Bill Tilden in Madison Square Garden....Unique grill provides special menus for canine aristocracy....Spring storm warning.

**PATHE NEWS—No. 72, Vol. 8.**—50,000 egg rollers surround the White House for biggest party.... Bandit proof bag....Walter P. Chrysler and John L. Lewis confer with Governor Murphy after sit-downers evacuate....The running of the Grand National.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 548, Vol. 9.**—100,000 auto workers mass....Prof. Nutts solves problem....City sued by homesteaders....Paris Exposition Queen elected....19th hole takes to wheels....Mrs. Simpson takes chateau....City demolishes old crates....Scooters dare dizzy grade....Cossacks show horsemanship....Sirens display "living" art.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 549, Vol. 9.**—All U. S. celebrates Easter....Royal Mail wins big race....Amelia returns from crash....Plane crash kills 13....Sit-downers quit auto works.... President ends holiday....Windy city Glovers win.

why can't I?" Acting on that theory, he made a large pair of wings and got up on top of the cow barn and jumped off to try them out. Everything worked lovely until he hit the ground and from then on the record is silent, but we presume that Darius finished the journey afoot, provided he could walk.

We presume that something will have to be done to provide for the aged, and we presume that something will be, and we are for it 100 per cent as long as it is reasonable, but somehow our dreams seem always to run to nightmares. Guess we'll cut out mush and milk before going to bed and try something else. Last night, however, we had a dream that's worth talking about. We dreamed that we were out in Hollywood, and Mildred Early, of the HERALD office, chaperoned us all over town and we went down to the Film Board and had dinner with Lola Gentry, and say, Ezra, that was some dream while it lasted, but instead of hitting the ground we hit the floor. Tonight we hope we will have another dream; we hope we will be down to the office in Rockefeller Center and that Bill Weaver will chaperon us around, and if we can't we are going to try and get Gertrude Merriam, for she is said to be an excellent chaperon.

▽

One of the most aggravating things we know of is to be invited out to a dinner with a company of friends and have to remember that the doctor told us that we mustn't eat this, that and the other thing, and have to sit there and look on like the fifth calf at feeding time when they pass the turkey and cranberry sauce, mashed potatoes and gravy, etc., etc., and wind up with strawberry shortcake and huckleberry pie. Oh gosh, gee whiz, doggone the doggone luck anyhow.

We were out to just such a dinner today and if we could get just one good swipe at that doctor we'd feel better satisfied.

▽

They have a law down here that all of the grapefruit and oranges must be off the trees by April 1st or they will be gathered and buried at the growers' expense. It is claimed that this is necessary because of the Mediterranean fly that is the cause of the fruit being wormy. We have been feeding pretty heavily on this fruit for three months and have never found one with a worm in it yet. Maybe this is necessary, we don't know; anyhow it is said to be the law.

We elect men to the various legislatures and they think it becomes their duty to get some law passed. Some day some legislator may introduce several repealing measures, and if he does we'll be for him stronger than horseradish. Up in Nebraska we once had a law requiring farmers to destroy any sweet clover found in their fields or along the roadside. Today the farmers are growing sweet clover for seed and to build up their land. Barnum said a mouthful but Barnum wasn't in the legislature.

COLONEL J. C. JENKINS

The HERALD's Vagabond Colymnist

The HERALD Covers the Field Like an April Shower.



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Spring & Summer 1937

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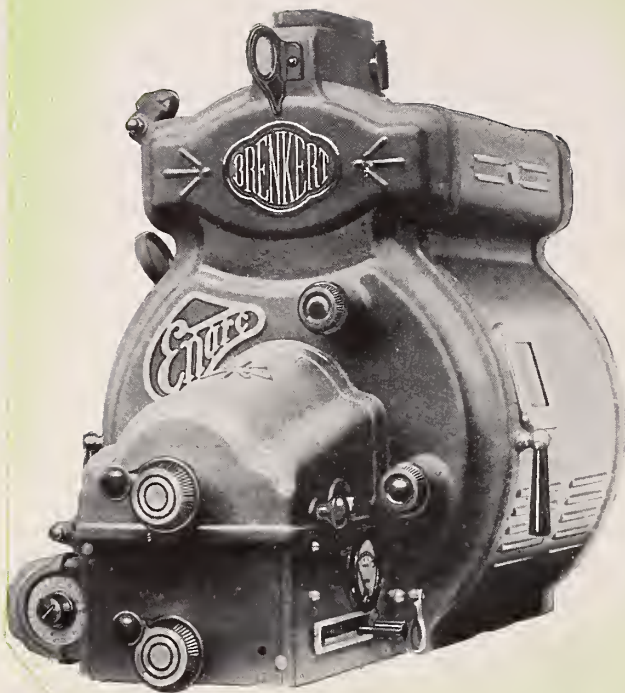
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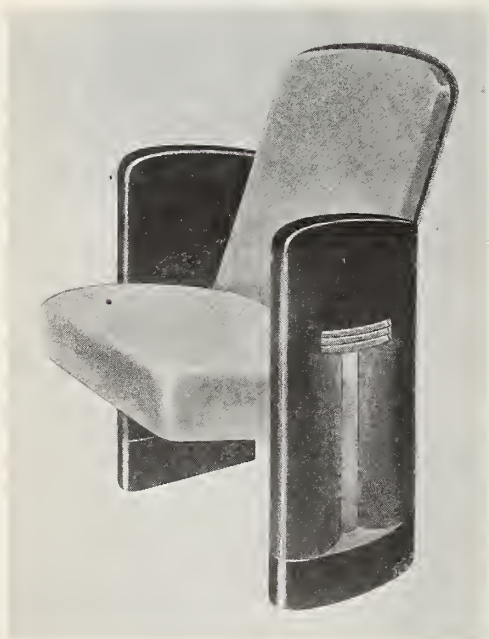
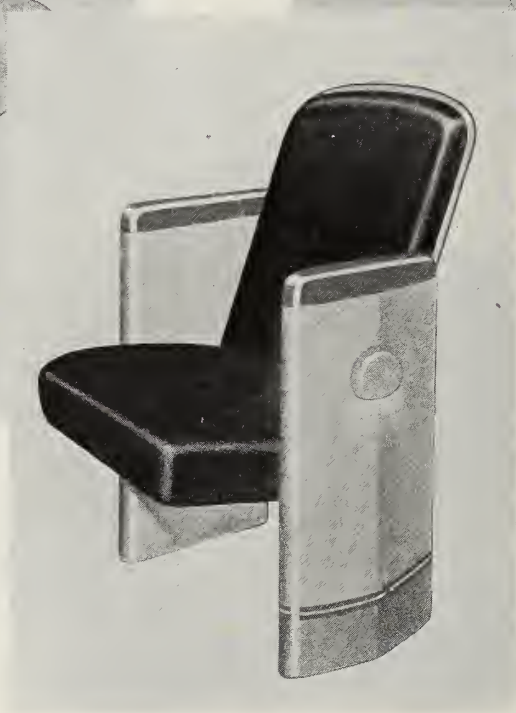
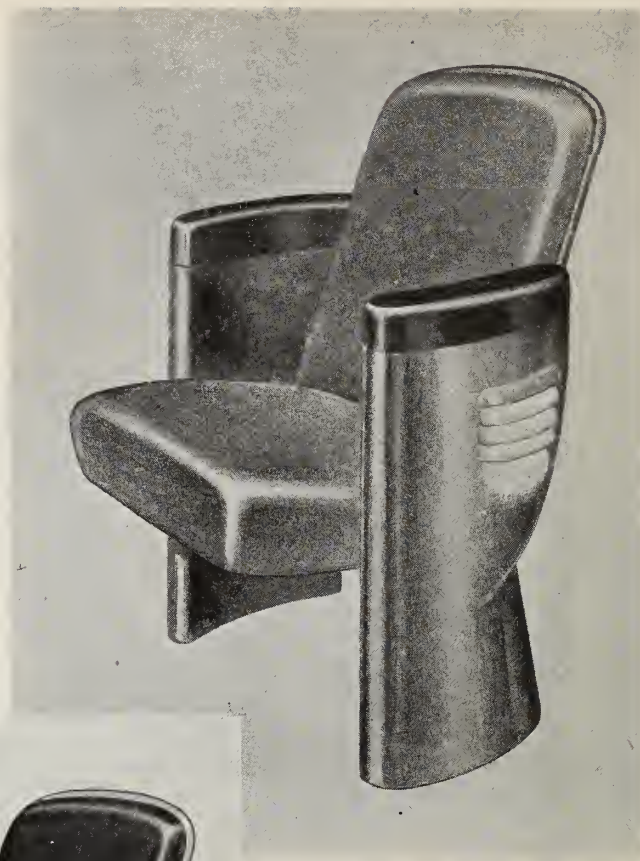
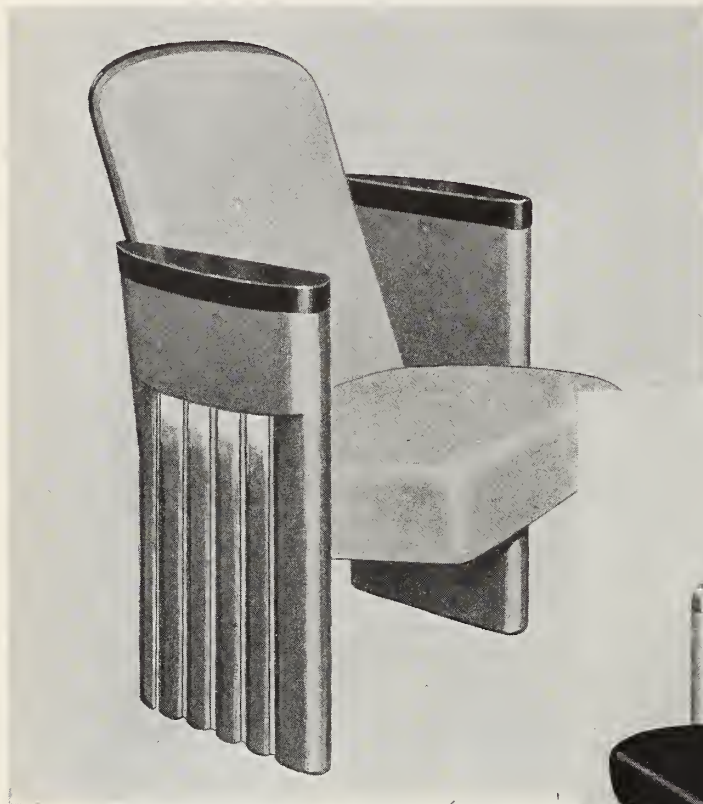
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# FOUR DESIGNS FOR THEATRE CHAIRS



RAYMOND LOEWY

*Sketches loaned with permission  
of Heywood-Wakefield Company*

■ One of the most interesting phases of the evolution of the theatre chair has been the scientific research conducted by manufacturers in matters of posture, of structural durability, of safety. But the modern theatre chair is a thing of beauty as well, its design to be considered from the point of view of mass and line, as its upholstery is selected for harmony of color. It is therefore a practical matter for the artist as well as for the engineer. Reproduced here are five recently completed designs by Raymond Loewy of New York. Mr. Loewy, a prominent industrial designer, endeavors to make useful things beautiful too. A streamline locomotive for the Pennsylvania is among his late works. So is a pocket flashlight. Regarding these theatre chair designs, Mr. Loewy gives as his approach to the problem a desire to eliminate the highly conventional complicated forms of decoration which have been so common in every phase of theatre design. First to be considered is the practical purpose, then the form that best serves and expresses that purpose, with nothing extraneous. In the original sketches, these designs show the use of several colors throughout the finish of the structure as well as in the upholstery fabrics. Arm rests are flush with the standards, and integral with them, but may be of wood. Altogether, the greatest simplicity has been sought, with balance of line and color supplying the beauty.



## Problems of Physical Theatre Important on Miami Program

WITH A TOTAL of 21 equipment exhibits, and speakers on phases of the physical theatre and theatre operation as varied as insurance and architectural form, air-conditioning and illumination, the 1937 convention of the MPTOA in Miami gave more attention to these interests of exhibition than ever before. The only comparable session devoted to the physical theatre was that of the New Orleans convention two years ago.

Out of the Miami meeting has come the proposal that the manufacturers of equipment form a council to work with the MPTOA for the purpose of making the equipment exhibits more closely related to the convention, indicating further that the theatre, as a physical enterprise and local business, rather than an off-shoot of production and distribution, is likely to become more than ever a proper matter for consideration at a theatre owners' convention.

If equipment exhibits were to be substantially increased, the fees for booths would importantly contribute to the expenses of the convention, and in such a situation, the manufacturers exhibiting would probably expect a definite and prominent place in the program of the convention.

Many of the more recent developments in theatre illumination technique were placed before those attending the theatre session by Francis M. Falge of the Nela Park engineering department of the General Electric Company. Mr. Falge also brought exhibits which he had prepared over a period of months and had discussed before theatre owners, lighting engineers and architects in various sections of the country.

Speaking on air-conditioning, L. Logan Lewis, chief engineer of the Carrier Engineering Corporation, told the theatre owners that they should regard air-conditioning equipment as a long-term investment, to be paid off through annual charges.

"The experience of many exhibitors," he said, "has proved that a good showman can invest in air-conditioning and make it pay out 100% in a very few years." He added that five years has been selected as the longest time in which a system should liquidate itself completely.

How architectural glass has become a favorite and entirely serviceable material

for modern theatre fronts was described by E. L. Patton of the Pittsburgh Glass Company. He declared that stores had shown interest in front modernization much earlier than theatres, but that theatre owners were now showing similar interest.

### MOTION PICTURES AS SOMETHING TO BE SEEN

PARTICULARLY significant, it would seem, was the MPTOA's willingness to listen to a talk on the architectural form of the theatre, which was the subject of Ben Schlanger, New York architect. This, plus the decision of the Projection Practice Committee of the Society of Motion Picture Engineers, to include auditorium form in its projection and screen lighting studies, indicates that those who are in charge of the practical affairs of motion picture exhibition are ready to approach theatre planning from a point of view other than that of ornamentation. Mr. Schlanger started off with a very succinct reference to another established attitude. He said:

"A motion picture theatre seating capacity is no greater than the number of seats from which the screen performance can be properly viewed and enjoyed."

He traced the derivation of the film theatre architecturally, from the stage theatre, and continued:

"While the stage theatre form can be wider than it is deep, because a side or overhead view of a performer holds the same importance as the front view, the motion picture theatre form must be deeper than it is wide, because side viewing positions are undesirable for viewing a two-dimensional screen, and seats placed relatively farther away from the performance are desirable because of the size of figures on the screen and the amplification of sound.

"The motion picture theatre auditorium may be, in depth, as much as two and one-quarter times the width. The auditorium seating width should never be more than three times the width of the screen, assuming the present screen shape. As the screen width becomes greater in relation to the auditorium seating width, the proportion of the depth of the auditorium becomes greater in relation to the width.

"These recommended proportions are dictated by fixed maximum distances at which screen image details are discernible, and by fixed extreme side points inside of

which the flat screen image will not appear distorted."

Obstruction, said Mr. Schlanger, is of more importance in the film theatre auditorium than in that of the stage theatre, and because of this, improper sightlines in the theatre place restrictions upon cinematography.

"There has been a good deal of cinematography using close-ups in the central screen area," he pointed out, "with dependence upon the speech to carry the weight of the presentation. Since speech is no longer a novelty in motion pictures, and its proper place as an added value is being found, more attention is likely to be given to the use of the entire screen area for action and background. In planning theatres now it is well to anticipate more extensive use of the screen area cinematographically, designing the auditorium form so that no portion of the screen area is obstructed and that no seats shall be so placed as to make the figures which appear, not only in the central area, but also at the extreme sides, undistorted."

### A WORD ABOUT TELEVISION AND THE MOTION PICTURE

THAT SOUND, in both recording and reproduction, has been vastly improved during the past year or so, and that the public is more than ever appreciative of good sound, was announced by Thomas F. Joyce, advertising manager of the RCA Manufacturing Company. Here, however (probably because those advancements in sound technique have been well told in these pages before), space is given only to what Mr. Joyce had to say about television. Aware that the question, "How will television affect the theatre owner?" makes intermittent appearance in exhibitor minds, he said, by way of answer:

"The RCA Laboratories lead the world in television development and are now making extensive tests in New York with the National Broadcasting Company, another RCA service, looking to the eventual solution of the tremendous technical as well as commercial problems involved in making television a practical every-day service. In answer to the question I would like to express a personal opinion that when television finally comes—and it won't be tomorrow—it's going to help rather than hurt the theatre box office."

Fearing something new is usual, Mr. Joyce pointed out, asking his audience to reflect upon what people thought radio would do, to newspapers as well as theatres. Then he went on to say:

"When television comes, I believe that



the motion picture producers will make use of it to show advance trailers from their outstanding productions. A two- or three-minute sample of a super-production is going to make many, many million more people want to see the production in its entirety, and the place they will see it is your theatre. I am sure that far-sighted motion picture executives see in television the greatest advance agent and exploitation medium that the motion picture has ever had. When television comes, your theatres are not going to be big enough to hold the crowds that television exploitation will send to your box office."

## THE MANIFOLD PROBLEMS OF THEATRE INSURANCE

ONE OF THE most directly instructive talks given before the MPTOA convention was one by Henry Anderson on theatre insurance. Mr. Anderson is manager of the insurance department of Paramount. Pointing out that it is the policy holder who pays for the losses, he urged theatre owners to become better acquainted with insurance rates, forms and regulations.

"Rates are in general under the control of the commissioners of insurance of the various States, who give consideration to the losses establishing the rates. The primary duty of the commissioner is to see that the insurance company remains solvent. He must therefore make sure that the company receives an adequate income. The questions of giving the buyer a low rate is secondary. For example, the insurance commissioner of Pennsylvania has just demanded that the companies operating in that State cease losing money by writing bad risks. They will not be permitted to make up for this by profits on their investments. This is what we are up against."

Public liability insurance in adequate amounts, Mr. Anderson called extremely important for theatre owners.

"You know," he said, "that automobile insurance is written in basic limits of five to ten thousand, and as you know, you can increase these limits two or three times or more for only a small percentage increase in cost. A number of theatre circuits carry such insurance in limits of \$50,000 with respect to injuries to any one person, and a million dollars with respect to injuries to any number of persons in any one accident. Even such high limits as these do not cost twice as much as limits of five and ten thousand—in fact, they cost only 77% more. Theatre public liability insurance is, I believe, the one form upon which you should not attempt to economize."

"I do not see the difference between a large circuit and an individual theatre; in fact, I would think that in order to preserve its assets, the individual theatre or small circuit would need more liability insurance than a large circuit, which latter might be in a better position to assume some risk itself."

Mr. Anderson pointed to the disappointment of policy holders in fire insurance adjustments.

"In the first place," he said, "adequate

insurance should be carried. Recently, because of rising values, there have been a great number of under-insured losses. You should therefore make a careful survey and definitely establish the value of your property.

"In a fire, you may expect to collect, provided you have sufficient insurance, what it would cost to replace the equipment or the building brand new today, less a deduction for depreciation and obsolescence."

Mr. Anderson spoke of fire prevention: "We in the theatre business, like those in ships at sea, dread and have reason to dread fire more than any other type of accident. There is something alarming about the smell of smoke in a theatre. There is always the possibility of some irresponsible person giving the cry of fire and precipitating a panic, so that in our business, we should be incessantly alert to discovering and preventing every possible cause of fire."

"It should go without saying that house-keeping in a theatre should be perfection."

• • •

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CONTRIBUTING CONSULTANTS  
J. T. KNIGHT BEN SCHLANGER  
Physical Operation Architectural Form

There would seem to be no reason to the contrary. No accumulation of rubbish and waste material should be permitted in out of the way places, such as lockers, closets, sections under the stage, etc. Rubbish, sweepings and so on should be disposed of immediately."

Turning to accident prevention, he said that claims resulting from accidents to patrons are rapidly mounting in number, in cost per accident, and in total cost.

"This cannot all be dismissed," he pointed out, "by saying that a bunch of racketeers is operating in our theatres and making fake claims, for this is not the case. The actual number of accidents of the racketeering type is an extremely small percentage of the whole."

"Almost invariably there is some defective condition in the theatre which makes it necessary to settle the claim. The carpet is torn or loose, the lighting is defective, there is some unevenness or irregularity in the stairs or steps, there is lack of a railing, the usher turns his flashlight away just at the wrong spot and so on. In reviewing cases wholesale, you cannot avoid the opinion that we are in a position to be held responsible for most of the accidents that occur."

## RECLAIMING THE LOST LEGION OF THE DEAFENED

SOME INTERESTING statistics and helpful experience data concerning the installation and exploitation of group hearing aids for the use of deafened patrons, were offered to the convening theatre operators by Dan D. Halpin, vice president of Dictograph Products Company, Inc. A good deal of his material had been made known quite generally on previous occasions and through various agencies, including the trade journals, but in view of the importance of such service to the deafened in theatres, not so much at the box office, perhaps, but as a good-will builder, it all was material worth presenting yet again. And as for the box office—

"Let us look at what the average installation of ten outlets will do," said Mr. Halpin: "A conservative estimate of the number of wired seats sold per day in the average small theatre is six, or 180 per month. At an average admission of 40 cents, this means \$72 a month. Thus the equipment pays for itself in five months."

"This was the case at the Plaza theatre in New York. Another example is the Savar in Camden, New Jersey, which averages ten hard-of-hearing patrons a day. The Strand in Summit, New Jersey, has widened its circle of patronage from five to 25 miles by the installation of hearing aids, and the Beverly in Chicago added 450 customers within a few months. Radio City Music Hall has nearly 3000 hard-of-hearing patrons attending more or less regularly from as far away as Harrisburg, Pennsylvania, Providence and Albany."

Mr. Halpin told the exhibitors that it is very necessary to give hearing aid facilities constant publicity, because the hard-of-hearing group in any community is continually getting new members.



# How Modern Lighting Serves The Functions of the Auditorium

● A practical discussion of the part illumination should play in auditorium design and of the methods available today for effectively applying it

By BEN SCHLANGER

WHILE THE visual functions involved in the viewing of the screen determine the basic architectural form of the motion picture theatre interior, the treatment applied to the walls and ceiling surfaces for reasons of appearance and environmental "feeling," may have an optional and varied inspiration. Whatever the inspiration may be, the predominant device of this interior treatment—commonly referred to as decoration—should be lighting. The light coming from, or falling upon, wall or ceiling surface, should form the architectural pattern.

An applied interior decorative treatment which is not considered in terms of controlled lighting is to be considered, today, wasted effort, and this for two reasons. First, when the auditorium is fairly dark, as it is for extended periods during the screen performance, architectural forms not considered from a lighting standpoint prove useless. Secondly, if light is cast upon these forms by a bright screen, the resultant *accidental* highlights, shades and shadows are very likely to prove to be a disturbing pattern in the field of vision of the spectator, whereas the screen should be a focal point. All money spent on decorative ornamentation in plaster, fabric, paint and other materials represent an utter waste *unless* a suitable lighting design forms the basis of the decoration.

The lighting of a motion picture theatre auditorium may be considered as serving

three separate functions, outlined as follows:

1. *Emergency and decorative lighting available or used during the actual screen presentation.*

2. *Lighting needed during intermission—usually only a minute or less, while frequently there is no interruption whatever during the performance.*

3. *Lighting of sufficient intensity needed for announcements or other rare occasions.*

Types and sources of light of known availability for these motion picture theatre auditorium lighting periods are (a) light reflected from screen (varying in intensity, the intensity being subject to the film density); (b) wall and ceiling surface illumin-

ation by standard lamps or tubes, placed on or built into the surface to be illuminated; (c) light projected by means of floodlights on to walls and ceiling or upon audience from remote or concealed positions.

Of the three types of light sources listed, Type B has been the most commonly used, and more often than not, misused. Type A is a valuable light source heretofore given very little study and is further to be discussed here. Type C is inherited from stage lighting, but may still prove useful.

For purposes of ready reference, a list is shown below, giving the types of light sources most adaptable for use for the three separate lighting functions of the motion picture theatre auditorium:

*Emergency and decorative lighting*—Types A and C; also Type B, but to be used only when designed with special care and as noted in subsequent paragraphs.

*Intermission lighting*—Types B and C.

*Special announcement lighting*—Type B.

## FUNCTION NO. 1

Lighting for the picture presentation period can be automatically supplied during a large percentage of the total screen performance for at least the front half of the auditorium near the screen by the light reflected from the screen. The rear portion

(Continued on page 78)

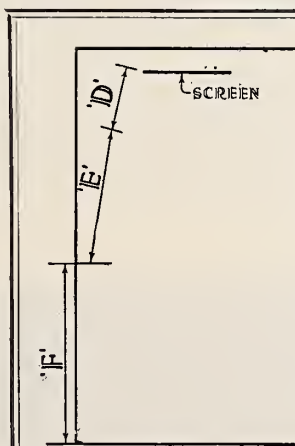


Figure 1

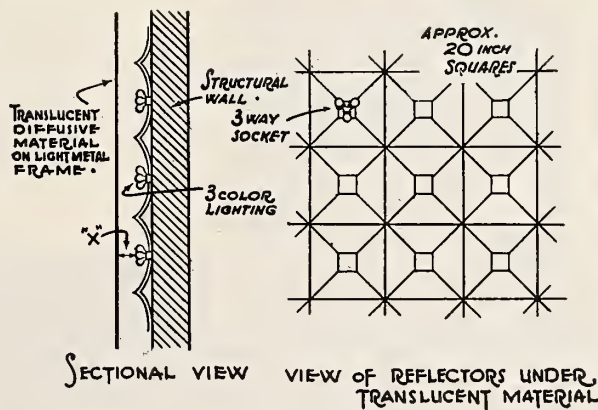


Figure 2A

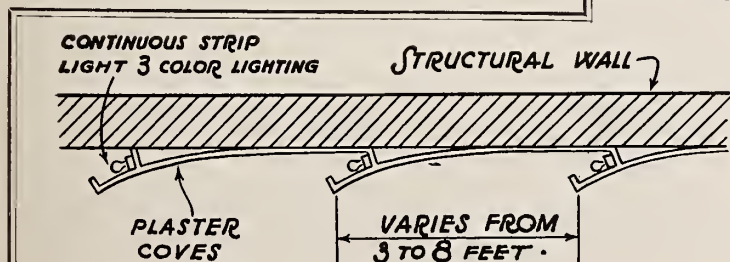


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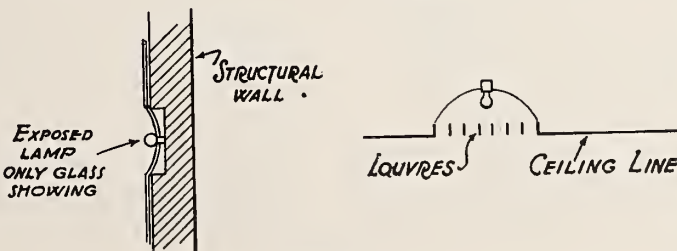


Figure 3





# Designing to Fit the Local Scene

• How history was used to give Kansas City's new Brookside theatre an individuality peculiarly appropriate to its community, described by the architect

By ROBERT BOLLER

EARLY IN 1936, Harry Jacobs, who has developed numerous building projects in Kansas City (Missouri), and Harold S. Bradley, his realtor, recognized the need for a neighborhood motion picture theatre in the busy Brookside shopping center, near the point where heavily-traveled Brookside Boulevard intersects 63d Street, bustling cross-town trafficway.

The site was ideal. Grocery and drug stores, specialty shops of all kinds, even a post office, fire and police stations were already located in the compact business district. Thousands of grade school children and high school students from six educational institutions within a radius of a mile patronized this center. The nearest motion picture offerings were at the Plaza, first-run suburban house some two miles North, and the neighborhood Waldo, approximately the same distance South. Neither of the existing houses was close enough to accommodate the clientele, who preferred to walk rather than to drive to their screen entertainment.

The busy Brookside center is in the midst of the highest type of the residential subdivisions in Kansas City, and is on the Eastern edge of the nationally-known Country Club District.

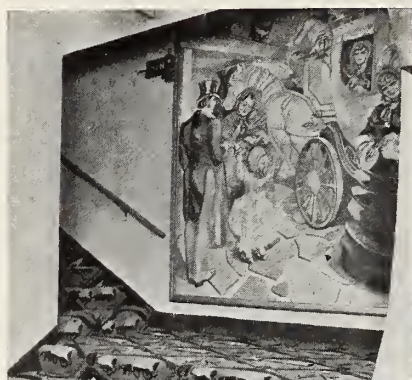
The site 135x125 feet, lies between a large drug store and a new grocery store, each of which composes a unit in rapidly-expanding merchandising chains of the city. Quite naturally, the first scheme of design was for an ultra-modern front and an interior which would represent the ultimate in modern gadgets and decorative treatment. Then a realization of the potential possibilities of the site dawned on the interested parties, and questions like these arose:

"Here is an ideal theatre site, in the midst of the most culture-loving portion of one of the greatest cities of the Middle West. The community already has dozens of theatres with all types of design. How can we make *this* theatre a local asset which will command the especial respect of its future patrons? What tradition has Kansas City to foster which can be particularly featured in this new theatre building?"

## HISTORICAL THEME

This line of thought inevitably (in Kansas City) carries one back to memories of the days of the early 1800's, when the city first came into being as a straggling group of houses clinging to the steep cliffs around old Westport Landing on the Missouri River, at the foot of what is now called Grand Avenue, some seven or eight miles North of the new theatre. One realizes, suddenly, that among the multitude of factors which have gone into the making of this great metropolis, possibly the picturesque old Santa Fe Trail has been the most important influence.

For Kansas City, wresting the ever-increasing outfitting trade from the earlier villages of Independence on the East and old Westport on the South, became the last



Mural at landing of staircase from foyer to mezzanine, and general view of foyer.





outpost of civilization on the long, hard trail to the Southwest. The goal of that trail was Santa Fe, one of the oldest cities in North America, situated in the rich trade territory of Old Mexico.

Landing their goods from the keelboats and early steamers which worked their way slowly up the Missouri River from St. Louis to Westport Landing, the adventurous traders loaded their cargoes into the huge, top-heavy vehicles of the wagon trains, made watertight and covered with pitch to render them literally prairie "schooners" which would float safely across the turbulent Western streams without damage to the goods within. Twelve spans of mules, or long strings of sturdy oxen, drew the heavy loads across the prairies of the present States of Kansas, Oklahoma, and New Mexico, urged on by a fleet of rough mule and ox drivers who vied with each other in making their long black-snake whips crack like rifle shots over the heads of the sweating animals.

After the wagon trains left Westport Landing, they traveled a hundred miles West to a point where the trail divided at a simple wooden post which held the painted words, "To Oregon." Here the wagon trains separated, one group to take its way to the new frontier in the Pacific North-

west or the gold fields of California, while the other creaked its slow way toward the Spanish stronghold of Santa Fe.

At night the wagons formed a close ring for the protection of beast and man from Indian thievery or treacherous scalping parties, and around the crackling campfire the traders, drivers, and infrequent women travelers traded jokes and sang mountaineer or cowboy ditties.

After the route was surveyed by the

federal government in 1828, a treaty of peace was made with several tribes of Indians at Council Grove, now a village in Eastern Kansas.

Because of her advantageous location on the Missouri River and the Santa Fe Trail, Kansas City grew rapidly into the Gateway of the West, soon absorbing the older town of Westport in a swift growth southward. Fine old mansions were built in and about the young city, many in the Colonial style of architecture, as New England culture slowly crept in from the East.

A stage coach service for hurried business men and travelers was instituted in 1849 between Kansas City and Santa Fe, which cut the trip to the Spanish city to two weeks' time, provided the horses were frequently changed and driven at top speed en route. Meanwhile, the slower wagon trains rumbled on.

It was not until 1880, when the first through train with its huge megaphone-like smokestack and its unheard-of speed of twelve miles per hour reached Santa Fe from Kansas City, that the Old Trail was abandoned as a route of commerce. In the succeeding years, its memory has been kept alive by a constantly increasing tourist traffic to the West Coast, and by thousands of bronze markers erected by funds gathered by patriotic societies from the public and thousands of school children, through-



The early American prairie theme as applied to a lounge section of the foyer.





The lounge-like lobby, reminiscent of an early American "mansion."

out the States traversed by the pioneer highway.

#### THE EXTERIOR

With these traditions in mind, the Brookside theatre exterior has been designed in a Colonial style reminiscent of the early-day Wornall Home, the historic Westport Presbyterian Church, the old hotel known as the Harris House, and other typical Westport and Kansas City structures of the 1800's. Dry-pressed brick, similar to the early hand-made brick of the Middle West and laid in white mortar, is used for the exterior walls. Balustrades and wood trim, painted white, and columns of white cast stone, heighten the Colonial effect. Tiny-paned windows, with white shutters, give an air of charm to the traditional architecture.

The building contains two gabled features on the street frontage. The longer section of the 135-foot front contains seven shops, with suites of offices on the second floor. A central stoop gives access to a small center hall, with stairways to the second story office space and to a large beauty shop in the basement of the commercial building.

#### THE PLAN

By placing the entrance to the theatre at the extreme end of the building, with the auditorium on property in the rear, the revenue possible from the commercial portion of the building was greatly increased, and made the financing of the entire project an easy matter. This L-shaped plan also has the advantage of placing the theatre auditorium a considerable distance from possible street noises and confusion [see floor plan].

The office and shop building is of semi-fireproof construction, with brick walls and wood joist construction on a steel frame. The gable roofs are covered with standing seam tin, in the Colonial manner. The second story of the theatre entrance con-

tains two suites of offices which are accessible through the shops building, and this section of the second floor of the theatre building is separated from the auditorium proper by a fire wall of brick.

The theatre vestibule is 22x16 feet, and contains an island box office, display frames and shadow boxes, all of which are worked out in Colonial design. Vestibule walls are also in white, paneled with wood. The floor is covered with rubber mats recessed in a border of red quarry tile.

#### LOBBY

The Colonial note is continued in the lobby, which is 22x34 feet. This space is fully carpeted and furnished for use as

an additional lounge, where patrons may wait for groups of friends before going into the theatre proper [see photograph this page]. Washable wallpaper is used for side wall treatment, in a gold and buff design, topped by a heavy cornice of ornamental plaster in the style of the period painted in ivory and gold.

Ceiling and side wall fixtures are of old brass kerosene lamp type, the picturesque etched chimneys of which are modernized with electric bulbs. Comfortable divans furnish comfort in the lobby, and side wall mirrors add a decorative note. A small opening at one side of the room gives access to a popcorn concession.

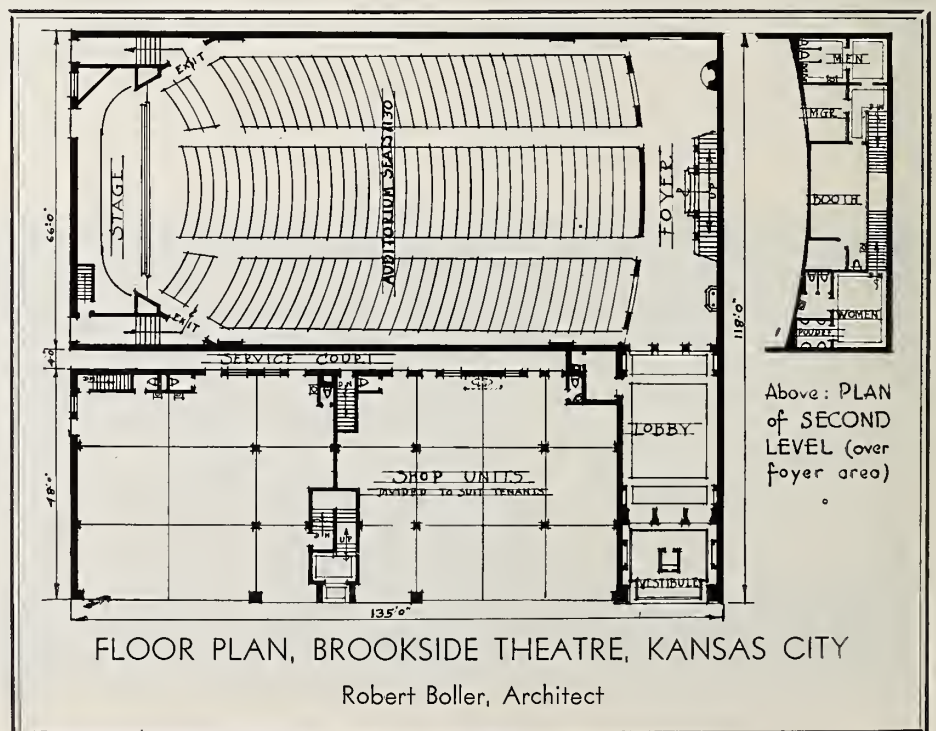
#### FOYER

Entering the foyer one encounters a striking change in architectural treatment, for the dignified atmosphere of the old Westport homes is left behind and the mellowness of the Southwestern style of old Santa Fe, at the other end of the Trail, is emphasized [see photographs page 9].

Foyer walls of tan palmed texture stucco, with deep arched and grilled openings, recall the adobe construction of the Southwest. An ornate drinking fountain of variegated tiles near the entrance gives a Mexican touch. Ornamental plaster plaques, decorated in bright colors, recall the sunflowers of the prairie States through which the pioneer Trail led, on the walls.

A huge smoke-stained 'dobe fireplace [see photograph page 9], equipped with realistic electric logs, invites the patron to a seat in comfortable rustic furniture beside a mural recalling the smoking of the peace pipe at Council Grove. Draperies of homespun henna, flecked with white, add a note of rich color in the arches and aisle entrances, and the color effect is further en-

(Continued on page 40)





# How Competition May Be Restricted in Lease Contracts

● Outlining what the courts have prescribed for agreements seeking to limit the operation of lessors, and of sellers and employes as well

By LEO T. PARKER

CONTRACTS TODAY relating to the sale or lease of theatres, and to the employment of certain employes holding highly responsible posts, frequently contain a clause which restricts the seller of the theatre, or the employe, from re-entering the theatre field for a limited period. Many recent higher courts have held contracts of this nature valid and enforceable. However, in other instances the same kind of contracts, with differently formulated clauses, have been held void.

First, when considering the validity of a theatre sale or lease contract which is intended to restrict the seller or lessor from entering into competitive business, it is interesting to know that the majority of higher courts have held that contracts of this nature are valid *providing* the restrictive clauses are not unreasonable. Obviously, therefore, it is important to know exactly what restrictions the courts consider as being *reasonable*.

## AREA PROVISIONS

Under no circumstances should the seller or lessor of a theatre be restricted from entering into a competitive theatre business in an area greater than that in which the majority of the theatre patrons live. If the theatre draws patronage from a relatively large area, then the restricted territory specified in the contract should be in due consideration of this area, but always *smaller* than this actual area. It need not be considerably smaller, but in order to be reasonably sure that the higher court will not hold the contract void, the territory restricted in the contract should be approximately two-thirds the area from which it may be said and proved that patronage is regularly drawn.

For example, in a leading case [290 S. W. 235] the owner of a theatre building sold it under a written contract which specified that the seller would not enter into the theatre business in the town for a specified period. The population of the town was approximately 5,000, and patronage of the theatre was received from the town and surrounding territory. There-

fore, the higher court held the contract valid and enforceable, saying:

"That a seller of property may, by a restrictive promise, reasonably limited, agree to refrain from himself engaging in a business or from disposing of his property in such a way that others engaged in a business which would impair the value of the property to the buyer for the purpose for which he intended to use it, is not to be questioned."

Moreover, if the seller or lessor contracts not to establish a competing theatre business in a territory of reasonable area, for a reasonable period, the court will look through any obscurity by which the seller or lessor attempts to avoid fulfilling the obligations assumed under the contract.

For illustration, in a leading case [141 Atl. 440] a proprietor contracted with a purchaser to refrain from entering into a competing business, but soon afterward he organized a corporation, instead of personally and individually entering into the business. The court promptly granted an injunction against violation of the contract in this manner, and said:

"The corporation is therefore the fraudulent instrumentality behind which the defendant (seller) masks and carries on a competitive business for his personal gain. . . . Under the circumstances set forth, the corporation is in no accurate sense a third party, but is, in effect, the covenantor in disguise, and hence a person whose substantial rights are shown by the allegations to be necessarily involved and must be passed on."

## VIOLATOR RESPONSIBLE

Generally speaking, a seller or lessor of a theatre who violates a restrictive contract is solely and exclusively responsible for his acts. If he in violation to a valid contract constructs and equips a theatre building, the court may not permit him to sell or otherwise dispose of it for the period specified in the contract during which he agreed not to enter into a competitive business.

This situation arose in the late case of *Aarine*, 164 N. E. 238. After entering

into a valid contract guaranteeing to the purchaser of his theatre that he would not be a competitor, the seller immediately proceeded to construct and equip a theatre building. The court granted an injunction preventing him from operating the theatre and when the owner decided to sell it the court refused to permit him to do so, saying:

"He (seller) cannot complain if . . . having created a new business there, he is hampered to some extent in disposing of what he has wrongfully put into it, and thus prevented from inflicting injury upon the plaintiff (purchaser) which he had contracted not to inflict."

In the event a seller or lessor of a theatre business violates a valid contract not to enter into a competing business, he is liable to the purchaser for damages in an amount equal to the approximate total financial losses sustained by the purchaser as a result of the breach. And in order that a purchaser may fully protect himself against losses resulting from a breach of the seller, the contract may provide for payment of a reasonable amount as damages. In *Robbins*, 297 S. W. 1027, the seller of a business agreed in a contract to pay the purchaser \$10,000 as liquidated damages if the former should establish a competing business in the same county. Notwithstanding this provision in the contract the seller leased a lot to another person who constructed a building and established a competing business. The court promptly held the purchaser of the business entitled to recover \$10,000 damages, because the evidence proved that the seller was the instigator of the new business.

On the other hand, it is important to know that a contract of this nature is void if an amount of money is specified to be paid by the seller as a penalty for his failure to fulfill the terms of the contract. A penalty is an amount not in consideration of the damages the purchaser is likely to suffer. Liquidated damages is an amount estimated by the buyer and seller of the theatre at the time the contract is signed to be approximately the extent of the purchaser's financial losses if the seller violates or breaches the contract.

For this reason, if a purchaser of a theatre decides to include in a restrictive contract a definite and positive sum of money which the seller must pay, should he breach the contract, such amount certainly should be reasonable and in consideration of the damages *likely* to be sustained by the purchaser, in the event the seller breaches the contract.

As indicated, a contract is void in which the seller of a theatre business is unreasonable  
(Continued on page 80)



# Special Types and Patterns In Carpeting for the Theatre

● The second of two articles on woven floor coverings, here discussing Inlaid and Chenille types, general cost factors and also style trends

By EUGENE CLUTE

BECAUSE CARPETING is one of the principal items in the furnishing and maintenance of motion picture theatres, the length of time it will wear and look well is a matter of special concern to exhibitors, and for this reason durability was the aspect of the floor covering problem that was given particular attention in the preceding article [*published in the issue of March 6*]. Since the choice so often lies between a Wilton and a Velvet carpet, the respective characteristics of these two types were considered first.

## INLAID CARPET

There are, of course, other types of carpet for the theatre besides Wilton and Velvet, and they have points in their favor. The inlaid carpet is interesting because individual designs can be readily worked out in it. This type of carpeting is called "patent back," but is best known by the trade names "Lokweave" and "Seamloc" which two different makers have given to their products. These two brands of "patent back" carpeting differ considerably in construction and in other details of manufacture. Both are very handsome and durable.

The latest trend in inlaid carpets for theatres favors traffic lines and directional lines, such as curved strips following the lines of travel in the foyer and then continuing straight down the aisles, and other simple, bold designs.

Very effective combinations of color and texture can be used in such carpets; for example, a Spanish tile color (a rich

orange red) in plain pile carpet inlaid with paths of frieze (twist weave) pile in plain chartreuse green across the foyer to the aisles. Outlining these paths with edges three inches wide in a rich seal brown, gives definition and accent to the design. The Chartreuse frieze carpeting with edges of the brown can be continued down the aisles.

On the stairs, wide, even strips of these two colors alternating, one in plain pile and the other in frieze weave, running up the stairs, give a very modern effect. And, on the stair landings, wide directional curves can be inlaid. This is the color scheme used in the inlaid carpet in the Tower Theatre, in Houston, Texas [*see accompanying photograph*].

Inlaid carpets with directional lines can be used in the lounge, lobby and powder room, or an inlaid central motif, such as a medallion or monogram, can be introduced with an ornamental border design.

Among the designs inspired by historic styles, but rendered with a modern note of simplicity, are the "Greek key" border with a laurel branch or wreath to relieve the center of the panel; a border of festoons, suitable for a powder room; scattered stars; or a

central stylized "sunburst" of modern type.

In the foyer it is often well to use an inlaid medallion design symbolic of the name of the theatre, or of the city in which it is located, such as the head of Apollo, with the winged helmet, or the head of an Indian, when the city or theatre has an Indian name, and so on. In all such designs, good taste dictates a degree of simplicity and reserve—too much detail should not be attempted, nor too naturalistic coloring. The manner of drawing should be poster-like and the coloring decorative, harmonizing with the other colors in the carpet.

While some of the large modern style designs in inlaid carpets that have been installed in lobbies during the past few years are very effective and in keeping with the other decorations of those lobbies, they seem to be giving way to a more conservative type of modernism.

## INLAID CARPET REPAIR

When the design follows traffic lines, worn parts can be replaced without marring the design; also, when these parts are of frieze pile, they do not show foot prints or dirt so readily. Damaged portions anywhere can be cut out and replaced with pieces of matching carpeting very neatly, for the patches are cemented in from the back, not sewn, and the pile interlocks along the joint.

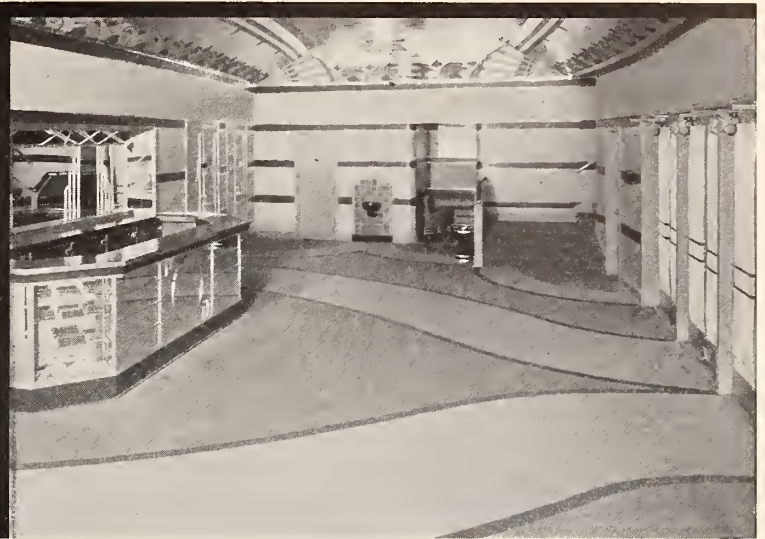
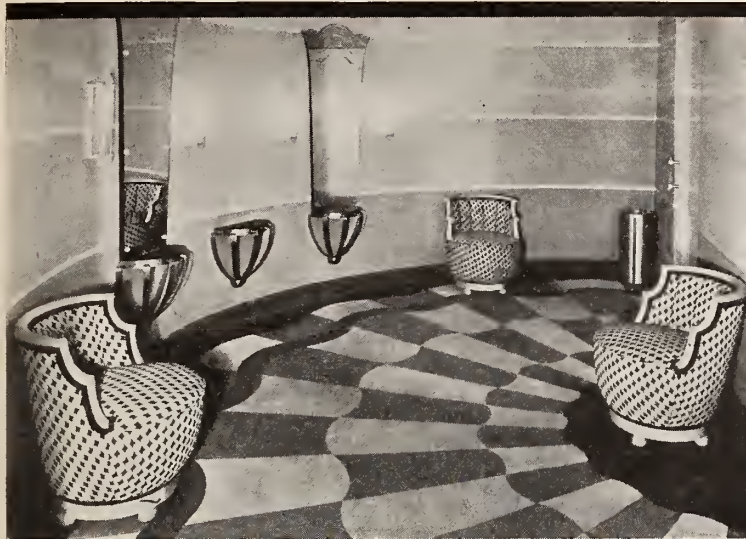
Where cigarette burns are frequent, as in powder rooms and lounges, it may be well to make use of a clever idea that has just come to the writer's attention. An owner, knowing from experience that his patrons would drop lighted cigarettes here and there on the floor of the women's lounge, had the new carpet for that room inlaid with scattered stars of various sizes and colors. Now all he has to do, when there are



A group of patterns suitable to theatres recently brought out in Alexander Smith Crestwood grade carpeting, a Velvet weave.







Special patterns in inlaid carpeting as devised for two theatres. The left-hand view is of the women's lounge of the Will Rogers theatre in Chicago, with floor covered in a Lokweave pattern. The other picture shows a directional application of Seamloc carpeting in the foyer of the Tower in Houston, Texas.

enough burns to make it worth while, is to have a new star inlaid in place of each burn. The design being of stars to begin with, addition of a few is not noticed.

#### CONSTRUCTION OF INLAID CARPETING

In order that carpets might be inlaid and that breadths of carpet might be joined without the usual sewn seam, "patent back" carpeting was created not so many years ago, and it has found ready acceptance. It was necessary to develop a type of carpeting that would not ravel at the edges when cut and that could be cut in curves as well as straight lines and in any direction. In inlaid carpeting, the tufts of pile and the threads forming the back of the weave are securely cemented together with pyroxylin cement, to prevent raveling, and the construction is different from ordinary carpeting.

Lokweave carpet is woven on a regular Velvet carpet loom and consists in wool yarn (forming the pile) held in a back woven of cotton warp and weft, with jute stuffer to give firmness and body. The pyroxylin cement impregnates the back and the bases of the tufts thoroughly.

Seamloc carpet is woven on a special type of Velvet carpet loom that weaves two strips of carpet at the same time, face to face. These are then split apart, as in making plush and some other pile fabrics. This carpet consists of a pile of wool yarn, like the pile of a Velvet carpet [shown in drawing accompanying preceding article],

woven through a back of cotton warp and weft threads. It contains no jute stuffer, but is reinforced by a strong open-mesh cotton fabric that is cemented to the back throughout, to give body and firmness. Pyroxylin cement is used to seal the tufts into the back and reinforcement to latter.

Both of these makes of carpets are plain and come in the frieze as well as the smooth Velvet pile. There are different qualities in both, including qualities suitable for use in motion picture theatres. They come in a wide range of fine colors and are woven from *skein-dyed* yarn [discussed in preceding article].

Both of these makes of "patent back" carpeting are used in the same way. In making inlaid carpets, the parts of the design are cut out of the carpeting with a razor blade fixed in a handle and used from the back. Where a motif is to be inserted, a piece of the carpet of the required shape is cut out. The carpet is turned face downward on a clean floor, the parts are put together like a jig-saw puzzle, pyroxylin cement is applied to the back along the joints, and strips of a thin, strong, open-mesh fabric are cemented on the back to hold the parts together. Strips of carpet are joined in the same manner, a tape of the cotton fabric being cemented on the back, covering the joint. Tests have shown that such a joint will stand twice as much pull as a carpet seam-sewn in the usual way. This, it is said, makes it possible to stretch the carpet tighter in laying it.

These cemented joints are much neater than sewn seams, for the edges of the



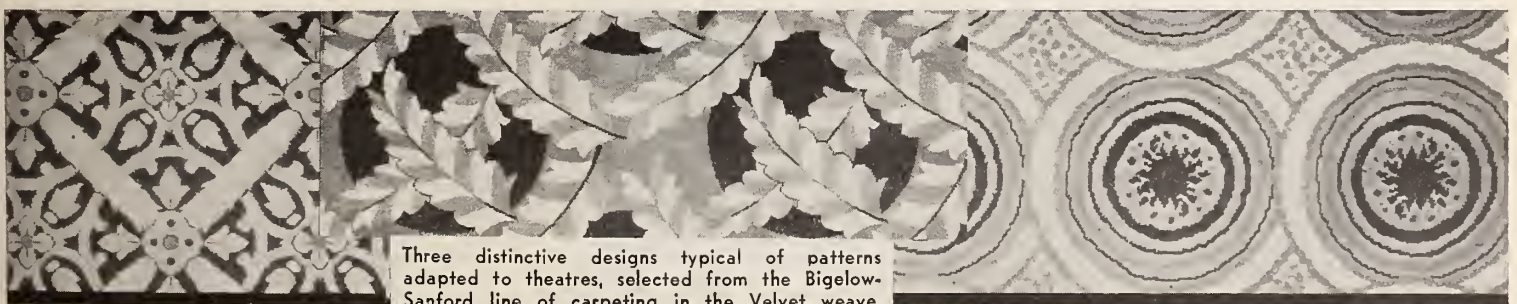
A standard pattern with a directional influence, in Mohawk Scotia Velvet, as installed in the Davis theatre in Chicago.

strips are fitted tight together, and the pile interlocks, concealing the joint. Then, too, these joints are perfectly flat, while a sewn seam is raised enough so that it sometimes receives more wear than the rest of the carpet and shows a light line, where the pile is pressed down by footsteps.

#### CHENILLE CARPET

For combined luxury, beauty and durability, Chenille is unsurpassed in machine-woven carpets. It is woven to order only, except in plain colors for cut orders. It

(Continued on page 79)



Three distinctive designs typical of patterns adapted to theatres, selected from the Bigelow-Sanford line of carpeting in the Velvet weave.



# A Modern Theatre Scheme Based on the Newer Technics



Two views (above) of the Sheridan's front—by night and by day—while below is a view of the foyer, with entrance at right, auditorium off the left, and stairs at either end to a mezzanine.



- Describing the Sheridan theatre in Miami Beach, Fla., a notable example of the technologist's influence today on motion picture theatre forms and on environmental devices

HAVING A general architectural style that is distinctly modern, the new Sheridan theatre in Miami Beach, Fla., yet presents a restrained interpretation of *modernism* as applied to the theatre. In both exterior and interior, the treatment, while showing an interesting use of modern materials, is relatively simple. Included among a number of uncommon features to be noted in this theatre is an auditorium floor incline of the so-called *reversed* type, while lighting provisions also have points of special interest.

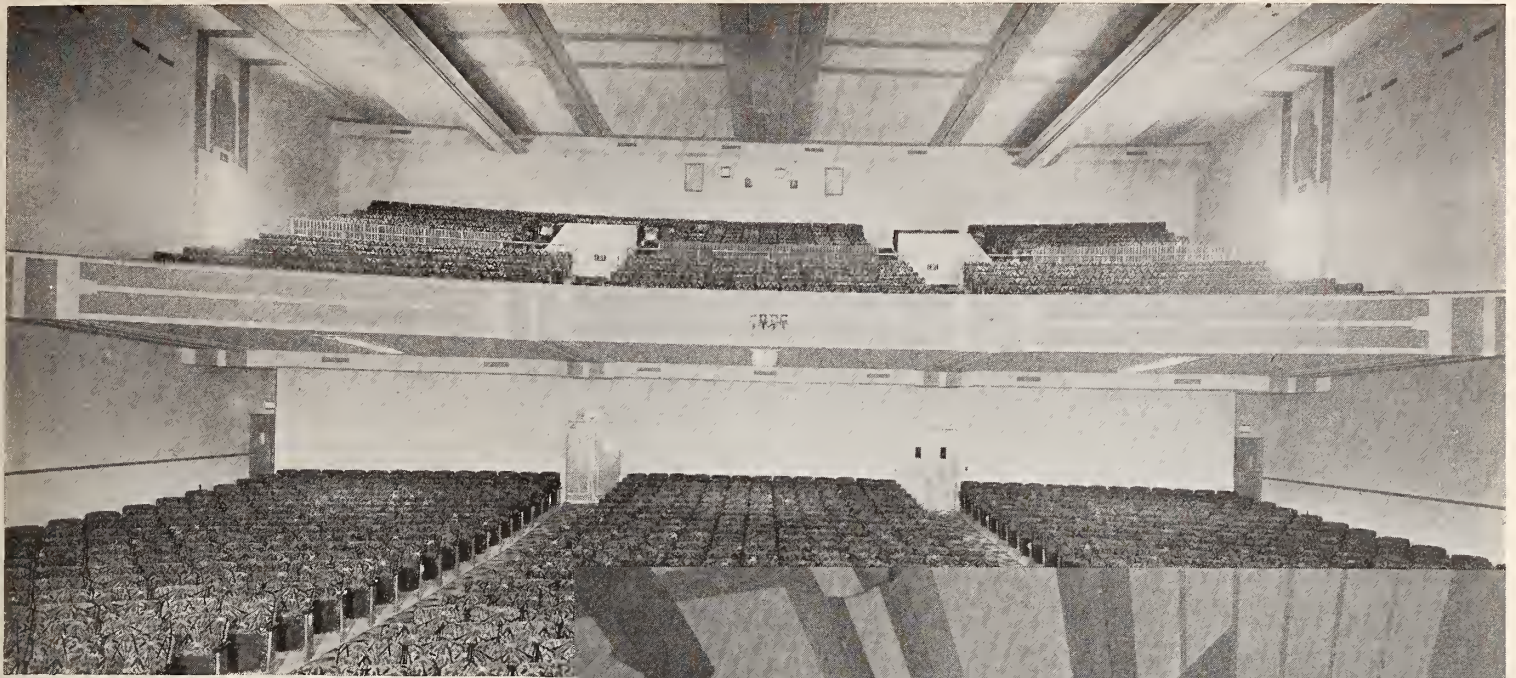
The Sheridan was built and is operated by Paramount Enterprises, headed by S. A. Lynch, with Robert C. Frost as general manager. The architect was Martin L. Hampton of Miami.

The building has a ground area of 92 x 145 feet, and except for one small shop at the corner, is entirely occupied by the theatre. It was erected and prepared for opening in 56 days. Construction is of steel, reinforced concrete and hollow tile.

## EXTERIOR

The exterior is of a simplified modern architecture (exhibiting some classical influence) in stucco and native cast stone. The decorative effect is achieved almost entirely by extending a horizontal banded formation across the front exterior, done in imitation Key stone and stucco, and in-





tercepting this with vertical fluted stucco and imitation Key stone motifs at the facade.

The marquee, faced with four-line silhouette letter attraction boards, carries a theatre name sign across its front, the metal channel letters of which, lighted by luminous tubing in three colors, oscillate to left and right, making the name readable from three directions. Oscillation is at the rate of four turns per minute in a 90° arc. Marquee trim is also in neon, while near the curved corner of the building, well to the left of the marquee, is a vertical theatre name sign of galvanized iron reinforced with steel angles trimmed in three-color luminous tubing and carrying channel letters illuminated with incandescent lamps. (All sign work by Flexlume Southern, Inc., Atlanta.) The soffit of the marquee is lighted by 360 forty-watt lamps.

The lower area of the front (to about the height of the marquee) is of imitation Key stone, pink in coloration, with flush shadow boxes at intervals, and this treatment is extended into the vestibule. The base of the island box office is also in Key stone. Shadow boxes are of wood painted aluminum. Vestibule illumination is from two transverse troughs covered with opal glass and set into ceiling steppings. The floor is laid with special pattern rubber matting (by American Mat Company).

#### THE FOYER

The vestibule leads directly into a foyer with a depth of 20 feet and extending across the width of the building, following the curvature of the rear wall of the auditorium. The foyer is simply decorated, plaster walls being painted entirely in a light buff, while the concentrically paneled plaster ceiling is painted white. The floor is carpeted in a velvet weave having angular figures in tan, brown, gray, black and red. There are a few pieces of furniture here, the velvet fabric upholstery of which has patterns of similar coloration. Furni-



Rear and forward views of the auditorium, finished almost entirely in weatherboard.

ture is of wood construction, with walnut trim. Foyer illumination is by means of indirect type floor lamps.

#### MEZZANINE AREA

Stairs leading to the mezzanine floor are off either end of the foyer. The mezzanine contains a centrally located general lounge, off of which are steps and doors

leading to the balcony; and also managers' offices and a checkroom.

The general lounge is partially lighted by day through two wall windows of translucent glass tiles (Libby-Owens type); otherwise, illumination is by floor lamps and a single central ceiling fixture. Carpeting is identical with that in the foyer (and in the auditorium aisles), while the furni-





General lounge on mezzanine level, which gives access to the balcony.

ture and the wall and ceiling treatments also follow the foyer scheme.

Adjoining the women's toilet area is a cosmetic room, semi-circular in shape, with wall niches into which mirrors and dressings tables are set. Walls, niches and ceiling are of plaster painted buff. The floor is carpeted in felt of a deep blue unrelieved except for a white stripe one foot from the edge. The carpet is cemented directly to the concrete floor slab.

#### AUDITORIUM

The auditorium measures 90 feet from the rear wall to the screen. It is 39 feet high at its highest point. There are 900 chairs on the main floor, 432 in the loge and balcony sections. The first row is approximately 21 feet from the screen, and rows are spaced 36 inches back-to-back. Chairs (by American Seating Company) have spring seats and backs and are upholstered in velour having a fine pointed pattern worked out in the colors of the aisle carpeting.

Except for a wainscot in imitation Key stone, and a proscenium arch in plain and ornamental plaster, all auditorium walls, the soffit and fascia of the balcony, and the main part of the ceiling are finished in weatherboard (United States Gypsum high-density type). Adopted also for acoustical reasons, this board is applied in a panel and striped pattern achieved by placement of the board in its three standard colors, tan, brown and ivory, according to the desired design.

The auditorium illumination scheme is entirely indirect. There are three ceiling troughs—one at the middle, 7 feet wide and 60 feet long, containing 396 lamps; and one toward each side of the ceiling, about 75 feet long and containing 303 lamps. In the soffit of the balcony are three flush flashed opal panels, each lighted by

twenty-six 10-watt blue lamps, and twenty-six 25-watt amber lamps, set on 6-inch centers. Special illumination for the side walls is provided by eighteen spotlights placed in the ceiling between the side troughs and the walls. All auditorium lighting except the balcony soffit panels (which are used only before and between performances) and four urns on each wall, is on three-color circuits—amber, blue and red—controlled automatically through a preset switchboard and dimmer system.

#### FLOOR SLOPE

The curve and gradients of the auditorium floor (which is sloped in the "re-

versed" manner discussed in *Better Theatres* during the past several years by Ben Schlanger, New York architect) has a graduated drop from the rear of two feet in 48 feet, 6 inches. The following 9 feet are level, then the floor slopes up 15 inches in 30 feet, 6 inches, to the front of the stage. The stage, or screen platform, is on a line  $4\frac{1}{2}$  feet above the level, or lowest, area of the floor, and the bottom of the screen is  $1\frac{1}{2}$  feet off the stage.

The "reversed" floor incline was adopted, according to the architect, because of the presence of water close to the surface of the ground and the special construction, extra costs and bad traffic conditions that use of a conventional slope would cause. Suitable excavation would require special provisions in laying the foundation and floor. With less excavation, the rear of the seating area would have to be stepped, and this would require greater ceiling height, substantially increasing the cost of wall construction. (To this part of the data supplied by him, the architect adds: "It might not be amiss to say that this type of floor slope provides very good sight lines from any area of the auditorium.")

#### PROJECTION

The projection room is 23 feet wide and 16 feet deep. Walls are finished in acoustic plaster above a hard-plaster painted wainscot, while the concrete floor is covered with battleship gray linoleum. Equipment includes two Simplex projectors with Brenkert Enarc lamps supplied from Forest 65-ampere copper oxide rectifiers. The sound system is Western Electric. An enclosed rewriter is installed in the projection room. Adjoining the latter is an emergency system motor generator room.

The projection throw is 117 feet, at an angle of about  $11^\circ$ . The proscenium open-  
(Continued on page 80)



Women's lounge, off the general lounge in the mezzanine.



# About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

RAY MILLER, operating the Fifth Avenue, Columbus, Ohio, neighborhood house, has closed the theatre to permit extensive remodeling, which will include enlarging the auditorium.

The 750-seat Majestic, at Springfield, Ohio, closed since 1928, has been leased by the CHAKERES AMUSEMENT COMPANY of that city, from A. M. McKNIGHT, owner. The lessees will spend around \$40,000 in remodeling and installation of equipment.

J. H. COOPER ENTERPRISES, operators of the America theatre in Colorado Springs, Denver, will spend \$10,000 in remodeling the house. Plans include a new lobby, rest rooms, new decorations, a new marquee, and new carpeting.

Work has started on the erection of the new 1700-seat theatre at the corner of Graham Avenue and Meserole Street in Brooklyn, N. Y., to be operated by the Randforce Amusement Corporation. CHARLES SANDBLOM is the architect.

THE RINEHART CONSTRUCTION COMPANY of St. Louis, submitted the lowest bid for the general construction work on the new theatre building to be erected by HARRY F. BLOUNT. Plans for the new building were prepared by BRUCE F. BARNES. The house will have 650 seats.

HORACE and HOWARD KENNEDY of the Bow theatre in Broken Bow, Neb., have installed Simplex projectors, General Electric copper oxide rectifiers, Peerless Magnarc lamps and Irwin seats. The equipment was supplied through the Des Moines, Ia., branch of the National Theatre Supply Company, and installed by the Scott Ballantyne Company of Omaha.

ROY ROWE of the Rowe Amusement Company, Burgaw, N. C., has opened his new 500-seat theatre in that city. Mr. Rowe is also a State senator in the present North Carolina legislature.

MARTIN THEATRES, INC., Columbus, Ga., have signed a three-year lease on the Rylander theatre at Americus, Ga., which is owned by Lanier Properties, Inc. J. N. MORGAN is house manager.

NORMAN and H. B. GOODIN have taken a lease on a theatre building to be built at Sheridan, Ore.

HARRY SACK, long manager of the Haight theatre, an old-time neighborhood house in San Francisco, will shortly be back at the old post. This house has been virtually rebuilt and is to be reopened soon.



J. George Feinberg, known personally by hundreds of theatre owners and managers and others throughout the motion picture industry and theatre equipment field for many years, whose death occurred suddenly in Miami where he had gone to attend the MPTOA convention. He had been identified with theatre seating for nearly a quarter of a century, having been associated with the Heywood-Wakefield Company for seventeen years, and later with the International Seat Company, of which he was vice president in charge of sales when he died at the age of 52. He had been in ill health for more than a year. Among his survivors, besides his wife, are his brothers Archie and Alfred, who also have been associated with the motion picture theatre business for many years, in the manufacture of air-conditioning equipment.

GEORGE CAMPAU has purchased new sound equipment and 200 American Seating Company chairs from the Western Theatre Supply Company of Omaha, for the Halsey theatre at Halsey, Neb.

R. A. OLIVER of the Iowa Theatre in Onawa, Ia., has installed new chairs, carpeting, lighting fixtures, miscellaneous stage hardware, Simplex projectors, Garver rectifiers, Peerless low-intensity lamps and other equipment for the lobby, box office and auditorium. The projection equipment was supplied through the Des Moines branch of the National Theatre Supply Company, and installed by the Scott Ballantyne Company of Omaha, Neb.

BALABAN AND KATZ have leased the Valencia theatre in Evanston, Chicago suburb, for 25 years. Rental for the period will total \$473,750. It was leased from WILLIAM F. and DOROTHY H. KRAHL owners.

BEN HOPKINS of Chicago, has taken over the management of the Ger-Bar The-

atre Equipment Company in Indianapolis. He had been with the Chicago office of Guercio & Barthel for some time.

W. G. EAGLESTON has purchased the furnishings of, and lease on, the Mission theatre in Fallbrook, Calif., from the Fallbrook Theatre Corporation.

ROBERT DUNAGAN has taken a lease on the theatre to be erected at Blythe, Calif., by W. J. Shurtleff.

The Denver office of Electrical Research Products, Inc., reports that CHICK KELL-OFF has bought new type Western Electric sound equipment for his La Plaza theatres in Espinola, N. M. and Antonita, Col. Others who have recently arranged for installation of new Western Electric apparatus are C. S. WRAY, for his Wray theatre in Afton, Wyo.; B. P. McCORMICK, for his Jones theatre in Canon City, Colo.; HUISH ENTERPRISES, for a new house at Elko, Nev.; JOHN GILLETTE, for the Strand theatre in Toulle, Utah, and JOHN RUPERT, for the Egyptian in Park, Utah, the Schubert theatre at Gooding, Ida., and the Star theatre at Gunnison, Col.

DON NICHOLS, manager of the Broadway theatre in Charlotte, N. C., has installed new sound equipment and projectors.

Plans are underway to rebuild the Bingham theatre in Bingham, Me., owned by JOHN MARSH. It was destroyed by fire that gutted a three-story business block in the town.

E. A. BERMAN, formerly special representative in Chicago for the United States Air Conditioning Corporation, has been appointed New England sales and service manager for the concern. He has opened offices at 1300 Tremont Street in Boston.

LONNIE DAVIS, JR., of Savannah, has been appointed manager of the Dixie theatre in Swainsboro, Ga.

KUTCHER & COHEN, operators of the Manor theatre in Livingstone Manor, N. Y., and the Rialto in Monticello, N. Y., are remodeling the two theatres. JOE HORNSTEIN, INC., of New York, has been awarded contracts for both jobs.

The Princess theatre in Springfield, Ohio, a unit in the Chakeres-Warner Theatres circuit, has been remodeled at a cost of \$7,500. The manager is FRANK COLLINS. This circuit is having its Majestic theatre in Springfield, Ohio, remodeled at



a cost of \$40,000. The Majestic, closed since 1928, will be a first-run house.

SHEA ENTERPRISES, operating the Union theatre in New Philadelphia, Ohio, and the Bexley, in Dover, Ohio, have acquired the Palace theatre at Dennison, Ohio. L. W. HUTCHESON, who is manager of the Union and Bexley, will also direct the operation of the Palace.

H. M. TRACY, operating the Temple theatre, only house in Willard, Ohio, has installed new RCA sound equipment.

The Rialto, Kingsville, Tex., is being remodeled and modernized at a cost of approximately \$7,500. New fixtures and furniture are being installed.

The Franklin theatre in Springfield, Mass., has been taken over by Lenstro Theatre Company, Inc., under the management of JULIUS MEYER. Mr. Meyer was formerly president of the Elm Amusement Company.

GIBRALTAR ENTERPRISES, INC., of Denver, Colo., are remodeling buildings in Santa Risa and Hurley, N. M., to be opened as theatres with a seating capacity of about 500 each.

The erection of a new 700-seat theatre in Branford, Conn., is under way and will be leased by IRVING C. JACOBS, operator of the Branford, from M. OLSON, owner.

Three sites on North Park Avenue, Bridgeport, Conn., are being considered for new theatres. ARTHUR BLANK has a permit to build on one of them, in association

with LOU ANGER, who would operate the theatre. MAURICE BAILEY of the Whalley theatre in New Haven, and AATHAN PRAKAS of the Rivoli in Bridgeport, also have rights to sites on the same street, all three within ten blocks apart.

WILLIAM J. TURNBULL of the home office of the National Theatre Supply Company, has been sent to Detroit to take temporary charge of that office, succeeding HERMAN H. HUNT, who has been transferred to Dayton.

Recent openings of theatres served out of the Milwaukee exchange center include the Denmark Pavillion in Denmark, the State theatre in Racine, the Butterfly in Palmyra, the Opera House in Westfield, and the Palace in Daggett. CHARLES NYGARD is the new operator of the latter house. Closings include the Rialto at Fairchild, and the Viking at Loyal.

The Beverly theatre of the Kerasotes Brothers circuit will soon be opened at Peoria, Ill. The new house will seat 1,000. WILLIS FORD has been named manager.

HARRY SCHILLER will open the new Grand theatre, destroyed by fire last December when nearly completed for a Christmas opening, the fore part of April. The 850-seat house cost \$85,000, excluding fire loss covered by insurance.

Fire started by a soldering iron left plugged into a light socket in the projection room, caused serious burns on the face and hands of HOWARD GATLIFF, projectionist at the Grove theatre in Gering, Neb. He also broke his arm in falling

after being overcome by the smoke. Fire damage was confined to booth equipment and film. H. H. GROVE has reopened the house after installing new equipment.

OSCAR JOHNSON, owner and operator of the Rivoli and Electric theatres in Fall City, Neb., has had a new carpet installed in the Rivoli, and cooling equipment in the Electric. The installations in both houses were by the Scott Ballantyne Company of Omaha.

FRED HERSHON of the Trojan theatre in Los Angeles, has installed 60-ampere Rectolite rectifiers, and Brenkert Enarc projection lamps, which were installed by the John P. Filbert Company, Los Angeles.

E. F. BURGAN will spend approximately \$15,000 on the Tenth Street theatre, in Kansas City, Kan. The house will have a seating capacity of 800. New sound equipment, a stucco and structural glass front, and air-conditioning equipment are to be installed.

EDWARD H. KORNHAUSER, advertising manager and vice-president of the Doehler Metal Furniture Company of New York City, manufacturers of foyer and lounge furniture, has returned from a two-months' trip to Panama and South American countries.

FRED G. WILLIAMS, vice-president of the Consolidated Amusement Company, Honolulu, returned to the Islands recently with Mrs. Williams, following a visit to the States. EDDIE MITCHELL, director of publicity for the concern, which operates a circuit of theatres, accompanied them.



Another of the unique Trans-Lux theatres, devoted to newsreels and short subjects and with rear projection, has just been opened, and being located in the nation's capital, the theatre was placed in operation by the nation's vice-president, J. Nance Garner, who is shown above, with Trans-Lux officials, as he pressed a key which switched on the lights. Besides Mr. Garner are shown Major L. E. Thompson, president of Trans-Lux; Miss Katharine Brooks, secretary of the Washington Newspaper Women's Club; Percy Furber, chairman of Trans-Lux, and Miss Margaret Hart, president of the newspaper women's organization, which was given the opening night receipts for its hospital fund. At left is shown the facade of the theatre, with its 75-foot glass tower, and entrance finished in aluminum and bronze.



The partnership of Mentor & Shearer in the Valley theatre, Lancaster, Calif., has been dissolved, and EDWARD SHEARER is continuing with F. R. WARD as partner.

REDWOOD THEATRES, INC., with headquarters in San Francisco, has purchased the Vacaville theatre in Vacaville, Calif., from W. J. CLARK and MRS. RITA FREASE.

ALBERT MELLINKOFF and HARRY MILSTEIN have purchased the furnishings and equipment of the Torrance theatre in Torrance, Calif., from D. B. and H. GRACE VAN DERLIP.

Cocalis Enterprises is erecting a new 1500-seat house at Hudson, N. Y. WILLIAM I. HOHAUSER is the architect.

M. R. BONEAKER is building a new theatre in McCall, Ida. The house will seat about 400.

FRANK NORTHRUP will reopen a theatre in Holly, Col., which he has been modernizing. The house will seat about 200.

Installation of an air-conditioning system is being made in the Aldine theatre, Wilmington, Del., by the York Ice Machinery Corporation. The house is a unit of Warner Theatres.

V. F. HAGEMANN, manager of the Palace theatre in Waverly, Ia., has plans for extensive improvements to the theatre to be made about May 1. The box office is to be moved out to enlarge the lobby, while a new marquee, neon signs and new rest rooms will be provided.

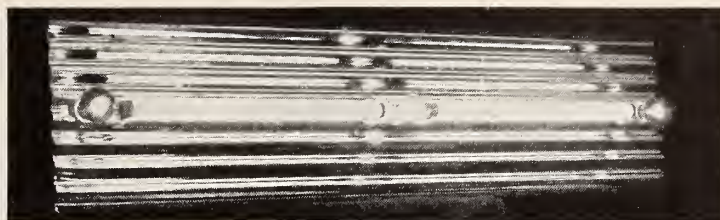
L. R. STEIN, owner of the Sylvia theatre in Sylvester, Ga., has closed a deal with DR. W. C. TIPTON which calls for the remodeling of two stores to convert them into a theatre with a seating capacity of 700. J. G. RANDLE, manager of the Sylvia, will have charge of construction.

LEW FREY, for the past several years an instructor in motion picture projection, has acquired the Hope Valley theatre in Peacedale, R. I.

HAROLD E. HEDLER has installed new seating in his Valley theatre, Newaygo, Mich., the chairs being supplied by the Ideal Seating Company.

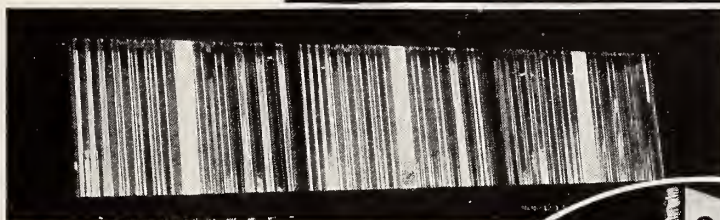
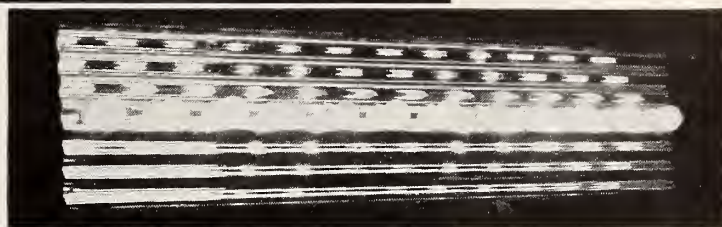
JAMES EDWARD, JR., owner of the Garvey theatre in Monterey Park, Calif., has installed Rectolite 60-ampere rectifiers. The Garvey is managed by BERT BISHOP. The installation was made by John P. Filbert Company of Los Angeles.

J. D. LANKISTER has resealed his Majestic theatre, Allen Okla. The chairs, supplied by the Ideal Seating Company, were installed by W. R. Howell of Oklahoma City.



This shows how the new polished, corrugated metal can be effectively used with MAZDA Lumiline lamps, with accents provided by natural-colored lamps or lamps with color hoods.

Another treatment is composed of soft bands provided by inside-colored lamps and more sparkling effects with natural-colored lamps or lamps with color hoods.



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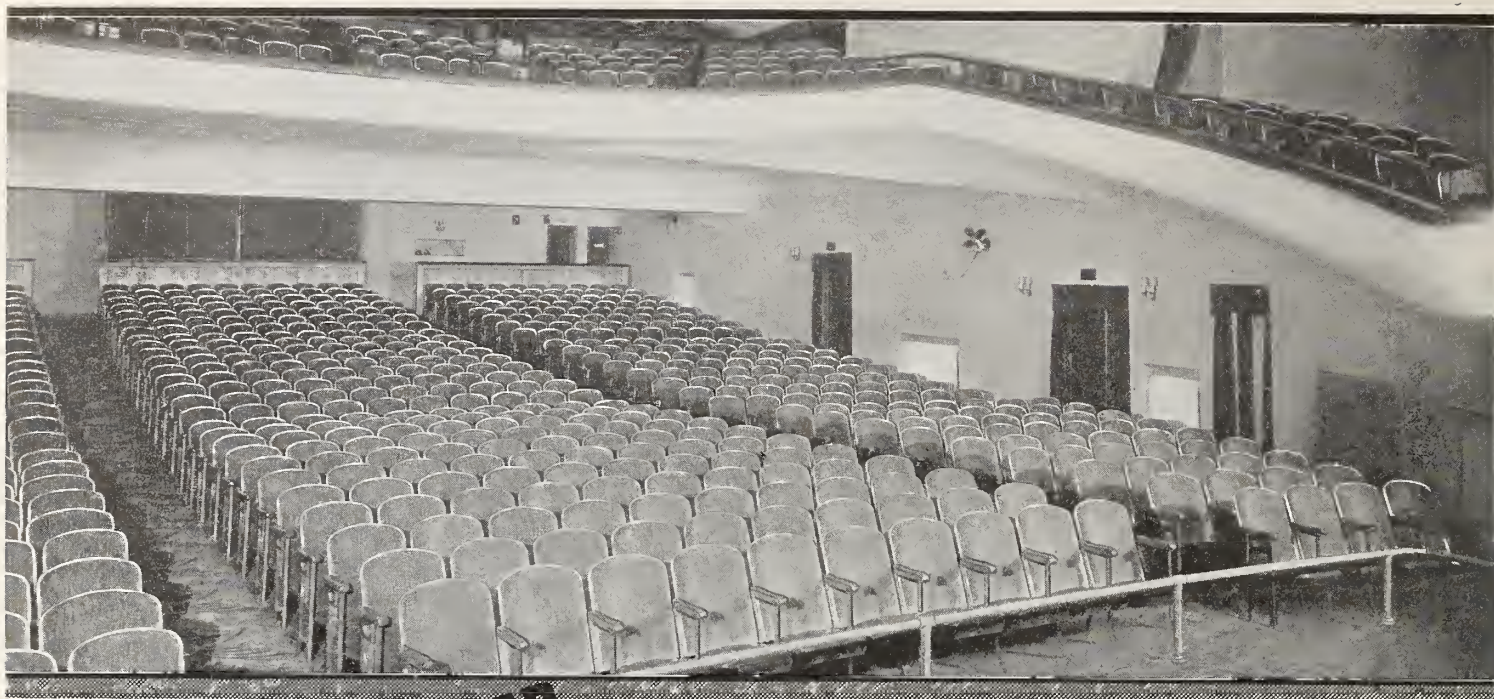
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Wilkinson, alert, progressive owner-operator has just completed a splendid modernization job. And . . . again, for reseating, he selected 1500 HEYWOOD chairs this time, of the very latest Streamline design. This repeat approval . . . i.e. reseating . . . offers conclusive evidence that Heywood Theatre chairs have plenty of durability, comfort, and box office appeal.

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Theatre Seating Division Gardner, Mass.



# EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

CONDUCTED BY J. T. KNIGHT, JR.

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

## Seeking a Guide to Good Practice in Air-Conditioning

● And a guide is what the theatre owner needs—but 'tis feared that the new manufacturers' association code doesn't really give it to him

THE ASSOCIATION of manufacturers of air-conditioning equipment appointed, not long ago, a large committee of engineers, all representatives of the manufacturing and equipment designing branch of the industry, to formulate a code of application engineering standards for air-conditioning. When this news was announced to the industry, many with work and interests similar to those of the writer, looked forward hopefully to a result that would be something to guide us in the selection and purchase of air-conditioning equipment. Further, it was hoped that such a code would simplify or rather clarify the confusion which invariably results in calling for open bidding on proposed jobs, in that the bidders who are direct representatives or dealer representatives of manufacturers would render their bids based upon such a code.

At this writing the so-called code has been presented by the committee, and upon careful study it leaves much to be desired.

When one considers that the manufacturers are primarily in business to sell equipment, because they certainly cannot long manufacture if they don't sell, one would think that such a code would be planned and written so that if it should get into the hands of a prospective buyer of air-conditioning apparatus that it would be to some extent understandable, and inspire confidence that in the future proposals would conform to that code.

### CONTENTS OF CODE

To begin with, I quote the opening paragraph of the code entitled "Scope and

Purpose," under which it is said, "this code is limited to application of engineering standards and practices for determining the conditions and the loads for which to design systems for conditioning air for the comfort of persons, for installations within the limited states. . . . These are minimum standards and are to be construed as defining recommended practice, rather than as hindering progress, or as preventing the use of other standards where such are justified by the economies of a case and where departures below good practice minimums are made clear to the buyer."

The fact that the word "buyer" was used in the last sentence indicates that they did have the "consumer" in mind, and that selling the buyer was the all-important concern, and that to sell him it is justifiable to scrap the code—but sell him! It has been just such a point of view that has resulted in a very large percentage of "bad" jobs, a much larger percentage than the sellers of air-conditioning equipment are willing to admit. It is these bad jobs that are retarding the greater increase in new installations. Analyze those two paragraphs and it becomes clear that under the code it is justifiable to cut corners rather than hinder progress—progress, we might add, of the sale.

The second paragraph of the code is a good one and it is quoted here for the purpose of emphasis. Under the title "Name," it is stated, "The name *Air-Conditioner* or *Air-Conditioning* shall not be applied to any air-treating combination which is not designed to embody the minimum complement of functions (of ventila-

tion, air circulation, air cleaning, maintaining temperature and humidity for the comfort of people). If a system embodies less, it shall be called by a name which describes only the function performed, and does not incorporate the words 'Air-Conditioning' or 'Air Conditioner.'"

The above generally qualifies the terms "Air-Conditioning" and "Air-Conditioner," but the catch is in the phrase *minimum complement of functions*. Whereas a plant can be designed to perform the minimum complement of functions of ventilating, air circulating, air cleaning and temperature and humidity control, it still may perform these functions based upon *minimums* which bring about a result far from air-conditioning. Again referring to the scope of the code, such minimums established for each function are "justified by the economies of a case," which leaves the way clear for more bad jobs in the future.

The third section (Section C) of the code covers several definitions, most of which have been taken from the Code for Rating and Testing Air Conditioning Equipment, by The American Society of Refrigerating Engineers.

The fourth section (Section D) covers design load factors, all of which have previously been explained and discussed in BETTER THEATRES. As set forth in this code, these factors are as given in the current issue of the American Society of Heating and Ventilating Engineers' *Guide*.

### OUTSIDE CONDITIONS

The fifth section (Section E) covers outside conditions. In reference to heating system design, reference is made to a table included as part of the code. This table is entitled "Outside Air Conditions for Heating Estimates," and it only covers 25 States and the District of Columbia. Although there are a number of cities listed in each State mentioned, certainly no one could accept such a tabulation as complete. Again the buyer is at the mercy of the seller in





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**ENDING FLOOR SQUEAK:** There are still many theatres with wooden floors and frequently these wooden floors squeak. Creaking of floors is an indication that they have not been properly laid, or the floor boards were not properly cured and have become warped, or the floor or sub-floor was not secured properly to the joists, or the joists themselves not securely and sufficiently bridged.

If the floor has a sub-floor, perhaps the sub-flooring was not thoroughly dry when the finished floor was laid. In one instance it was found that the boards of the finished floor were laid in the same direction as the boards of the sub-floor.

If a creaking floor is laid so close to the ground that a man cannot get under it, about the only thing that can be tried is to renail the entire floor from the top. This is very tedious, because the workman must drive the nail into the joists for it to be of any benefit, and the joists may be hard to locate.

If a man can get under the floor the creaking can usually be eliminated or materially improved by wedging under warped boards or stiffening the joists with more bridging and then renailing from the top.

**FLUSH VALVES:** Where the water pressure is adequate flush valves have been installed on toilets and urinals. There are several kinds of flush valves on the market but the care and adjustment of them is similar.

The most frequent difficulty is the continuous running of water into the bowl, after the handle has been pressed down. This may result from stoppage of the by-pass, or from a deposit of grit on the auxiliary valve seat. If the by-pass is stopped up the water cannot get into the upper chamber to close the valve. Sediment collecting on the auxil-

iary valve seat or wearing of the valve may prevent the valve from closing tightly. The diaphragm may deteriorate and need replacing. The auxiliary valve seat, or washer, and the diaphragm are usually made of rubber or some composition. They should be both replaced at the same time. It is a waste of time to replace one and not the other.

**FAN SPEED:** There are still many managers permitting or directing the change in speed of the fans on their ventilating or air washer systems. With a given fan in a specific duct systems, the following rules, though approximate, are a safe practical guide.

1. The capacity in cubic feet per minute (c.f.m.) varies directly as the fan speed (r.p.m.)

2. The pressure varies directly as the square of the fan speed. (r.p.m.)

3. The horsepower (h.p.) varies directly as the cube of the fan speed (r.p.m.)

For example, the fan in your theatre has a present capacity of 19,000 c.f.m., a static pressure of .93 inches of water, and a speed of 235 r.p.m., driven by a 5-h.p. motor. What will happen if the speed is increased to 265 r.p.m.?

$$\text{Capacity c.f.m.} = 19000 \times \frac{(265)}{(235)} = 21400 \text{ c.f.m.}$$

$$\text{Pressure in inches of water} = .93 \times \frac{(265)^2}{(235)} = 1.18 \text{ inches.}$$

$$\text{Horsepower required} = 5 \times \frac{(265)^3}{(235)} = 7.2,$$

or a 10 horsepower motor will be required.

**CLEANLINESS** is the first requisite of any maintenance program. When motors, fans and pumps are cleaned at regular intervals, conditions which might have led to failure are corrected in time to prevent interrupted service.

tures for cooling estimates." The writer knows that one of these maps was not developed by this committee and believes the members had little to do, if anything, with the development of the other.

The real point is that both these maps leave much to be desired in determining outside design conditions for cooling. Most any engineer who has had experience over a wide area of the United States, knows

from that experience that these maps are at best only a rough check. For instance, one of the largest manufacturers of air-conditioning has issued a map of the United States with shaded and cross-lined areas for relative humidity and isothermal lines, for the month of July, which is far more accurate than either of the maps made a part of the code.

If we consider the facilities at the disposal of the manufacturers through the elaborate and far-flung dealer and direct representative system that they have, it is surprising that weather conditions in specific localities are not continually checked, and that they, as engineers, would be satisfied with the maps that they include in their code. As a matter of fact, they are not really satisfied with them because not one out of ten ever refer to them except for checking purposes, so why were they included?

## INSIDE CONDITIONS

The sixth section (Section F) of the code has reference to inside conditions. Design for inside conditions is probably one of the most controversial phases of air-conditioning, and to say the least, it is disappointing to find this all important feature of any plan passed over in two skeleton paragraphs and reference to one table. I assure you that the question of inside conditions is not so easily handled. Inside comfort conditions in public places such as theatres, will never be 100% satisfactory, because every person is not equally comfortable with one set of conditions prevailing. Therefore, the design should be directed toward a set of conditions that would be *satisfactory to the greatest number*. This means a compromise set of conditions. Generally, the geographical location, the age, sex and general state of health of people, are all-important factors to consider in deciding upon inside conditions.

From this point on in the code, there are various subjects mentioned, such as Heat from Sunshine, Design Outside Air quantity, Infiltration, Ventilation Requirements, Design Occupancy (number of people), Heat from Appliances, Transmission Coefficients, Total Air Circulation, Air Distribution, Duct Capacity and Capacity Specifications; also, a number of tables, and with it all, innumerable references to the American Society of Heating and Ventilating *Guide*. None of the data is new, and many important phases have been just mentioned with a reference to be found in some other publication.

## DATA AVAILABLE

In the opinion of the writer this entire code of the Air-Conditioning Manufacturers Association has contributed little, if anything, to the science of air-conditioning, or the practical application of air-conditioning. Certainly there is nothing in this code to aid the buyer of air-conditioning equipment in assuring himself he is going to have a plant that will deliver effective results.

Such a code, presented as it has been,

almost half the States of the Union. To test this point out, just call for heating estimates from three or five contractors and you will discover that the basis for design will cover a range from 5° to 20°.

As a part of this section there are two maps of the United States—the first entitled "Outside designs dry bulb temperatures for cooling estimates," and the second, "Outside design wet bulb tempera-



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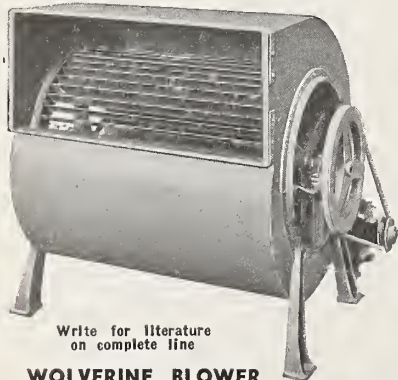
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arouses some thought as to what was in the minds of the collaborators in this document when anyone close to the industry knows full well that far more valuable and informative data in great volume has come out of the various engineering divisions of the larger manufacturers, yet such information was not made a part of the code. This is certainly true because one of the outstanding blower manufacturers has published, in the writer's opinion, one of the most inclusive and comprehensive book on air-conditioning and engineering that is available today. Another blower manufacturer has published an outstanding volume on fan engineering. Combined with these, there are continuously being presented important papers before engineering societies, and books published by prominent engineers connected with our outstanding universities and colleges. In other words, we are not lacking in data of the most specific nature. Knowing this, one is justified in considering it almost inexcusable that the manufacturers should sponsor a code so lacking in specific standards and methods.

The only possible answer is that the manufacturers may not be inclined to subscribe to a code which in any way might aggravate or make harder the sales problem. If this is true, then why waste the time to formulate a code? There is one fact of sales psychology that they seem to be entirely overlooking, which is that an understanding and confident buyer is al-

ways a very satisfied buyer and a very appreciative buyer. Until buyers of air-conditioning become more understanding of air-conditioning and therefore can buy with more confidence, sales resistance is still going to be strong, and the manufacturers are still going to have to spend millions in order to sell their products.

The burden of educating the buying public rests squarely on the shoulders of those who have air-conditioning to sell. The necessary education is not going to result from pictures of sea gulls soaring over a blue sea, or pictures of mountains and streams and pine forests or icebergs and polar bears, all combined with beautiful catch-phrases of the soothing caresses of summer zephyrs and the invigorating breath of the north woods.

The air-conditioning manufacturers lost a grand opportunity to start an educational and confidence-building program in the failure of the association to formulate a really comprehensive and positive code of air-conditioning application. Perhaps their reply to this would be that the code was compiled for the regulation of their own people; however, I have never yet seen it referred to in any proposal on an air-conditioning job.

On the other hand, the intangibility of air-conditioning, the lack of understanding and designing jobs "that are justified by the economies of a case," present very real problems to all concerned.—J. T. K.

## Less Vibration Sought in New Projector Base Design

A NEW projector pedestal designed to reduce vibration yet further and also to facilitate service and repair by providing superior arrangement for projection room wiring, has been developed by the International Projector Corporation for both Super-Simplex and Simplex-Acme projector heads and related units.

There is, of course, no way of entirely eliminating vibration and if it originates in the projection head itself it impairs the alignment of the gear train and promotes excessive wear. In the soundhead it loosens the component parts of the optical assembly, which must then be replaced or repaired. The photocell and its sensitive connections also give way, occasionally, when vibration becomes unduly heavy.

The new Simplex base reduces vibration, primarily, by sheer brute weight. It is so massive that it cannot easily be shaken by the maximum mechanical energy imparted to it by a heavy projector, even when that projector is somewhat out of repair. The amount of weight needed is, however, kept down by solid, four-corner construction, and by accurate distribution of weight. The new heavier sound mechanisms, heavier lamphouses, and 2000-foot reels are so supported that they cannot act as a pendulum to amplify the original vibration, but co-operate with the bulk of the pedestal



in suppressing it. Vibration of the projector head periodically changes the location of the lens with reference to the screen, injuring the clarity and steadiness of the picture. Its effect upon sound may be twofold. If the exciter lamp is jarred out of focus, high frequency response will be reduced. If the vibration is picked up by the exciter lamp filament, elements of the sound optical train, or internal or external



photozell connections, noisy sound will result.

Power leads in the new pedestal are located inside where their connections can readily be reached through a suitable door, but where they are out of the way and thoroughly protected. Drive motor and changeover connect through twist-lock receptacles built into the pedestal. The nature of these couplings leaves them immune to accidental trouble, but permits instant disconnection for replacements or repairs of any kind. Standard receptacles also built into the base provide current for trouble-lamp, soldering iron, and so on. The arc feed motor likewise may be plugged into one of these receptacles, if desired. The base mounts built-in "three-way" switches by means of which the drive motor can be controlled from either side of the equipment.

Sound wiring, where brought through the same hollow pedestal, is shielded against extraneous disturbances arising elsewhere in the projection room as, for example, at the motor-generator. Lamphouse vertical and lateral adjustments are provided to meet any normal projection conditions. By means of new type lamphouse bracket, it is possible to align accurately any type of standard lamphouse. By the simple loosening of four screws the bracket may be tilted upward or downward, at either end, from side to side, and raised or lowered vertically as a complete unit. When accurate alignment is secured, absolute rigidity is obtained by tightening the four nuts.

Universal type spirit-level and heavy levelling bolts provide for accurate installation. Spacers are arranged to suit the requirements of existing projection ports. Provisions are included for mounting any type soundhead and any type changeover switch. A hundred-ampere low-intensity lamp switch, or bracket for 200-ampere high-intensity lamp switch, are optional equipment.

## Ballyhoo Speakers Fixed to Car by Vacuum System

MOUNTING OF ballyhoo speakers on any kind of closed car, so that the car body is in no way defaced and with the equipment readily removable, is provided for in a vacuum-grip speaker platform recently developed by the Vac-O-Grip Company of Toledo, Ohio. Thus, for occasional street promotion, the theatre owner or manager could use his own sedan or coupe, the platform with speakers attached being set in position on the top of the car to be secured there during the period of the ballyhoo by means of a vacuum system.

This vacuum system consists in rubber cups at the "feet" of a tubular metal frame on which the platform itself is mounted. While the cups have a certain amount of gripping capacity, increased suction is provided by attachment of the tubular frame



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to the vacuum system of the automobile, which may be done at the intake manifold or at any point in the vacuum line leading to the windshield or other vacuum-operated unit.

Following examination of this equipment in connection with their public address equipment, the Operadio Manufacturing Company of St. Charles, Ill., reports that when the speaker mountings are properly located on an automobile so that the cups conform to the curvature of the top and contact the metal (cups must be entirely in contact with the metal rim of the top, not the central fabric panel) on the entire surface, the load factor builds up sufficient friction on the cups, as deflated under the load, to hold the mounting equipment secure during parking, under most conditions. When this does not prove to be the case, a light tie line may be run from the



Four-speaker platform mounted on sedan.

mounting to convenient parts of the car, such as door handles, tire carriers, etc. The mounting equipment is available in sizes to accommodate from one to four speakers.

## Group of Sound Systems Based on Interchangeability

BY VARIOUSLY combining component units, a number of sound systems, each rated and arranged to meet as many kinds of theatre conditions, have been brought out by the Wholesale Radio Service Company of New York, under the name of Facsimili-tone. They include public address as well as picture sound systems.

The larger, dual channel models constitute essentially two complete systems, which can be divided by the switching arrangements into one consisting in one soundhead, one amplifier and screen speakers; and one having one soundhead, one

sound effects. A second electrical phonograph can be substituted for the announcing microphone. Mixing facilities are included. Off-stage announcements can be blended with the sound of the stage microphone; musical or "effects" records can also be blended with the stage microphone. If two phonograph turntables are used, musical or sound effects records can be blended with each other, providing a continuous presentation that is not interrupted when a record reaches its end.

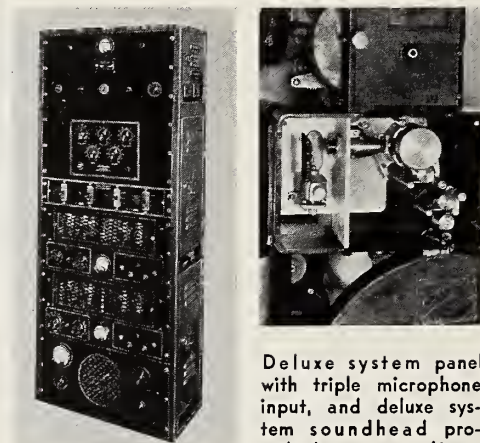
The smallest systems do not include these elaborations; they simply provide synchronous sound at 15 watts, in a frequency range according to the price. Their power output is sufficient for auditoriums up to 1,000 seats, and for some compact theatres of even greater capacity.

Single or multiple loudspeaker arrangements are combined with a choice of baffles which may be directional, semi-directional or non-directional, according to acoustic conditions. Four types of sound heads are available.

All amplifying, power supply, switching and control units are combined and factory-wired in a single compact rack cabinet, which mounts on the front wall of the projection room between the projectors.

Loudspeakers (except in the smaller system) are Jensen manufacture. Drive motors are General Electric; drive gears (in most of the systems) are Westinghouse micarta; optical trains are by Bausch & Lomb. Soundheads are made by Electrical Audition and Research Laboratories. Amplifiers, power supply units and monitor and switching panels are products of the Lafayette Manufacturing Company.

All parts and incidental electrical components are of standard makes. It is pointed out that the projectionist should be able to complete the necessary work of installation, within the limits imposed by local electrical regulations.



Deluxe system panel with triple microphone input, and deluxe system soundhead provided in new line.

amplifier, and a monitor speaker. Either amplifier, or either soundhead can be switched into either system. The latter system is designed for use in all tests, repairs and adjustments while the other system is in operation, supplying an uninterrupted performance.

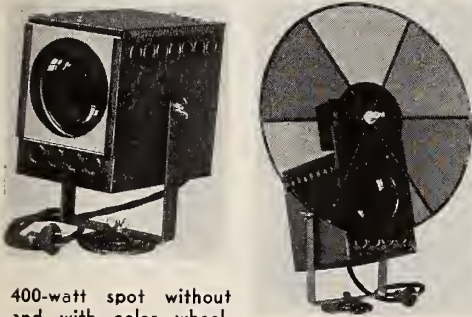
Stage entertainment facilities included in the larger system provide for one stage microphone, one announcing microphone, and one non-synchronous phonograph record, which can be used either for music or for



## New Mountable Spotlights of Simplified Design

INCANDESCENT lamp type spotlights in two wattages designed for supplementing other spotlight equipment, or for regular use under certain conditions, such as those that may obtain in a small theatre, have been developed by the Best Devices Company of Cleveland. One model is 400-watts, the other 1000.

Both are constructed of heavy gauge sheet iron with all seams welded and fin-



400-watt spot without and with color wheel.

ished in baked enamel and are equipped with adjustable clamps for mounting.

The 400-watt type takes a standard G-30 lamp with standard medium screw base; the 1000-watt model takes the Mogul type G-40, short-neck lamp.

Each model is equipped with asbestos cord, plug, polished reflector, gelatine color holder and optical-glass lens. The mounting bracket in each case has a base of large diameter.

## Amplifier with Frequency Band Volume Control

A NEW MODEL amplifier, designed to supply a flat-curve frequency response from 50 to 9000 cycles and an undistorted output of 25 watts, has been brought out by the Mellaphone Corporation of Rochester, N. Y. Output impedances are at 4, 8, 15 and 500 ohms.



This amplification panel is equipped with a built-in monitor speaker and tone control newly designed for the purpose of making it possible to adjust response to either

high or low frequencies without reducing volume or introducing distortion. The amplifier, which is supplied complete with tubes, is matched with a low-frequency reproducer and a directional "tweeter" unit.

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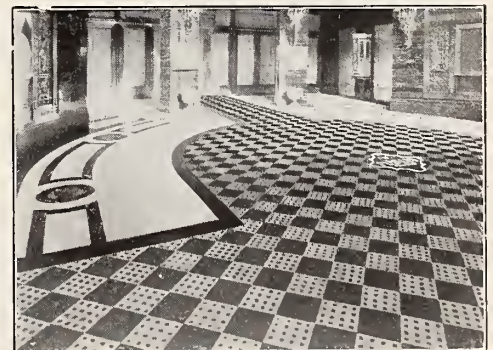
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# Front Modernization With Ready-Made Units



Special prefabricated marquee and sign installed on the Clarke theatre in Mattoon, Ill.



Unifying traveller effect applied to the Lyric in Lima, Ohio.



The Bedford theatre in Bedford, Pa., before and after substitution of an old-type "canopy" by a standard "Zephyr" triangular marquee with ornamental lighting. The house is owned and operated by H. R. Cromwell.



■ Even more than interiors have the fronts of motion picture theatres been affected by the wave of remodeling that began about two years ago and is still vigorously underway. Probably the strongest influence in the transformation has been the development of fundamentally new lighting methods, architectural materials and structural technique. Illustrated here are notable examples of the recent application of prefabrication to marquee and sign construction, introduced nationally only about a year ago. In the Clarke theatre in Mattoon, Ill., owned and operated by E. F. Clarke and Dominic Frisina, a short vertical sign was erected without any superstructure by making the roof attachment part of the operating sign, in the form of a horizontal traveller which continues out to the top of the vertical sign, is interrupted by the sign, then resumes at the marquee. In the Lyric treatment, an existing vertical sign was remodeled to harmonize with a new Artkraft standard triangular marquee, the adaptation being made by centering the sign and running travelling striplighting across the top of the vertical sign and down the front of the marquee. The Lyric theatre, which is located in Lima, Ohio, is owned and operated by George Ritzler. Both of these installations, as well as that of the Bedford in Bedford, Pa., also illustrated, incorporate marquee, attraction board and sign work as integral structures, with component units designed, constructed, wired and finished in the selected colors in the plant of the panning photograph shows a Artkraft Sign Company before shipment (an accommodation devoted to preparation for shipment). Construction is of welded galvanized angle iron, and decorative surfaces, as well as boards, are enamelled.





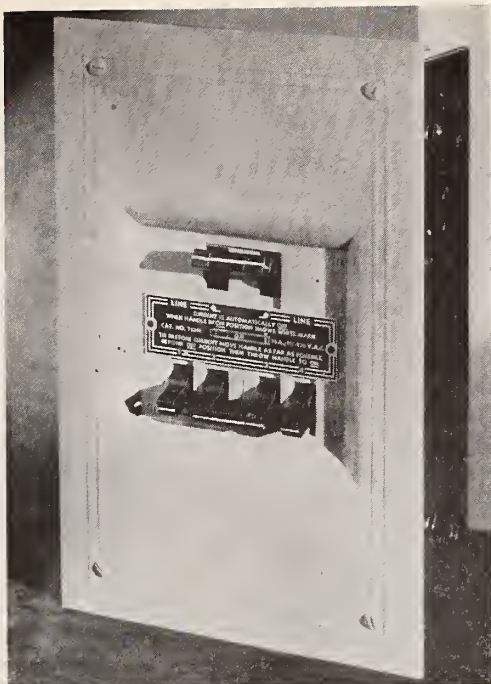
# Circuit Breakers For Fuse Riddance At Normal Costs

THE NUMBER and relative complexity of electrical power circuits in theatres, and the tendency to overload them, advise use of the most convenient and positive means of protecting theatre current distribution circuits. Automatic circuit breakers, to take the place of the conventional switch and fuse combinations, have been available for some time, but because of their cost, adoption of them has been somewhat restricted. Now a small, low-cost automatic multi-circuit circuit breaker, or no-fuse load center, is available as the result of the development of such equipment by the Westinghouse Electrical & Manufacturing Company. The new unit sells for approximately one-third the price of load centers previously available, and within several dollars of the cost of a switch-and-fuse combination. It is for application up to eight circuits, and breaker capacities include 15, 20, 25, 35 and 50 amperes, single-pole, with mechanical connection for possible three-wire service.

The load center can be supplied with 70-ampere mains (no breaker) and branch breakers ranging from 15 amperes to 50 amperes. Most of these circuits are single-pole, but two 2-pole breakers can be furnished to take care of 3-wire sub-feeds, such as a branch to some special part of the building. The group of breakers, in the combination wanted, are housed in a steel box for flush or surface mounting and with a special neutral connection strap for entrance purposes.

The circuit breaker unit itself represents a simplification of circuit breaker design. In a four compartment unit base of hot-moulded material, the breakers are located one to each compartment. At the center is a common copper alloy plate carrying the stationary line contacts of the four breakers, a contact facing each breaker compartment. This plate is made alive by attaching one of the service wires to it in several ways. It may extend through the side and have the service wire attached directly. If one of the breakers is wanted as a main switch, current may be fed to it through this breaker. If only three breakers are required, a wire may be placed in the compartment instead of a breaker, and the current taken from the outside terminal for that compartment to the pole. When the mains are to be extended beyond the particular group the side connection is used.

A load terminal, a bimetallic thermal element for tripping the breaker, and a contact bar compose the active elements of the breakers. The current flows from the service bus through the bar and a pig-tail to the end of the thermal element, then to the load terminal. All parts are welded together and located and guided in the moulded material without fastenings of any kind; only the load terminal is secured



Front view of no-fuse load center, flush type.

to the base. The bimetal thermal element acts as a latch to hold one end of the contact bar while the other end moves up and down through the action of a cam-like handle. The slide also provides a pivot point for the contact bar to rotate about when the bimetal unlatches one end. A single compression spring under the car causes it to either move up to close the circuit when permitted by the handle or to rotate to open the circuit when the bimetal unlatches its end.

The handles are pivoted on a shaft located over the slide and in the top of the moulded base. They merely rock back and forth to open and close the breaker the same as in any tumbler switch. To reset the breaker it is only necessary to move the handle to the extreme off position, where it depresses the contact bar so far that both ends are in the bottom of the base. When the pressure is removed, the bar starts up until the bimetal, if cool enough, catches its end and stops further movement.

To throw on, the handle is rotated until it lets the slide and contact end of the bar up until it touches the live contact, thus closing the circuit. The bar is then held from rising farther by the bimetal at one end and the live contact at the other. If the bimetal heats up from the overload, it slips off its end and the bar flies up at that end and down at the contact end, thus opening the circuit. In this condition the bar is free at both ends so that the slide has to carry the whole force of the spring which moves it up as far as it can go. This tips the handles beyond the normal on position and shows breaker has tripped.

A steel cover with fibre liner completes the enclosure and houses all parts. Calibration is done at the factory and the adjusting screw sealed under the steel cover to prevent alteration. For two-pole applications, two units are placed side by side and the handles of two adjacent breakers tied together to act as a unit. Two such combinations are available in each unit.

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By L. O. Davis (Signed)

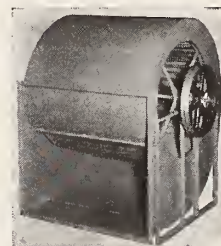
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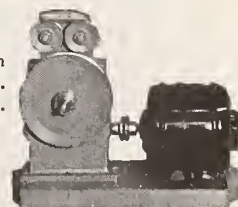
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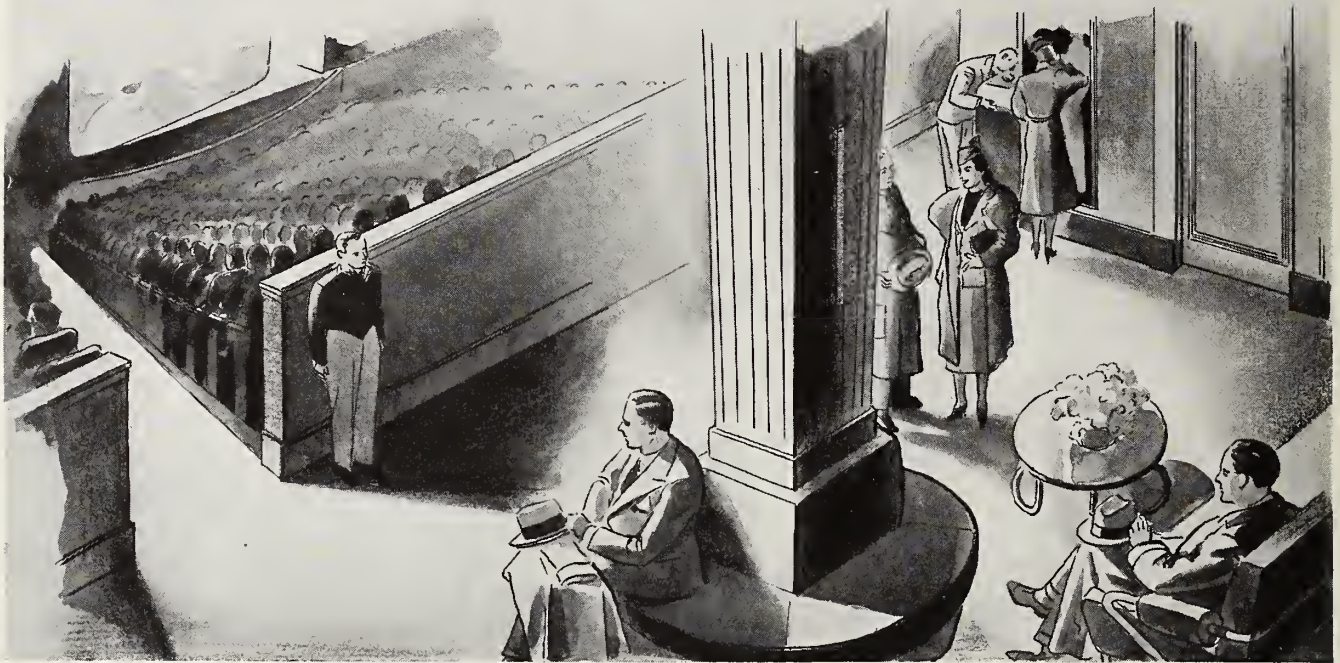
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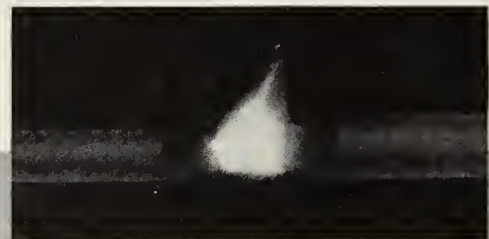
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
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# MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

## Getting the Most Out Of Modern Sound Equipment

● How the new designs and operating characteristics of reproducing systems have altered servicing; the first of two articles on maintenance

by AARON NADELL

FULL RETURN for the cost of modern sound equipment will be realized only if the new apparatus is operated and serviced in accordance with its own nature. Practices that applied to earlier types of systems are often no longer useful and must be replaced by others. To some extent, moreover, methods and precautions hitherto unknown in the theatre are required by apparatus that delivers results not previously obtainable.

For example, the introduction of such systems greatly increases the importance of certain types of distortion. What the exhibitor tries to pay for when he buys modern equipment is the highest possible quality of sound. The purpose of the expenditure is defeated if forms of distortion one common and readily tolerated when a great deal less was expected by the public, are permitted to remain.

Changes in mere physical construction require methods of running down trouble entirely different from those once used in the projection room. Tubes and other parts of new design carry with them new possibilities of trouble, at the same time eliminating others that were formerly widespread and that were looked for first of all in cases of breakdown. Because they deal with the delicate higher frequencies, the newer systems have narrower tolerances of operation and adjustment, which must be maintained. Reproducing a wider frequency range, they need greater precaution against the pickup of extraneous noises, for they will transmit to the audience disturbances that older equipments could never "hear." They make much more efficient use of the power they draw from the electric supply line, but often are correspond-

ingly subject to damage by improper fluctuations of line voltage.

### FORMS OF DISTORTION

Several different types of sound distortion, arising out of different causes, exist in even the best modern reproduction. The practical problem is to keep all of them within tolerable limits.

Five general types of distortion may be mentioned here. The one that has been most widely discussed is frequency discrimination. As everyone knows, the human ear responds to air vibrations between the rates of (roughly) 16 to 16,000 cycles per second. Early sound systems did well to reproduce the range between 60 and 4,000 cycles. Beyond those limits, at either end, volume fell off rapidly. Volume also varied considerably even within the narrow range covered. True reproduction would require equipment capable of handling the full audible range without any discrimination in volume appreciable to the ears of the audience—that is, without discrimination *for or against* any frequency, amounting to more than 3 decibels.

The best equipment of the present day covers from 30 to 8,000 cycles in theory. Actually, there are discriminations of more than 3 db. for or against some frequencies

within that range. These are matters of design, not subject to the control of the exhibitor, but poor operation or neglect in maintenance may serve to introduce *additional* loss of volume at the frequencies between 4,000 and 8,000. This phase of modern requirements has had more attention than any other, and will need no extended discussion here. The need for exact excitor focus, clean film, projector and soundheads as nearly vibrationless as possible, perfectly functioning takeup, and so on, are sufficiently well known.

The existence of frequency discrimination within the range to be covered, aside from reduction of volume at the high end, has been less thoroughly pointed out. It is obvious, however, that extended the range of frequency coverage increases the possibilities of discrimination in volume within that range. Some distortion of this type arises out of acoustic conditions. In consequence, many modern sound systems are equipped with devices to provide proper compensation. They range in complexity from tone control knobs adjusted at the twist of a wrist to elaborate filter circuits that are "tuned" by changing soldered connections. These devices can be extremely helpful, but are difficult to manipulate correctly. Wrongly adjusted, they may introduce more distortion than they could ever remove. The best results are obtained when such equalizers are set by means of a calibrated microphone, located in the auditorium, which permits direct study and measurement of the sound as the audience hears it—but more about that presently.

A second form of distortion, always present, that should be kept within reasonable limits, is volume compression. Complete fidelity to the original sound would call for apparatus capable of delivering the volume range between a whisper and the roar of Niagara Falls. Those results are commercially impracticable, but the volume compression that exists in every theatre today need never be allowed to exceed the inherent limitations of the system installed. In this respect worn-out tubes are perhaps the chief offenders. Darkened exciter lamps however, are equally objectionable for the same reason.

Wave form distortion presents a more

*The author has been identified with sound and projection for many years. He is the author of a book on sound, and also of the chapters on sound in F. H. Richardson's Blue-book of Projection.—THE EDITOR.*



complex problem. Frequency range and volume range may both be wide, yet the output sound may depart in quality from the input by virtue of a distortion of the wave shape. Such distortion arises out of several causes, some of which are matters of design and not subject to correction in the theatre, while others are directly traceable to poor operation, poor maintenance, or choice of equipment not powerful enough for the auditorium it supplies with sound.

To take the last point first, wave form distortion will result when either amplifiers or loudspeakers are driven beyond their normal capacity by an attempt to secure greater volume range than the system is designed to deliver. The required volume range should be secured by installing equipment of adequate size. The attempt to overdrive sound apparatus results only in substituting, for the relatively unobjectionable distortion of frequency compression, the very serious wave form distortion that destroys the beauty of music and the naturalness of speech. Now that amplifiers are likely to prove less expensive than loudspeakers, it is lack of adequate speaker equipment that is the most common cause of this trouble.

Wave form distortion also results when amplifier tubes are operated at improper voltages, and may therefore appear in thoroughly suitable apparatus at any time. High or low power line voltage, or any of a number of different troubles occurring in the amplifier, can be responsible for the condition. Plate current readings will indicate such improper operation, but only socket voltage tests permit prompt tracing of the cause and hence reasonably rapid repairs.

Frequency modulation, or flutter, is a form of distortion sufficiently well known, the importance of which increases with extension of frequency range. It needs more attention, much more accurate control than ever before—it is still one of the chief causes for bad theatre sound.

Acoustic distortion is a term that covers a multitude of troubles which come into play only after the sound leaves the loudspeakers. Modern extensions of frequency range and of volume range not only increase the noticeability of acoustic defects, but provide new opportunities for those acoustic conditions that seem bent on driving the audience out of the theatre. They now have a larger number of frequencies and greater volume to work on. The efficiency with which they can bedevil perfectly good sound is in some cases amazing.

#### TESTING FOR DISTORTION

Compensatory circuits, as has been said, are introduced into many models of the most modern equipment, and permit adjustments of frequency response that offer the best results under any given set of acoustic conditions. These adjustments can be made by ear, if the ear is thoroughly experienced in the work, and is sufficiently keen and sensitive. Test instruments, of course, rule out the human equation, and permit not only better but also faster work.

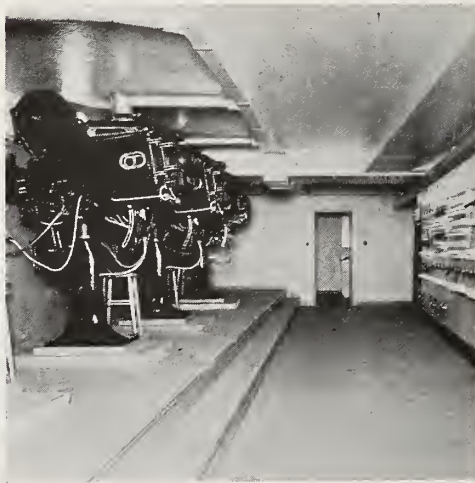
The simplest device for such work con-

sists of a microphone and amplifier of known and calibrated frequency response, working into a volume indicator. The microphone may be moved about the auditorium without difficulty. A frequency test reel is played through the sound system. Such equipment involves no great expense if the theatre has, or can use (as most theatres can) a public address system separate from the sound system. Manufacturers or suppliers of public address apparatus will advise upon the calibration of their products.

The purpose of such arrangements is to check the sound as the audience hears it, a great improvement upon the earlier practice of testing it as it leaves the projection room on the way to the loud speakers. The new method checks, among other possible faults, the effect of acoustic conditions, and permits very accurate adjustment of the compensators with which most modern sound systems are equipped.

One important precaution is, however, necessary in these tests. There is an acoustic phenomenon known as the existence of a standing wave. Sound may be reflected back and forth, between two surfaces of a theatre, under conditions that reinforce and prolong some one frequency or tone. When acoustic measurements are made with the help of a test reel of the older type, that delivers one frequency only for a considerable period of time, standing waves may be generated in the auditorium at abnormal strength. Their existence under those conditions is misleading; for they will not appear in the same way with normal sound which consists of a mixture of many frequencies. Hence, the newer sound tracks designed specifically for acoustic tests do not dwell upon any one tone, but present a continuously shifting spectrum fading progressively from the lowest note to the highest. The older type test films must nevertheless still be used for electrical adjustments, checking exciter lamp focus, and all other test work that does not involve acoustics.

In place of the volume indicator meter,



A recently completed projection layout in Sweden, that of the Royal theatre in Stockholm. The projectors are of European manufacture, but the projection arc and rectification equipment is American, consisting of Ashcraft suprex carbon arc lamps and Goodall Model 60 rectifiers. The installation was made by Andersson & Sandrew.

the oscillograph, either cathode ray or neon lamp type, is now often used. Its readings, properly interpreted, convey all the information that can be given by the output meter, but in addition the oscillograph presents an accurate, visual picture of the sound wave. It therefore provides a check upon wave form distortion, which the output meter does not.

#### EXTRANEOUS NOISES

The design of the newer systems adds causes of hums and noises never previously present, but also eliminates others that in the past were very bothersome. For example, combination in one panel of units that formerly were scattered, eliminates ground loops that are capable of giving some trouble.

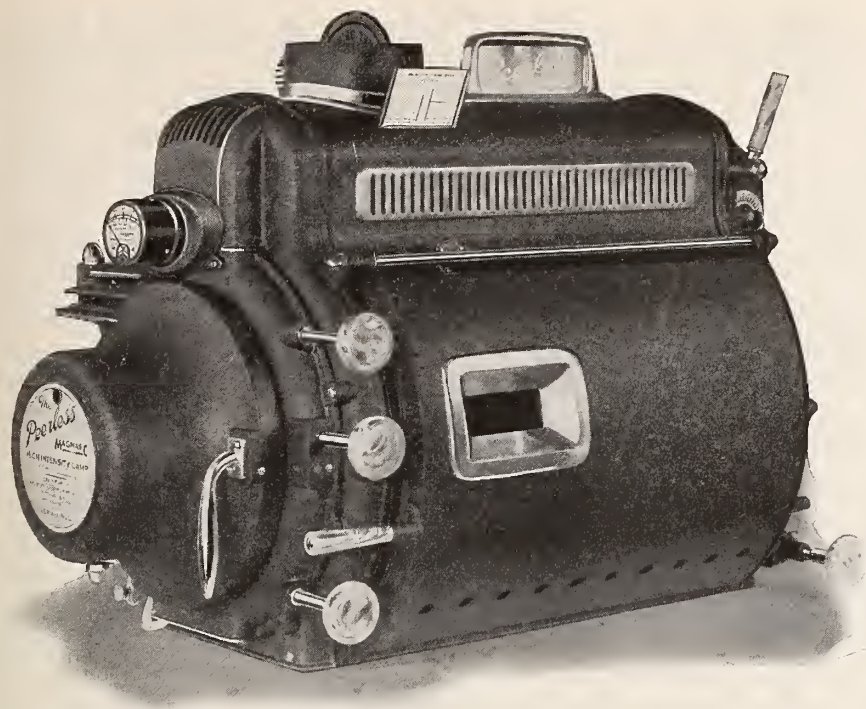
Internal causes of hum and noise always potentially present are loose contacts of any kind, open circuit in a filter condenser, short circuit of a filter choke, loose laminations in a power transformer, microphonic optical assembly, and microphonic exciter lamp or photocell. Internal causes formerly common but now largely eliminated are microphonic tubes (less often encountered with the newer tubes), microphonic photocell amplifier (now largely eliminated), and defect in one side of a full-wave rectifier (the newer rectifiers depend more often on the use of full-wave rectifier tubes, which are much less likely to go only half bad).

A new internal disturbance of great importance, on the other hand, is oscillation of a resistance-coupled amplifier, a condition seldom found in older amplifiers and not very easy to trace or cure. The amplifier acts as a generator to produce an alternating frequency which is generally above the audible range, but produces periodic beat impulses that can be heard and may, under certain circumstances, take the form of hum. It is a condition particularly likely to occur when the original factory wiring has been disturbed, promoting feedback between output and input circuits. Oscillation stops when the gain is cut down, and permanent reduction of gain is one common remedy.

External sources of hum or noise are almost innumerable. Any bad electrical contact may spark, and the sparking be picked up by the system. Radio transmitters, neon lamps, x-ray machines and artificial fever machines are also common offenders. The design of the newer amplifiers facilitates their response to these disturbances, which they sometimes reduce to audible frequencies; and also increases the probability of an amplifier being "shocked" into oscillation by picking up such stray fields.

Thorough grounding, through low-resistance contacts with the earth, is today much more important than ever before; so is thorough shielding of all leads; but the greater compactness of the more recent systems not only reduces the number of ground contacts needed; the same construction also cuts down the number of interconnecting leads which it is necessary to have shielded





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April 3, 1937



# COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

## THE IMPORTANCE OF PERFECT LAMPHOUSE VENTILATION

OTTO NELSON, supervisor of projection for the National Cash Register Company, recently brought to my attention the importance of maintaining proper lamphouse ventilation. A temporary breakdown in the ventilating system had caused them to investigate the amount of deposit which had accumulated in the cyclone dust collector of the system. The bulk of material collected, while representing a considerable period of operation, clearly demonstrated the importance of maintaining proper ventilation in order to prevent this dust from finding its way into the working parts of the lamp and projector mechanism and on to the film.

Certain materials used in the core of the positive H. I. carbon, and on which the very high brilliancy of the crater light depends, are not consumed in the burning of the arc. This material is an extremely light and very fine-grained dust that will float freely in air. If not removed by the ventilating system applied to the lamphouse, some of this dust will certainly escape into the projection room and find its way on to the surface of the film and into working parts of the projector. The resulting dam-

age from fine scratches in the emulsion of the film and from abrasion on working parts of the projector may be considerable.

All of this points directly to the high importance of lamphouse ventilation that is not only unobstructed but of sufficient amount to carry away all such dust to the open air outside the theatre. To my own knowledge, many projectionists still pay too little attention to lamphouse ventilation, although practically all lamphouses now are piped either directly to the open air or to an exhaust duct. Incidentally, the ventilation should be as ample as is possible without undue disturbance of the arc; but ample ventilation will not serve the purpose unless all screens are kept clean and the vent pipe damper, if any, opened sufficiently to allow free movement of air from the lamphouse into the ventilating duct.

## HORIZONTAL SPACING OF PROJECTORS

M. H. HAPGOOD, projectionist at the State Theatre in Dover, N. H., asks, "To about what side angle may the projector lenses be without out-of-

focus effect upon one side of the screen? We have two Simplex mechanisms just back from a complete overhauling. One gives a sharp, clear screen image, but with the other there is a clouded appearance for about two or three inches up from the bottom. This has caused us a lot of worry and grief. We have compared this mechanism with the other point by point, but they both seem alike in every respect.

"Another thing: Why is it that when the picture is in sharp focus and run out, with nothing at all altered, the light edges are not in focus? Our projection distance is 58 feet, with but very little projection angle. I hope to be able to get a Bluebook soon."

Well, if you had a Bluebook, you could turn to page 251 to obtain the answer to your present question. It depends upon picture dimensions and projection distance. Under your conditions there should be no more than 4 feet between lens centers. However, even then focus cannot be critically sharp on both sides of the screen at once. However, it can be acceptably sharp.

As to the bottom cloudy effect, it unquestionably is due to interference at some point in the light beam. Possibly your fire shutter does not rise quite high enough. Possibly the light strikes the lower edge of the wall opening. It would seem to be something of that sort.

Regarding the light edges not being sharp after the film has run out, the edge of the aperture opening is focused upon the screen and the edges are not quite at the film plane, which latter is the point in focus when the film is being projected.

## TWO HANDY TOOLS THAT YOU CAN MAKE

I RECENTLY spent a very pleasant hour with Charles Muller, chief projectionist at Radio City Music Hall, and two of his aides, Joseph Klinman and Tony DeMott. It pleased me to note when I came in that a projectionist was *seated* beside the working projector, *looking at the screen*. Illumination of the room was dim, but adequate. The front wall is painted so as to reflect little light back into the eyes of the projectionists.

Everything, including the equipment, floors and walls in the main room, rewind room, spotlight rooms and men's wash room was spotlessly clean. In the wash room are two very nice porcelain wash basins with hot and cold water, a steel locker of good size for each projectionist, toilet facilities and a shower bath.

An interesting device has been fashioned by Muller for cleaning lamphouses and other pieces of equipment. He obtained one of those hand suction-cleaners now in



Some time ago, while on a trip to Geneva, N. Y., where I was the guest of Local 108, I had occasion to look over the projection layout at Schine's Geneva theatre. The set-up was excellent, except for a front wall so light-colored that the projectionist could not get a clear view of the screen



without pressing his face against the port cover. Now Charles F. Wheeler, secretary of Local 108 and a projectionist at the Geneva, has sent these snapshots, which show that the front wall has been repainted non-glossy black. Equipment consists in two Simplex projectors with triple lens turrets, Brenkert Enarc lamps supplied by a General Electric motor-generator, RCA sound system, a Brenkert effect machine and Hall & Connolly spot supplied by a Burke 100-ampere motor-generator. The regular screen image is 28 x 22, but the screen is 38 x 26 to accommodate a magnascopic image 37 x 24. Brother Wheeler is shown in one view. The other projectionist is Allan Grant.—F. H. R.



wide use for sucking the dust out of upholstery, etc. Removing the standard attachment, he replaced it with a metal cone to which he attached a connection ring like that carried by the regular attachment. The opening in the small, outer end of this cone is approximately one inch in diameter. When the cone is attached, the device is highly efficient in removing dust, bits of carbon, etc., from lamphouses. When the dust bag is removed and the cone is attached in its place, a powerful blast of air comes from the cone, making an implement for blowing dust from around armatures, windings, etc.

Chief Muller has another tool that made me wonder why some of us did not think of it long ago. Upon a suitable bench is mounted a small motor, to the end of the shaft of which is attached a wire brush wheel about 4 inches in diameter. Every day all carbon jaw contacts are removed and held against that wheel a few seconds, whereupon they are made as clean as a new whistle wholly without damage.

It even might be feasible to mount a light wire wheel on the end of a flexible cable, the other end of which attaches to the motor shaft, and since the motor could be so mounted that it could be carried around, an effective tool would be had for cleaning certain electrical connections.

Muller advised me that no requisition for supplies is ever refused, qualifying that statement by saying, "Of course, I never order anything I cannot prove the need for."

## REWINDER "BRAKE" TO AID INSPECTION

T. D. ATKINSON, projectionist of the Crystal theatre, in Topeka, Kan., offers a suggestion that seems to have merit. He writes:

"May I introduce myself by offering for consideration an idea that, while it may or may not be new, has provided a most helpful solution of a problem in my own case. It may, and I hope will, prove helpful to brother projectionists.

"We use a standard open-type rewinder head and dummy. To be certain no fault exists in a film after use, it is necessary to do considerable checking in course of rewinding each reel. The continual stopping and starting required is not only a time-consuming annoyance, but entails extra work for the motor and driving belt, as well as adding, if only a little, to the electric bill.

"After considerable thought, I finally removed the entire take-up assembly of an old Powers-A lower magazine, mounting it in place of the regular rewind drive pulley, whereupon by adjustments of the friction disc pressure and tail reel brake friction, I find the slippage may be made to provide any desired rewinding speed. Not only that, but merely by exerting a bit of hand pressure upon the tail reel, the film may be stopped in order to examine, for example, a splice—and all this without any seriously objectionable added strain upon either the motor or its belt.

"In closing, may I add this thought: The Bluebook and your *Comments* have been very helpful. They have served to extend my knowledge of projection and thus enable me to provide better service to both my employer and to the public. It should be the endeavor of every man engaged in projection work to raise its standards and make of it a real profession, instead of regarding it as merely a meal-ticket job. But that is something that requires intensive study and the application of knowledge thus gained in the practical work of projection."

The addition to rewinders of an adjustable tail reel (dummy) brake and some simple, easily and quickly adjustable slip-page device would, as brother Atkinson says, permit instant adjustment of rewinding speed, or stoppage of the film, with little or no objectionable features, provided the friction disc have ample surface so it would not wear out too quickly. At least that is the way it looks to me. What do my readers think about it?

As to utilizing old lower magazine frictions, they cannot always be had. But why not construct a spring-controlled friction? Not a very difficult thing to do.

## TYPES OF SCREENS FOR REAR PROJECTION

PASQUAL VALENTI of Trenton, N. J., writes, "Inquiries convince me that you are the one best source of information in projection matters. Your *Comments* in BETTER THEATRES also disclose that fact. I am getting together an outfit for rear projection, to give a show to which there will be no admission charge. Well knowing that when playing to paying audiences the best in equipment is none too good, in this case, the show being 'free,' I am not so particular about providing super-quality.

"I now have everything except the screen. Have been given to understand the 'pigskin' screen is best for rear projection. But it is very costly. Is there not some less expensive screen that will give acceptable service?"

Never having heard of a "pigskin" screen, I made some inquiries, but could find no one who knew what such a screen might be. A screen that you may depend upon for first-class results is the Trans-Lux. These screens, like all other good articles, cost money, but are possibly not too expensive to include in your outfit.

If, however, you must have a very cheap screen, ordinary tracing linen, properly mounted, will serve. It may be obtained through any dealer in architects' supplies, but I am not certain at what maximum width it is available.

## HIGHLY INSTRUCTIVE DESCRIPTIONS ISSUED

A NEW FOLDER on the Super-Simplex mechanism issued by the National Theatre Supply Company, should be added to the library of all theatre owners, managers and projectionists. The text is

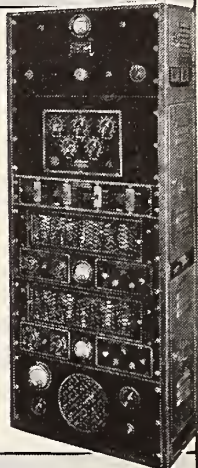
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capably prepared and this is magnificently illustrated. When I say "magnificently," I mean just that, for the illustrations are so well gotten up and are of such generous size that every detail of the projector mechanism is plainly visible. Mechanisms have so frequently been shown with the covers, making it difficult for theatre owners and managers to understand descriptions of many important operating parts. This new National Theatre Supply Company publication shows the mechanisms without covers in large photographs, and each important part is circled in color with a line leading to the same part greatly enlarged.

There are nineteen of these enlarged photographs with the following captions: Adjustable Revolving Shutter, Film Trap, Intermittent Movement, Lateral Film Guide Rollers, Lens Holder, Micrometer Focusing Device on Lens Mount, Main Drive Shaft, Slip-in Type Aperture Plate, Main Frame Casting, Patented Film Trap Locking Device, Removable Film Trap Door and Pressure Pad Assembly, Star Wheel, Cam and Cam Pin, Dynamically Balanced Flywheel, Intermediate Gear Shaft, Hardened and Ground Vertical Shaft, Hardened and Ground Synchronizing Gear Shaft, Bakelite Micarta Gears, Main Drive Gear Fastening Screw Locking Device and Specially Designed Rear Shutter Bracket. Under these captions are brief explanatory descriptions. It is a good job and we believe the National Theatre Supply Company will find this one of the most valuable pieces of sales literature they have ever issued.

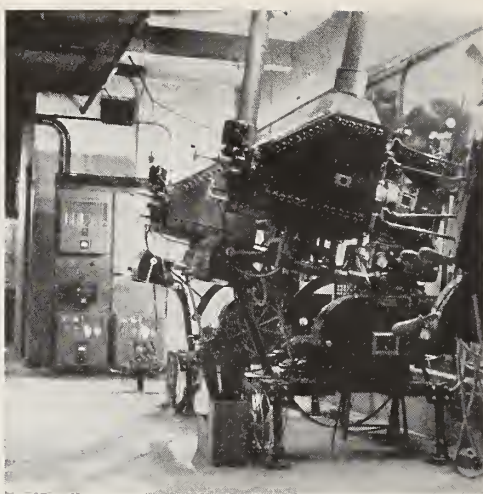
While I am about it, I also want to call attention to the catalog of the new Super-Simplex pedestal just issued by the International Projector Corporation, which also should be in the hands of theatre owners, managers and projectionists. This catalog gives all the necessary information about the new Super-Simplex pedestal, and in addition contains a large sheet poster showing distance, floor to center line, of lens port at all projection angles and distance, and center line of the new pedestal to wall at all projection angles calculated from level setting with front of upper magazine 4 inches from the wall.

I compliment the International Projector Corporation, its engineering staff and whoever else was responsible for the production of this work.

## WHAT IS MEANT BY "CURRENT DENSITY"

A MINNESOTA projectionist says, "Recently I overheard two sound engineers in conversation. They used the term 'current density' several times. I was unwilling to inquire what the term meant, but afterward remembered what you have so often told us, 'Only a fool remains in ignorance when by asking questions he may become wise,' or words to that effect; so, Brother Richardson, grabbing my courage by the scurf of its neck, I come, asking an explanation of exactly what 'current density' means.

"And while I am at it, I'll go the



The projection room of the State theatre in Hartford, Conn., or at least a good glimpse of it given in a snapshot sent by "The Boys," as the projectionists, members of Local 486, signed themselves in an accompanying letter. The projection room is suspended from the ceiling at about the center of the auditorium. Projectors are Simplex with Universal base, Hall & Connolly high-intensity lamps pulling 15 amperes from a Westinghouse motor-generator. Sound is Western Electric. and the equipment includes Brenkert 70-ampere spots. Built into the projection room proper is a rewind room, while a non-sync room and a generator room are located off either side.—F. H. R.

whole hog and ask another: What convincing argument may one place before a manager who insists upon refusing to supply more than just barely enough carbons to last for one day—sometimes too little, whereupon he is not at all pleasant if one must ask for an additional carbon to finish the day?"

The term "current density" refers to the number of amperes passing through, for example, a carbon. It expresses the current strength per unit area of cross-section of any electrical conductor, the "unit of area" being one square inch. If, for example, a carbon brush carries 50 amperes and has an area of cross-section of one square inch, its current density is 50 amperes.

On page 10 of the booklet issued by the National Carbon Company to projectionists free of cost upon application, we are told, "Projection carbons must conduct electricity at very high current densities, ranging from 140 to over 800 amperes per square inch." Generator carbons have a very much lower current density rating, of course.

There is no true economy in dealing out necessary supplies such as carbons in such fashion as you have described. If a manager has in his employ a projectionist he suspects of dishonesty to the extent of stealing a few carbons, or of carelessness that will result in waste unless he be constantly watched and checked up on, it would seem foolish to keep that man on the payroll.

The projectionist should have constantly on hand a considerable stock of carbons, stored near the projection room ceiling where the air is hot and dry (or other suitable place), this to the end that the carbons are thoroughly dried out. In fact, it's a good idea to attach two wire hooks, or

a small sheet metal pan, to the lamphouse roof, on which a few carbons from the stock may be placed for at least one day so that all remaining moisture may be expelled.

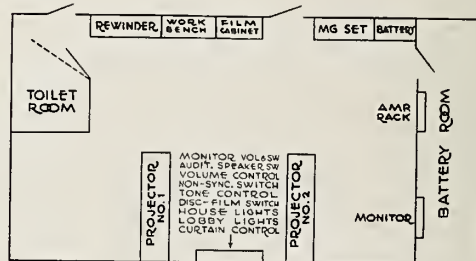
I trust I am not stepping out of my territory too far when I say further that an attitude which indicates lack of confidence in an employe is likely to put him in a frame of mind in which he just doesn't give a damn whether he produces the best possible results or not. And it's asking too much of human nature to expect him to.

## EQUIPMENT LOCATION IN A ONE-MAN ROOM

G. G. REED, projectionist of the Grand theatre in Hollidaysburg, Pa., writes, "Some while ago you requested suggestions for the placement of projection room equipment. I present a few facts concerning the layout of the Grand theatre projection room.

"The room is 10x15 feet. Projectors are located 4 feet, 6 inches from either end wall. Film cabinet, work bench and re-winder are located along the rear wall, as also are the motor-generator and rheostats. Set into the left wall is the amplifier rack, in plain sight from either projector. The monitor also is mounted on that wall. The fader, tone control, film and disc switch, and the non-sync switch are mounted on the front wall between the projectors, within easy reach from sitting position. I am a firm believer in control. I find this arrangement to work well, this being a one-man room.

"Of course, with some of the newer systems, where only a changeover switch is



provided, the problem of easy control is greatly aggravated. Only a very dumb designer would or could think of placing the volume control upon the amplifier panel, so that when the boss rings for more or less sound, one must dash from the projector to the panel, give the volume control a twist, then dash back. Hot stuff—I don't think

"In my opinion, all controls should be concentrated at one spot—one for each projector, of course. Thus the projectionist has the control under his hand and it is wholly up to him to use them as occasion demands. At times the handling of a complete show is plenty hard, if one is really interested in producing good results, without having controls scattered all over the room."

The equipment arrangement seems good, save for two things, one of which is the lo-



cation of rewinder and film cabinet. When rewinding is done in a one-man room while the show is running (as is too often the case), certainly the projectionist should be as close to the working projector as possible. To this end I would place the film cabinet where the rewinder is, and vice versa.

The other item is the door, or doors. If the center one opens into the auditorium, I suggest that it be permanently closed, substituting the two in the toilet room therefor, erecting a thin wall or screen (as indicated by the dotted line which I have drawn into Brother Reed's sketch). Otherwise, should a fire get going, and the projectionist remain in the room (as he probably would) until it became filled with smoke, and he went out through the center door, smoke almost certainly would accompany him through the door. Now that door may or may not open into the auditorium, but if it does—well, a cloud of smoke might cause a panic.

## AN INFORMATIVE PROJECTIONIST'S REPORT

J. A. ZACHRITZ, projectionist of Cushing, Okla., submits copy of an excellent projectionist's report. It is made out in triplicate on white, pink and yellow paper, the white being labeled "Home Office Copy"; the pink, "Theatre Office Copy"; the yellow, "Projection Room Copy." Thus the main office, the theatre manager and the projection staff is supplied with a record of the character of service received from exchanges. Here is the form, as submitted:

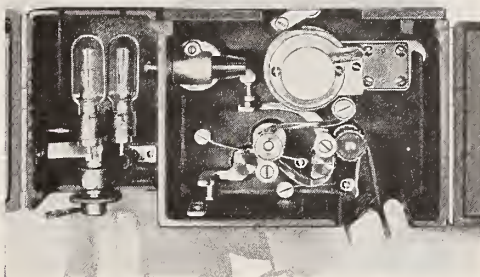
### GRIFFITH AMUSEMENT CORPORATION PROJECTIONIST'S REPORT

Title: ———. Reels, 6. Print No. 165.  
 Producer ———.  
 Theatre: Dunkin. Date booked: 2/28—  
 3/1-2. Inspected by J. A. Zachritz.  
 Date of Inspection: 2/27/37.  
 Sprocket holes: Good.  
 Sound track: Lightly scratched reels 4 and 6.  
 Emulsion: Dirty. Was cleaned here.  
 Oil-Wax: Oily. Was cleaned here.  
 Scratches: Heavy scratches on both sides.  
 Changeover cues: Cue marks on each reel scratched.  
 Patches: Good.  
 Punch marks: Two changeover cue marks in each reel.  
 Quality of film: Fair.  
 Remarks: Paramount News—one reel, print No. 16, O.K. "Star Reporter in Hollywood"—one reel, print No. A6-F7, dirty and scratched on both sides of film; changeover cue marks scratched. "Gifts from the Air"—one reel, print No. B, scratched and oily, cleaned here.

The making of such a comprehensive report concerning all films received adds materially to the work of projection because it *compels* thorough inspection of all films received, but such a report has very definite value, provided its careful, painstaking compilation be made obligatory. Not only do such reports assure managements that films received are in mechanically safe condition for projection, but it supplies a dependable check-up as to the general character of the service being supplied by exchanges. It permits a protest backed by substantial evidence.

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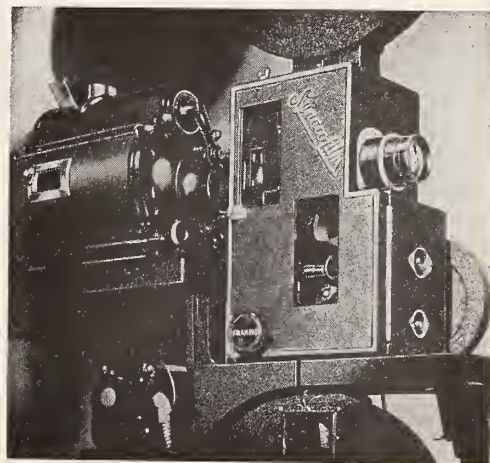
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# PLANNING THE THEATRE

## A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

**ANSWERS TO INQUIRIES:** One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

### THE QUESTION:

AM SENDING sketch of my present house, which was caught in the recent flood. Have heretofore not had much, only a small house with level wood floor. Would like suggestions on a suitable arrangement to use the available space to put in a modern house.

The space from the back of the barber shop to the post in center supporting the balcony is 19 feet; the whole auditorium is 30 feet wide. The height from the floor to the bottom of balcony beam is approximately 10 feet. The height from the floor to ceiling is approximately 24 feet.

—F. M.

### THE ANSWER:

AS THE auditorium is 30 feet wide, the best seating arrangement would be a center section of fourteen seats across with a wall aisle on each side. To obtain approximately 500 seats on the lower floor, you will require 35 rows, and the minimum floor slope, starting at the sixth row from stage, should be 6 feet, 3 inches.

Starting the seating at the supports for the balcony, this will require a minimum of 87 feet, 6 inches for chairs, spacing them 2 feet, 6 inches from back to back. Figuring 20 feet from first row of seats to projection screen, it will require an addition of 42 feet to your present theatre. As you have in mind to add 60 feet, I advise you to space the seats 2 feet, 8 inches from back to back—in that case, you will require a 50-foot addition. This would also take care of a small stage.

I suggest that you build a wall under the balcony, where the supports are located, so as to separate the auditorium from the lounge or foyer, and that a large plate glass window be provided in this wall. The 19 feet between the rear of the barber shop and the auditorium wall could be then used as a foyer or lounge. The men's and women's rooms, if not already provided for, could be located directly behind the barber shop.

It would be advisable to make the new auditorium floor of concrete, and I further suggest that the present metal ceiling be removed and an acoustical plaster ceiling installed. Since the auditorium will be quite deep, provide for drape panels along

the walls, so as to break up the large wall surfaces.

### THE QUESTION:

I HAVE a lot 50 x 115 feet, upon which I would like to figure on building a theatre. There should be two stores, one on each side, and I do not believe a balcony is necessary. The population of the town is 5,000, but I believe it will grow in time to 10,000. I would like to know which would be the most practical seating capacity.

There is another small theatre in the town, so I do not want to make it too elaborate so that the investment would be too heavy. I would like to know the approximate cost of the building; and if the lots are valued at \$15,000, and the building cost added, what should the rental be for same, including that from the two stores, as I would want to rent it all.

—C. L. J.

### THE ANSWER:

THE MOST practical seating capacity for a theatre 50 x 115 feet would be a center section of thirteen seats across with an aisle on each side and two

wall sections, each with five seats across, making the total of 23 seats across the width of the auditorium.

This would indicate a central lobby, with a width less than 17 feet, so the width of each store would be 15 feet. The size of such store rooms generally depends a great deal on location; but considering the size of your theatre, I doubt if they could be more than 20 feet deep, because if more, I am afraid that the seating capacity, which now is figured at 560 seats, would be a great deal less, inasmuch as there should be space behind the stores for lounge or foyer, and the only place the women's and men's rooms could be located would be at the ends of the foyer.

The approximate cost of such a theatre would be \$35,000, but, under present conditions, one cannot depend too much on estimates, as the cost of building is rising rapidly.

The rental of a theatre is generally figured at 10% of the cost of building and land; however, this all depends on which party is to pay the taxes and insurance. Not knowing the local conditions, I am unable to determine the rental of the stores; but assuming that each store would rent for \$75 per month, the rental of the theatre would be approximately \$265 per month, which I consider reasonable for a town of the size of yours and a theatre of this class.

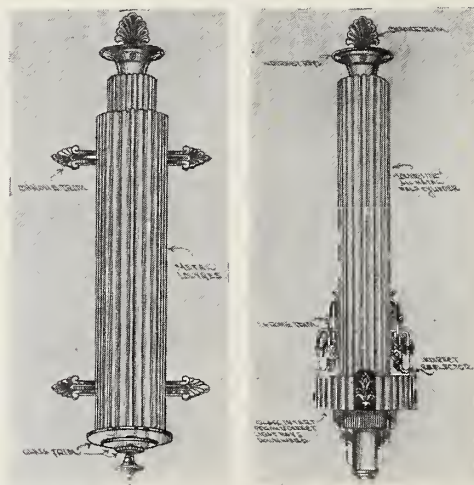
### THE QUESTION:

I AM PLANNING to build a theatre and would appreciate any information relative to arrangement of booth, lighting of auditorium, lobby arrangement and ticket office. Size of entire building will be 41 x 95—W. E. M.

### THE ANSWER:

I SUGGEST that you provide for a lobby in the center of the building, 16 feet wide. Place the ticket booth on sidewalk line with a double entrance door on each side. Place doors flush with back of booth, so that they do not project beyond building line when open.

On each side of lobby there will be sufficient space to provide for women's and men's rest rooms. These rooms should be



Two modern designs in bracket lighting fixtures adapted to various divisions of the theatre, including the auditorium. Both are of cylindrical type to set flush with the wall. They are of metal louvre construction, with ornamentation in chrome. The designs were prepared for the Roman Art Company of St. Louis.





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## FORMICA

FOR BUILDING PURPOSES



entered from the foyer. The projection room and a manager's office may be located above lobby and rest rooms.

For an auditorium 41 feet wide, illumination could be obtained from cornice lighting coves or vertical troughs, such as have been described in various issues of *BETTER THEATRES*; or bracket fixtures with concealed lamps could be used if these proved more economical.

For seating arrangement, provide for center section of thirteen seats with aisles on each side, and two wall sections, each with three seats across.

Provide for shadow boxes on each side wall in the lobby, and install corner poster frames on each side of the entrance doors.

### THE QUESTION:

WE ARE PLANNING on building a theatre to seat between 400 and 500 people, in a small town. Among the locations available there is a lot 50 feet wide by 120 feet deep. Across the front of this lot there are three store rooms 40 feet deep leaving a vacant lot in the rear 80 x 50. Is this size lot suitable for a theatre auditorium and small stage? How many people would it seat?

We plan to use the center store room as the lobby and foyer of the theatre. The projection booth could be built over this space. The walls of the present store rooms are not constructed to stand additional floors. Would it be practical to reinforce these walls and to put a balcony over the store rooms and place the booth back at the extreme front of the building? If so, how many people could be seated in the balcony after deducting space necessary for the booth, rest rooms and possibly an office? How would you suggest placing the stairs and what seating arrangement would be best for both balcony and orchestra? —D. W.

### THE ANSWER:

THE FLOOR area, 50 x 80 feet, is sufficient to accommodate an auditorium with a seating capacity of 450, a small stage and a foyer (or cross-over)

9 feet wide, located directly behind the stores. For the seating arrangement, use a center section of thirteen seats with aisle on each side, and two wall sections, each with five seats across. This would leave on each end of foyer or cross-over, a space 9 x 9 feet, which could be used for men's and women's toilet rooms.

As you state that the walls of the store rooms are not strong enough to stand additional load, it would be best to construct the balcony independently, behind the stores. The supporting columns could be placed in the standee railing behind auditorium seats, and the projection room could be located between the outside stores, between the shallower middle store and the auditorium. It could be supported by steel columns placed in the walls on each side of the lobby and foyer. The stairs leading to the balcony could be located along the rear wall of stores, directly off the entrance from lobby or foyer. By cantilevering the balcony over column supports in the standee railing, you may obtain about 5 rows, or 115 seats. To place the balcony over the store rooms, you would have to reinforce all walls and this would be costly.

I presume that the width of the center store is one-third of the total frontage, which would be 15 feet, 6 inches—this is sufficient for a lobby.

I advise you to obtain an estimate from a local contractor. He could inspect the present building and familiarize himself with existing conditions.

### THE QUESTION:

THE BUILDING that we plan to put a theatre in is 38 feet by 88 feet length. The basement is under room concrete so we can make smoking rooms in same. How much would it be necessary to drop this floor? How near should box office be to the sidewalk? How much front lobby space would be required? If the screen goes near the wall, how much stage would be required?

What would be the approximate seating capacity in this space? How much space should be from first floor to the balcony?

Do you advise plaster walls or Nu-Wood? What type of wall is best for sound? What type of heating equipment should be used in this theatre for best results? What to put two store windows for display somewhere in this front if possible, as we have a store next door? Where should the stairs to the balcony be located.—J. G. H.

### THE ANSWER:

I AM AFRAID that an auditorium 88 feet deep is rather small for a balcony. If you intend to place the projection screen as close to the rear wall as possible, you may build an apron in front of the screen about 10 feet wide. Should you plan for a lobby 8 feet deep and a foyer or cross-over 6 feet wide, the maximum rows of seats in the auditorium would be 19, spaced 30 inches from back to back.

The seating arrangement could be planned, as follows: A center section of thirteen seats across, with aisle on each side, and two wall sections each with two seats across. This would give a maximum seating capacity on lower floor of 320 seats.

I doubt if the balcony could have over six rows, as the projection room would be located in the rear of the balcony over the lobby, so the maximum seating capacity in the balcony would be 102 seats.

The slope in the auditorium floor should be between 30 inches and 36 inches. Place the box office on sidewalk line. The depth of lobby between rear of box office and foyer doors would be 8 feet. The distance from the high point of the auditorium floor to the balcony should be 9 feet.

The choice between plaster and Nu-wood is optional. Plaster costs more.

For a small theatre, the least expensive heating equipment is hot air. If you do not plan the display windows too deep, there may be room for them.

The stairway to the balcony, with stairway to smoking room, could be located on one side of the lobby, as there will be approximately 10 feet of space on each side of the lobby. On the other side you may plan for an office or women's room, if you do not intend to have men's and women's rooms off the lounge in the basement.

## Designing to Fit the Local Scene

(Continued from page 10)

hanced by a specially-woven carpet in shades of red, green, taupe and cream.

Carpets in lobby, foyer and auditorium aisles are Mohawk Velvet in an identical special pattern with a small horseshoe design, the Trail winding through cactus-covered plains to the mountains, and strings of oxen-drawn prairie schooners. The exit sign over the foyer entrance is an Indian tom-tom, fringed with cowhide.

The foyer walls are further decorated by means of small oil paintings. One small scene shows the first old "straw-burner" locomotive which reached Kansas City in 1864, while another pictures two old prospectors at work with their gold-washing pans in a California stream, in the Gold Rush of '49. Lighting fixtures in the foyer

are old-fashioned square carriage lanterns of amber glass.

Ascending the stairway to the landing between the first and second floor levels, one is faced by a mural depicting an old stage coach scene [see photograph page 8]. At this landing the stairway divides, one section leading to the women's lounge, *poudre* room and toilets on the right, while the other section leads to the men's lounge and toilet room, manager's office, and projection booth, on the left [see floor plan of second level].

### WOMEN'S LOUNGE

In the women's portion of the second story arrangement, the walls are of light buff texture stucco; the ceiling, a cream

texture finish. The carpet is a deep blue, the draperies the same as the henna-hued material used in the foyer. Old-fashioned chromos and pieces of rustic furniture upholstered in homespun are used to make the room inviting. Kerosene-style lamp fixtures are grouped near the ceiling.

A more modern note is struck in the *poudre* room, with its glass shelves, Luma-line wall fixtures, tile floor, and vitreous jade green base. The toilet room for women adjoins this space.

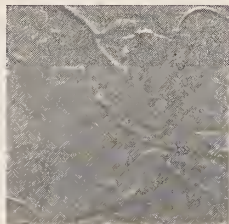
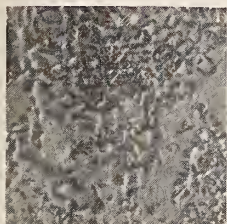
The men's lounge and toilet rooms have walls of smooth plaster, painted a rich red, with black enameled trim. Floors in this section are of black and red tile.

The manager's office, 9x12 feet, adjoins (Continued on page 79)



# Varicolored and Metallized Decoration in Plastic Paint

• Any texture pattern and stenciled figure designs obtainable on brick or board, wood or iron, with material recently introduced into this country



Three examples (at left) of textures obtainable, one (extreme right) metallized. Above, a workman giving rough texture to the paint.

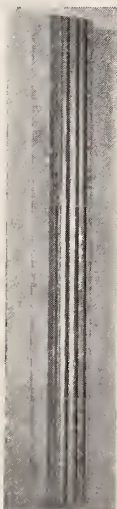
ALMOST AN unlimited number of finishes for the decoration of practically all kinds of surfaces, including plaster, wood, metal, concrete and brick, in a combination of color tones and with silver or gold metallic effects, may be readily and economically attained in a plastic paint recently introduced. Called Polytect, the process involves the use of a paint powder (its composition is not divulged by the manufacturer) mixed with water, and certain other materials and rendering methods, including pigmentation.

The paint powder is white. This is mixed with hot water in parts providing a material of about the consistency of fresh putty, which, however, may be sprayed on with suitable spray-gun nozzle equipment as well as applied with a brush. For coloration, any dry colors may be used, but not oil pigments. The color material is mixed with a little water and stirred into the paint before application.

In applying, it is judged advisable to have two painters work side by side, one spraying or brushing on the paint, the other following him closely, forming the texture and pattern with tools selected according to the kind of finish wanted—tools like metal combs, spatulas, sponges, etc.

A feature of the Polytect process is the attainment, when desired, of a metal-like finish, in silver, gold, bronze, etc. A semi-metallic finish may be obtained by merely applying an instrument made of the kind of metal to be simulated. For a bright metallic finish, however, a special powder in the metallic type desired, is applied to the painted surface, wherever wanted, and after drying, the parts to be metallized are burnished. There are also other methods of obtaining metallic effects, depending upon the extent of surface so treated.

Surfaces finished by the Polytect process are rendered washable by applying a special "fixing" powder after the paint has dried.



Two figure designs worked into Polytect finishes and (center) a metallized fluted, wooden moulding.

## FOR LOBBY



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## LOUNGE



# THE EQUIPMENT INDEX

**A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, LISTING THEIR MANUFACTURERS. THE ARRANGEMENT IS ALPHABETICAL ACCORDING TO THE CLASS OF PRODUCT**

## ACCOUNTING SYSTEMS

SIMPLIFIED bookkeeping is provided by special theatre systems designed to cover daily expenses, daily cash receipts, assets, yearly income tax forms, segregated accounts for film exchanges, etc. These systems cover periods of from one to two years, and are available in solid book or looseleaf form.

Albert A. Chatkin Co., 111 W. Washington St., Chicago, Ill.  
Easy Method Ledger System, Seymour, Indiana.  
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.  
Quigley Bookshop, Rockefeller Center, New York City

## ACOUSTICAL PRODUCTS AND ENGINEERING

ACOUSTICAL treatment for the motion picture theatre auditorium is almost always necessary, in some degree, and is properly to be taken into consideration in determining the decorative forms and materials. Motion picture speech and music can now be recorded and reproduced with great fidelity, but the transmission process includes acoustics as well as electro-mechanical provisions; hence, natural sound calls for precision in acoustical adjustments with respect to the entire available frequency band.

Acoustic materials are available not only to suit every acoustic defect, but to fit into most any decorative scheme, and to meet requirements as to labor costs under varying circumstances. Materials most frequently used are sound absorbent tiles, acoustic plaster, rock wool and similar products, while some wood and synthetic veneers possess certain sound-absorption characteristics. Which to use partly depends on the natural acoustic characteristics of the auditorium and the decorative scheme desired. Most manufacturers of acoustic materials can supply an acoustical analysis of an auditorium.

Armstrong Cork Products Co., Lancaster, Pa.  
Atlantic Gypsum Company, Boston, Mass.  
Better Hearing, Inc., 1 West 34th Street, New York City.  
The Brush Development Co., E. 40th Street and Perkins Avenue, Cleveland, O.  
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.  
J. R. Clancy, Inc., 1010 W. Belden Avenue, Syracuse, N. Y.  
Colortone, Inc., Sturgis, Mich.  
Electrical Research Products, 250 West 57th Street, New York City.  
Garrison Engineering Corp., 51 Church Street, Great Barrington, Mass.  
General Insulating & Manufacturing Company, Alexandria, Ind.  
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.  
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.  
Johns-Manville Corporation, 22 East 40th Street, New York City.

Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.  
Masonite Corp., 111 West Washington Street, Chicago, Ill.  
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.  
RCA Manufacturing Company, Inc., Camden, N. J.  
Sundt Engineering Co., 4238 Lincoln Avenue, Chicago, Ill.  
Transformer Corporation of America, 69 Wooster Street, New York, N. Y.  
Union Fibre Sales, Inc., Winona, Minn.  
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.  
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.  
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.  
Wood Conversion Company, First National Bank Bldg., St. Paul, Minnesota

## ADAPTERS FOR INCANDESCENT PROJECTION LAMPS

ANY CARBON arc projector can be converted to mazda operation by means of adapters consisting essentially of a bracket, an adjustable arm, and a reflector to be located behind the lamp. The device is clamped to the lower carbon jaw.

Best Devices Company, 10516 Western Ave., Cleveland, O.  
Fish-Schurman Corp., 230 E. 45th Street, New York, N. Y.  
General Electric Co., Schenectady, N. Y.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
J. H. Hallberg, 303 Fourth Avenue, New York City.  
Monarch Theatre Supply Company, 494 So. Second Street, Memphis, Tenn.  
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

## Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. Also available in great variety are articles like toilet sets, pocket lighters, etc., manufactured especially for use as premiums.

*Index to  
Advertisers  
appears on page 81*

Art Flag Company, 449 West 42nd Street, New York City.  
Brazel Novelty Manufacturing Company, 4176 Apple Street, Cincinnati, Ohio.  
Colgate-Palmolive-Peet Company, Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.  
Economy Novelty & Printing Co., 225 W. 39th Street, New York City.  
Hollywood Advertising Co., 600 West 45th St., New York City.  
Kamen-Blair, 729 Seventh Avenue, New York City.  
The National Program & Printing Co., 729 Wabash Avenue, Chicago.  
Pyroloid Sales Company, Athol, Mass.  
Quality Premium Distributors, Inc., 1305 Vine Street, Philadelphia, Pa.  
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.  
The Table Ticket Co., 1020 W. Adams Street, Chicago, Ill.  
The Vitaprint Company, 729 South Wabash Avenue, Chicago, Ill.

## AIR CONDITIONING AND VENTILATING EQUIPMENT

FOR HUMAN comfort, air conditioning requires not only the heating and cooling of air in accordance with seasonal conditions, but adjustment of relative humidity, removal of dirt and pollen, and constant exhaustion of expired air from the theatre and its replacement with fresh conditioned air.

Ventilation, as commonly referred to in the theatre, involves merely the supplying of fresh air. A ventilating system may therefore consist only in provisions for drawing fresh air into the building and giving it, by means of blower fans and ducts leading to openings (grilles) on the interior, suitable circulation. To such a system may be added a dehumidifier or cooling apparatus (such as a cold-water spray chamber). In no case does a ventilation system mean air-conditioning, which term must refer to all the provisions indicated in the first paragraph above, and normally implies automatic control.

Cooling of air may be achieved in several ways. There are a few theatres in which a slight cooling effect has been attained by fans capable of introducing fresh air (with proper distribution arrangements) under extremely high pressure. Any kind of controlled cooling, however, demands means of placing the air in contact, directly or indirectly, with a cooling agent, which may be either a chemical refrigerant or water. Mechanical refrigeration is frequently necessary for cooling even when water is the immediate cooling agent. Where well water is available at a temperature of about 55°, this water may be used without mechanical refrigeration. How mechanical refrigeration may be applied depends upon local and State regulations.

Air Filters, consisting in a dust-collect-



ing material of cotton or other type of fabric or mesh on rollers or fixed in a metal frame, are designed to filter dirt out of the air introduced into the theatre through the ventilating system. They are not only advised for the complete air-conditioning system, but are effective in connection with a simple ventilating system. Dirty air represents a maintenance problem. Air filters, properly installed, minimize this problem.

Ventilating grilles, which are located at the wall openings of air ducts through which the air is introduced into or removed from the interior of the theatre are to varying degrees ornamental and thus prevent these openings from being unsightly. This was once the principal function of grilles, but today a scientifically designed grille gives direction to the air flow, diffuses the air stream and regulates the quantity of air passing through.

Air Controls Inc., Div. of Cleveland Heater Company, 1960 West 114th Street, Cleveland, O.  
Air Devices Corp., 64 East 25th Street, Chicago, Ill.  
Airtemp Inc., 1119 Leo St., Dayton, O.  
American Blower Corp., 6004 Russell Street, Detroit, Mich.

American Metal Products Co., 3672 Park Avenue, St. Louis, Mo.

American Radiator Company, 40 W. 40th Street, New York City.

Autovent Fan & Blower Co., 1805 No. Kostner Avenue, Chicago, Ill.

Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.

The Ballantyne Co., 219 N. 16th St., Omaha, Nebr.  
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City.

Buffalo Forge Co., 4084 Broadway, Buffalo, N. Y.  
Carrier Engineering Corporation, 850 Frelinghuysen Avenue, Newark, N. J.

Clarage Fan Co., Kalamazoo, Mich.  
Coppus Engineering Corp., Worcester, Mass.

Curtis Refrigeration Machine Company, 1956 Kienlen Avenue, St. Louis, Mo.

Delco Appliance Corp., Rochester, N. Y.  
The Electroaire Corp., 1455 W. Congress Street, Chicago, Ill.

The Fidelity Electric Co., Lancaster, Pa.  
Fedders Manufacturing Company, Buffalo, N. Y.

Frigidaire Corporation, Dayton, O.  
Frick Company, Waynesboro, Pa.

General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.

General Electric Co., Schenectady, N. Y.  
Hitchen Engineering Company, 155 E. 44th Street, New York City.

Ilg Electric Ventilating Company, 2850 No. Crawford Avenue, Chicago, Ill.

Ingersoll-Rand Co., 11 Broadway, New York City.  
Johnson Service Company, 1355 West Washington Blvd., Chicago, Ill.

Kauffman Air Conditioning Company, 4485 Olive Street, St. Louis, Mo.

Kelvinator Corporation, 14250 Plymouth Road, Detroit, Mich.

Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.

Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.

National Air Conditioning Corp., 59 West Wacker Drive, Chicago, Ill.

Niagara Blower Company, 6 E. 45th Street, New York City.

Ozone Air, Inc., 4000 So. Division Ave., Grand Rapids, Mich.

Parkinson Heater Corporation, 325 West Huron Street, Chicago, Ill.

Peterson Freezem Sales Company, 2620 Charlotte, Kansas City, Mo.

Progressive Reeltone Corp., P. O. Box 5, Grand Rapids, Mich.

Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.

Reynolds Corporation, 609 N. LaSalle Street, Chicago, Ill.

Servel Sales, Inc., Evansville, Ind.  
Sobel & Kraus, Inc., 525 E. 136th Street, New York City.

Southern Fan Company, Atlanta, Ga.  
B. F. Sturtevant Company, Hyde Park, Boston, Mass.

Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

Taylor Manufacturing Company, 4000 So. Division Avenue, Grand Rapids, Mich.

Tiltz Air Conditioning Corp., 230 Park Avenue, New York City.

The Trane Company, LaCrosse, Wis.  
The Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.

Uniflo Grille Company, 4646 Lawton Avenue, Dertoit, Mich.

United Air Conditioning Sales Corp., Chrysler Bldg., New York City.

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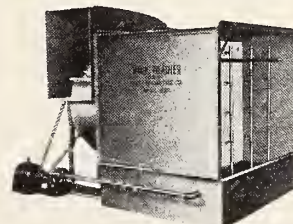
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**Use the INDEX TO ADVERTISERS**

. . . in seeking reliable sources of equipment, furnishings and materials. The Index is arranged to make this convenient, with cross-references to the various classes of products described in the Equipment Index. The Index to Advertisers appears on page 81.



United States Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn.  
 Viking Air Conditioning Corp., 1925 Euclid Avenue, Cleveland, O.  
 Weather Control Corp., 441 Lexington Avenue, New York City.  
 Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Illinois.  
 Wolverine Blower Works, 412 Prospect Avenue, N. E., Grand Rapids, Mich.  
 Worthington Pump and Machinery Corp., Carbondale Division, Harrison, N. J.  
 York Ice Machinery Company, York, Pa.

## AIR PURIFICATION: OZONE

OZONE is a specific, unstable form of oxygen which rapidly breaks down into the ordinary form, but in so doing produces oxidation (cold burning) of impurities in the air, especially those which are characterized by unpleasant odors, which for the most part are readily dispelled with oxidation. Ozone is also deadly to many forms of microbe life, and its use as a purifier therefore does not cover a disagreeable smell with a (theoretically) agreeable one, but chemically removes the impurities and causes of odor by converting them into different and innocuous chemical substances.

Ozone is produced by chemical action, ultra-violet rays, electric discharge, and a number of other means. Generators are available in various sizes, suited to lounges, toilet rooms or an entire theatre. Small units are inexpensive. Larger and more costly ones have blower and filter apparatus, while still others are designed for use in connection with central air-conditioning systems.

A minute percentage of ozone in the air produces a sense of physical exhilaration and well-being, since it is oxygen in a form very readily utilized.

The Electroaire Corp., 1455 W. Congress Street, Chicago, Ill.  
 Kozono Company, Charlotte Theatre Building, Charlotte, N. C.  
 National Ozone Machine Company, 460 Massachusetts Avenue, Indianapolis, Ind.  
 Ozone Air, Inc., 4000 So. Division Ave., Grand Rapids, Mich.

## AMPLIFYING TUBES

THESE ARE electronic relays by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers.

Amperex Electronic Products, 79 Washington Street, Brooklyn, N. Y.  
 Arcturus Radio Tube Company, 730 Frelinghuyen Avenue, Newark, N. J.  
 The Ballantyne Co., 219 N. 16th St., Omaha, Nebr.  
 Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
 Electrical Research Products, Inc., 250 W. 57th Street, New York City.  
 General Electric Company, 1 River Road, Schenectady, N. Y.  
 Kenrad Radio Tube Corporation, Owensboro, Ky.  
 Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.  
 Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.  
 Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.  
 National Union Radio Corporation, 570 Lexington Avenue, New York City.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
 Pictur-Fone Company, 212 W. North, Lima, O.  
 Q. R. S. Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Ill.  
 RCA Radiotron, Inc., Harrison, N. J.

Raytheon Production Corporation, 420 Lexington Avenue, New York City.  
 Republic Radio Tube Corporation, Irvington, N. J.  
 Safety Projector Company, 310 W. Second Street, Duluth, Minn.

## AMPLIFIERS

IN FUNCTION, as part of a sound reproduction system, these are panels or cabinets that take sound current from the photoelectric cell (or other source) and use it as a pattern to produce a similar but vastly more powerful current for operation of the loudspeakers. Modern compact apparatus may have an amplifying power of ten billion to one.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields.

Very small, low-power amplifiers may be mounted on the projector, deriving their operating power from the main amplifier.

Amplifier Company of America, 37-41 West 20th St., New York City.  
 Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.  
 Audio Research, Inc., 105-107 E. 16th Street, New York City.  
 Better Hearing, Inc., 1 W. 34th St., New York City.

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Spotlight  
1000 Watt Follow  
Spotlight

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The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.  
 Canady Sound Appliance Company, 19570 So. Sagamore Road, Cleveland, O.  
 Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
 Clough-Brengle Company, 1134 West Austin Avenue, Chicago, Ill.  
 Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.  
 S. H. Couch Company, Inc., North Quincy, Mass.  
 Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.  
 Electrical Research Products, 250 W. 57th Street, New York City.  
 Electro-Acoustic Products Company, Fort Wayne, Ind.  
 Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.  
 Gates Radio & Supply Company, Quincy, Ill.  
 Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.  
 H. & A. Selmer, Inc., Elkhart, Ind.  
 Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.  
 Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.  
 LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.  
 The Lincophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.  
 Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
 Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.  
 Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.  
 Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.  
 Operadio Manufacturing Company, St. Charles, Ill.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
 Platter Sound Products Corporation, North Vernon, Ind.  
 Pictur-Fone Corporation, 212 W. North St., Lima, O.  
 Radio Receptor Company, Inc., 251 West 19th Street, New York City.  
 RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.  
 Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.  
 Universal Microphone Company, Ltd., Centimela at Warren Lane, Inglewood, Calif.  
 The Webster Company, 3825 West Lake Street, Chicago, Ill.  
 Webster Electric Company, Racine, Wisc.  
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.  
 Wenzel Co., 2507 So. State Street, Chicago, Ill.

## ANCHORS FOR CHAIRS

THESE ARE KNOWN as theatre expansion bolts. A leading type anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole 1/2-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. The setting tool furnished with each order, is a hollow piece of rod, which is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into every crevice in the concrete.

Another method, of later development, combines lead and steel jackets and employs lead, a dead metal, for anchorage, a method calculated to eliminate any transmission of vibration to or cracking of masonry.

When placed in a hole and driven down with the application tool, the steel cone expands over the head of the bolt and completely fills all space between the head of bolt and wall of hole, thus preventing the lead from flowing past the head of bolt, and it wedges the bolt head in the hole. The lead jacket expands and flows over the steel cone completely filling the hole around the shank of the bolt and gives a soft but powerful grip between the bolt and mason-



ry throughout the entire length of the lead jacket.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.  
 Allied Seating Company, 358 W. 44th Street, New York City.  
 American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.  
 Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill.  
 General Seating Company, 2035-49 Charleston Street, Chicago, Ill.  
 Independent Seat Co., 1600 Broadway, New York City.  
 The Paine Company, 2949 Carroll Avenue, Chicago, Ill.  
 Star Expansion Bolt Company, 147-149 Cedar Street, New York City.  
 U. S. Expansion Bolt Company, 75 Varick Street, New York City.

## ARC REGULATORS

THE ARC regulator, or arc control, as it is often called, preserves a steady light on the screen by feeding carbon automatically, preserving the voltage across the arc and the arc gap at optimum values.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
 Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.  
 Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
 J. H. Hallberg, 303 Fourth Avenue, New York City.  
 Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.  
 Morelite Company, Inc., 600 W. 57th Street, New York City.  
 The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.

## ARCHITECTURAL MATERIALS, DECORATIVE

PROGRESS in chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone and terra cotta. Glass, and the plastics known as phenolics, are now obtainable in almost infinite variety of colors and patterns. New manufacturing methods provide marble in thin slabs that are translucent. Wood veneers and fire-proof materials having the appearance of wood are offered in large number of grains and colors. Glass and ceramic tiles can be had in great variety.

Materials can be chosen for any decorative scheme, any color scheme, any lighting scheme and any architectural style.

American Catalin Corporation, 1 Park Avenue, New York City.  
 Architectural Plastering Company, 624-26 First Avenue, New York City.  
 Armstrong Cork Company, Lancaster, Pa.  
 The Cincinnati Advertising Products Company, 3274 Beekman Street, Cincinnati, O.  
 Corning Glass Works, Corning, N. Y.  
 Dazians, Inc., 142 W. 44th Street, New York City.  
 The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.  
 General Electric Company, Lynn, Mass.  
 Johns-Manville Corporation, 22 E. 40th Street, New York City.  
 The Kawneer Company, 3203 Front Street, Niles, Mich.  
 Marsh Wall Tile Company, Dover, Ohio.  
 Masonite Corporation, 111 West Washington St., Chicago, Ill.  
 Maul Macotta Company, 1640 East Hancock Avenue, Detroit, Mich.  
 Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.  
 Owens-Illinois Glass Co., Toledo, O.  
 Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa.  
 Republic Steel Corporation, Republic Bldg., Cleveland, O.  
 Sealed Joint Products Company, Inc., 30 Rockefeller Plaza, New York City.  
 Tylac Company, Greeley and High Streets, Monticello, Ill.

United States Plywood Company, 103 Park Avenue, New York City.  
 Vermont Marble Company, 101 Park Avenue, New York City.  
 Vitrolite Division, Libbey-Owens-Ford Glass Company, 208 West Washington Street, Chicago, Ill.  
 Voigt Company, 1745 N. 12th St., Philadelphia, Pa.  
 H. B. Wiggins Sons Company, Bloomfield, N. J.  
 Wood Conversion Company, St. Paul, Minn.  
 Zouri Store Front Construction Company, Niles, Mich.

## BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on the nature and size of the installation.

Carpenter Manufacturing Company, 125 Broadway, Boston, Mass.  
 Edison Electric Storage Battery, Valley Road, West Orange, N. J.  
 Electric Storage Battery Company, Philadelphia, Pa.  
 Gould Storage Battery Corporation, 549 W. 52nd Street, New York City.  
 Hartford Storage Battery Company, Millvale, Conn.  
 Marko Battery Company, Brooklyn, N. Y.  
 Philco-Battery Division, C and Tioga Streets, Philadelphia, Pa.  
 U. S. L. Battery Corporation, 405 Lexington Avenue, New York City.  
 Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

## BOX OFFICES

DECORATIVE box offices, utilizing the newer architectural materials if desired, are offered the exhibitor in styles and colors to match any theatre front, and permit brightening or modernizing the face of the theatre without complete remodeling of the entire entrance way.

Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.  
 The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.  
 Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, O.  
 S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.  
 Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.  
 The Nurre Companies, Inc., Bloomington, Ind.  
 Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.

Texlite, Inc., 500 Fifth Avenue, New York City.  
 Vitrolite Division, Libbey-Owens-Ford Glass Company, 208 West Washington Street, Chicago, Ill.

## BRASS RAILS AND ORNAMENTAL BRONZE

ORGAN grilles, ventilating grilles, box office wickets, lighting fixtures, display cases and decorative plaques often are made of modern, ornamental bronze. Brass rails are used for control of traffic in separating sections of the lobby and foyer, for protection at the edge of the balcony, for hand rails on stairways, and to set off the orchestra pit.

American Brass Company, Waterbury, Conn.  
 General Bronze Company, Long Island City, N. Y.  
 Midwest Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.  
 Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.  
 F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.  
 I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

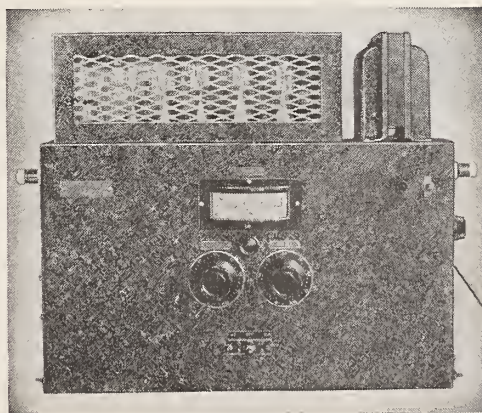
## CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Equipment Index on projection lamps.

The newer development of a positive carbon of different core composition than previous types, smaller in diameter, and non-rotating, has resulted in the attainment of a much whiter projection light at low and medium amperages than is obtainable from low-intensity and hi-low arcs. This carbon, used with a negative carbon of adapted type, is the source of the so-called "suprex" arc. A report of the Projection Practice Committee of the Society of Motion Picture Engineers, has stated:

## NO ONE SAID A THING?

Joe couldn't seem to understand why the box office intake seemed on the down grade when times are on the up grade. No one had said anything, complained about his seats, or light or even the sound and yet the old standbys were even less frequent than before.



AMPLIFIER 87-A

Dual projector sound film, microphone and phono provision, high gain, no hum, the Visual Volume Indicator, hearing aid cut-in and guaranteed response from 35 to 10,000 cycles.

Well, Mr. Exhibitor, the customers seldom say much and they do not know what it takes to make sound but they do know whether or not sound is good. If you want guaranteed high fidelity that will bring the old ones back and add plenty of new ones you can have that very thing in Gates's latest creation, the 87-A Theatre Amplifier.

The cost? Well, you will agree it is mighty reasonable. Write for bulletin 2002.

## Gates Radio & Supply Company

Manufacturing engineers  
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Low cost on account of labor saving. Smooth or textured surface. Will not peel. Can be nailed without cracking. Can be burnished to a high finish. Can be metalized with most metals. Increases fire resistance.

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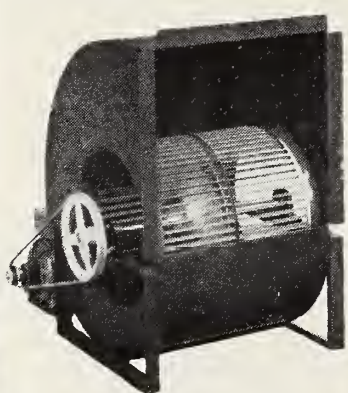
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"A comparison of the Suprex carbon arc with the high-low arc at a current of from 50 to 60 amperes, showed that the Suprex carbon arc provides a light of equal intensity, but with a more even field, and of course at a much lower operating cost."

This carbon is used with a special lamp and certain low-voltage rectification facilities developed for it. (See *Motor-Generators and Rectifiers*.)

A still later development in projection carbons (in the United States) is a super-high-intensity carbon for use in very large theatres where the size of screen demands utmost illumination for the best presentation of the picture. It has an effective current capacity of 180 amperes.

National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.  
Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.

## CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, O.  
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.  
The GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.  
Newman Brothers, Inc., 670 W. Fourth Street, Cincinnati, O.  
Pictur-Fone Company, 212 W. North, Lima, O.

## CARPETS

CARPETS are selected according to four qualifications:

1. Appearance, which should be in harmony with the general decorative scheme.  
2. Durability. It has been found that because of the extreme wear to which theatre carpets are subjected, real economy is seldom effected by buying the cheaper grades.

3. Acoustic considerations—installation of carpet (or of heavier carpet) may aid in overcoming certain acoustical defects in an auditorium.

The standard weaves, in order of cost, from the most to the least expensive are *Chenille, Saxony, American Oriental, Wilton, Axminster, Velvet and Tapestry*.

Padding under the carpet provides a softer and more comfortable footing; increases carpet life very materially by reducing friction and keeping the carpet out of direct contact with the floor; and improves sound absorbing properties, providing increased acoustic absorption per unit area.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.  
L. C. Chase & Co., 295 Fifth Avenue, New York City.  
Charles P. Cochrane Company, Kensington Avenue and Butler, Philadelphia, Pa.  
Collins & Aikman Corporation, 25 Madison Avenue, New York City.  
Firth Carpet Company, 295 Fifth Avenue, New York City.  
Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.

Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.  
Mohawk Carpet Mills, Inc., 295 Fifth Avenue, New York City.  
Roxbury Carpet Company, Central Street, Saxonville, Mass.  
Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.  
M. J. Whittall Associates, Brussels Street, Worcester, Mass.

## CHAIRS, THEATRE

CHAIRS AND general seating arrangements are chosen to provide the optimum compromise between six requirements: maximum seating, maximum comfort, facility of entrance and exit, proper sight lines, local building regulations, and acoustics.

Upon the last point, the ideal chair is one that has precisely the same sound absorption as the human body; in a theatre thus seated it is never necessary to change sound volume with changing audience conditions, and sound quality is always equal to that obtained with a full house. Veneer chairs should never be used.

The importance of well designed chairs to the comfort of the theatre patron—and all possible comfort must be provided—advises careful selection of chairs in the first place, expertly supervised installation, constant maintenance and periodical reseating. Much scientific research with respect to posture and materials has gone into the designing and production of modern theatre chairs, and a similar, painstaking attitude toward seating is indicated on the part of the theatre owner.

Chairs may be procured with full spring construction, or spring-edge seats, and with padded backs. Row end standards may be obtained in special designs to suit a particular decorative scheme. Coverings, of course, are always selected according to the interior treatment of the auditorium (see also articles in *The Equipment Index on Chair Covers, Chair Refinishing Materials and Upholstering Materials*).

American Seating Company, Grand Rapids, Mich.  
The A. H. Andrews Company, 59 East Monroe Street, Chicago, Ill.  
Arlington Seating Company, Arlington Heights, Ill.  
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.  
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.  
Heywood-Wakefield Company, Gardner, Mass.  
Ideal Seating Company, Grand Rapids, Mich.  
International Seat Corporation, Union City, Ind.  
The Irwin Seating Company, Grand Rapids, Mich.  
Laine Textile Corporation, 212 Lexington Avenue, New York City.  
Midwest Manufacturing Company, 344 North Water Street, Wichita, Kan.  
National Seating Company, 2494 South Fifth Street, Milwaukee, Wisc.  
Nation-Wide Equipment Mfg. Co., 449 W. 42nd Street, New York, N. Y.  
The Peabody Seating Company, North Manchester, Ind.  
Standard Manufacturing Company, Cambridge City, Ind.

## CHAIR COVERS

CHAIR COVERS create an impression of coolness during the summer months, and are especially advised for theatres without any means of cooling the air. Main floor chairs require a full cover, while the slope at which balcony chairs are commonly placed permits use of a quarter-back.  
Allied Seating Company, 358 W. 44th Street, New York City.  
Buob and Scheu, 216 E. 14th Street, Cincinnati, O.



L. C. Chase & Company, 295 Fifth Avenue, New York City.  
 Florence Bedding Company, Florence, S. C.  
 General Seating Company, 2035-49 Charleston Street, Chicago, Ill.  
 Ronald Grose, Inc., 515 Madison Avenue, New York City.  
 Independent Seat Company, 1600 Broadway, New York City.  
 Kelly-Springfield Tire Company, 1775 Broadway, New York City.  
 Laine Hughes Corporation, 192 Lexington Avenue, New York City.  
 Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.  
 The Orinoka Mills, 183 Madison Avenue, New York City.  
 The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.  
 I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

## CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and re cemented. (*See Anchors for Chairs.*)

Allied Seating Company, 358 W. 44th Street, New York City.  
 General Seating Company, 2035-49 Charleston Street, Chicago, Ill.  
 Illinois Theatre Seat Exchange, 1024 South Wabash Avenue, Chicago, Ill.  
 Independent Seat Company, 636 Eleventh Ave., New York City.

## CHAIR REFINISHING MATERIALS

CHAIRS MAY be refinished in a short time, in practically any color, and without removing them from the chair frame. Materials now available provide new flexible surfaces that hide worn seat coverings, will not crack or peel, and are impervious to moisture and perspiration. In some cases, costs may make refinishing a suitable method of ameliorating bad seating conditions.

Chair pads for veneer seats are obtainable, as are special chair materials which may help to correct poor acoustics in theatres having veneer chairs.

Allied Seating Company, 358 W. 44th Street, New York City.  
 General Seating Company, 2035-49 Charleston Street, Chicago, Ill.  
 Independent Seat Company, 636 Eleventh Avenue, New York City.  
 The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.

## CHANGE MAKERS

OCCUPYING little space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. A touch of the keyboard delivers the correct change into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers more or less a box office requisite.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.  
 Brandt Automatic Cashier Company, Watertown, Wis.  
 Hoefler Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.  
 Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill.  
 Monex Corporation, 22 W. 32nd Street, New York City.  
 Universal Stamping & Manufacturing Company, 2839 North Western Avenue, Chicago, Ill.

## CHANGEOVERS

DEVICES FOR changing projection or sound, or both, from one projector to the other, or for changing from projector to stereopticon or vice versa. A number of intricate operations are performed mechanically and with perfect timing at the touch of a single switch.

Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.  
 Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
 Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.  
 Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.  
 Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nehr.  
 GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.  
 Hoffmann-Soons, 387 First Avenue, New York City.  
 E. W. Hulett Manufacturing Company, 216 North Clinton Street, Chicago, Ill.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.  
 Sentry Safety Control Corporation, 13th and Cherry Streets, Philadelphia, Pa.  
 Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

### Choppers, Ticket

Refer to *TICKET CHOPPERS*

### Cleaners, Film

Refer to *FILM CLEANING MACHINES*

## CLEANING COMPOUNDS

CLEANING COMPOUNDS facilitate janitor work and provide a neat

appearance difficult to obtain without their aid. They are available for use with almost every material and surface, from brass and marble to walls and carpets. Care is necessary in selecting compounds that are harmless, as well as suited to the purpose.

Budge-It Products Corporation, 24 Bond Street, New York City.  
 Florozone, Inc., Brooklyn, N. Y.  
 J. B. Ford Company, Wyandotte, Michigan.  
 Franklin Research Company, Philadelphia, Pa.  
 Hewes-Gotham Company, 520 W. 47th Street, New York City.  
 Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.  
 Pag Laboratories, Wallingford, Conn.  
 Rochester Germicide Company, Rochester, N. Y.  
 Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.  
 Skour-Nu, Inc., 158 W. 22nd Street, New York City.

## CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work run from 6½ to 9½ inches.

(These lenses should not be confused with electrical condensers, which are used in amplifiers and other portions of the sound equipment, and are not lenses, but



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"Built to Excel . . . not just to Compete"

Write for catalog and name of nearest dealer

IDEAL SEATING COMPANY

GRAND RAPIDS, MICHIGAN



pairs of conductors spaced by insulation and mounted in a suitable case.)

Bausch & Lomb Optical Company, Rochester, N. Y.  
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.  
Century Lighting Equipment, 419 W. 55th Street, New York City.  
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.  
Display Stage Lighting Company, 442 W. 45th Street, New York City.  
Fish-Schurman Corporation, 250 East 43rd Street, New York City.  
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Hugo Meyer & Company, 245 W. 55th Street, New York City.  
Ilex Optical Company, Rochester, N. Y.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Morelite Company, Inc., 600 W. 57th Street, New York City.  
Safety Projector Company, 310 West Second Street, Duluth, Minn.  
Selsi Company, Inc., 43 W. 23rd Street, New York City.  
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.



## ENTRANCE CUTOUTS

To be effective the displays which flank your entrance doors and box office must be striking enough to attract attention of the passersby and pull them into the theatre.

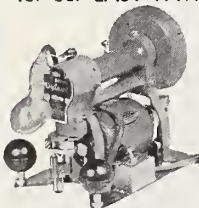
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## CURTAIN CONTROL MACHINES

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room controls, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a track and a cable, as well as snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.  
Automatic Devices Company, Samuels Building, Allentown, Pa.  
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.  
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.  
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.  
Peter Clark, Inc., 544 W. 30th Street, New York City.  
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
Hub Electric Company, 2219 West Grand Avenue, Chicago, Ill.  
Metropolitan Scenic Studios, Inc., Omaha, Nebr.  
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.  
Perkins Curtain Carrier Company, Waterloo, Ia.  
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
Richards-Wilcox Manufacturing Company, Aurora, Ill.  
Alvin Seiler, Chrysler Building, New York City.  
Tiffin Scenic Studios, Tiffin, O.  
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.  
Vallen, Inc., 225 Bluff Street, Akron, O.  
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.  
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.  
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

## CURTAIN TRACKS

THESE MUST be noiseless and smooth in functioning to permit that flawless operation that distinguishes a good show from an amateurish effort (*see Curtain Control Machines*).

Acme Stage Equipment Company, 191 Lafayette Street, New York City.  
Arvee Equipment Company, 3729 Easton Avenue, St. Louis, Mo.  
Automatic Devices Company, Samuels Building, Allentown, Pa.  
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.  
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.  
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.  
Peter Clark, Inc., 544 W. 30th Street, New York City.  
Display Stage Lighting Company, 442 W. 42nd Street, New York City.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.  
Metropolitan Scenic Studios, Inc., Omaha, Nebr.  
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.  
Perkins Curtain Carrier Company, Waterloo, Ia.  
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
Richards-Wilcox Manufacturing Company, Aurora, Ill.  
Tiffin Scenic Studios, Tiffin, O.  
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.  
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.  
Vallen, Inc., 225 Bluff Street, Akron, O.  
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.  
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.  
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

## CURTAINS, FIREPROOF

ASBESTOS CURTAINS, or combinations of steel and asbestos curtains, are now required by law in many states and

nearly all cities for theatres with full stages and dressing rooms.

Arvee Equipment Company 3729 Easton Avenue, St. Louis, Mo.  
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.  
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.  
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.  
Peter Clark, Inc., 544 W. 30th Street, New York City.  
Collins & Aikman Corporation, 200 Madison Avenue, New York City.  
Dazians, Inc., 142 W. 44th Street, New York City.  
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.  
Johns-Manville Corporation, 22 E. 40th Street, New York City.  
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.  
Laine Hughes Corporation, 192 Lexington Avenue, New York City.  
Lee Lash Studios, 707 Broadway, New York City.  
Metropolitan Scenic Studios, Inc., Omaha, Nebr.  
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.  
The Orinoka Mills 183 Madison Avenue, New York City.  
The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.  
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
Tiffin Scenic Studios, Tiffin, Ohio.  
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.  
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.  
I. Weiss & Sons, 445 W. 45th Street, New York City.



## AUDIBLE SIGNAL

Attached on rear of the take-up magazine, operates by the action of the film between the sound head and take-up. Minimizes film jammings resulting in film and machine destruction, fire hazards and long stops. Simple to install.

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GRAND RAPIDS, MICH.

## SUPERPINE DISINFECTANT

A combined disinfectant, deodorant, and cleaner of exceptional quality. Highly concentrated. Recommended by all large theatres.  
**PINE ODOR**  
**ROSCO LABORATORIES, 367 Hudson Ave., Brooklyn, N. Y.**



## CUTOUT MACHINES

**EXPLOITATION** cutouts for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordinary saw to build the frame and supports for cutouts or any other display.

International Register Company, 21 S. Throop Street, Chicago, Ill.  
A & B. Smith Co., 633 Smithfield St., Pittsburgh, Pa.

## DIMMERS

**THESE ARE** electro-mechanical devices for controlling illumination. They permit fading out of any desired set of lights and fading in of others, soft or bright color combinations, and all the beautiful lighting effects that produce as desired, a gay or a restful tone and atmosphere. They are necessary to any effective system of decorative illumination in variable color tones.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.  
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.  
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.  
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.  
Display Stage Lighting Company, 442 W. 45th Street, New York City.  
General Electric Company, 1 River Road, Schenectady, N. Y.  
Huh Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.  
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.  
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.  
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

## DISINFECTANTS, PERFUMED

**LIQUIDS THAT** kill bacteria are combined with fragrant odors that displace the odors the bacteria have left behind them. Solvents for the scale that forms in urinals and toilets are also combined with deodorants.

Florozone Corporation, 62-68 Forest Avenue, Brooklyn, N. Y.  
The Huntington Laboratories, Inc., Huntington, Ind.  
Molnar Laboratories, 211 E. 19th Street, New York City.  
Pag Laboratories, Wallingford, Conn.  
Per-Fu Company of Hollywood, 1637 North Stanley Avenue, Hollywood, Calif.  
Rochester Germicide Company, Inc., Rochester, N. Y.  
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.  
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

## EFFECT MACHINES

**EFFECTS IN** lighting and still projection for both stage and screen are obtained with special machines, essentially stereopticons, that produce illusions of depth. These are available in various types, depending upon the effects desired. Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.  
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.  
Display Stage Lighting Company, 442 W. 45th Street, New York City.  
The GoldE Manufacturing Company, 1728 North Damen Avenue, Chicago, Ill.  
Huh Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Transformer Corporation of America, 69 Wooster Street, New York City.

## ELECTRICAL MEASURING INSTRUMENTS

**THE DEPENDENCE** of the modern theatre upon electricity, and the immensely varied and intricate apparatus used in the projection room, backstage and throughout the house, frequently advise having in the theatre measuring and testing equipment to assist the projectionist, stage electrician and maintenance engineer.

Voltmeters and ohmmeters are essential to finding most electrical troubles if the work is to be done with any reasonable speed. Ammeters, wattmeters, illuminometers, decibel meters and oscilloscopes are valuable adjuncts that pay for themselves in reducing current consumption, avoiding equipment breakdown, making possible faster repairs, and minimizing maintenance costs.

Combinations of most of these instruments are available; thus, a single instrument with suitable auxiliaries mounted on the same panel may serve as voltmeter, ammeter, ohmmeter and decibel meter. Such combinations may, in the latest equipment, be further combined with an oscilloscope.

General Electric Company, 1 River Road, Schenectady, N. Y.  
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
Sundt Engineering Company, 4238 Lincoln Avenue, Chicago, Ill.  
Weston Electrical Instrument Corporation, 614 Frelinghuysen Avenue, Newark, N. J.

## EXIT SIGNS

**SUCH SIGNS** are required by law in substantially all theatres. They consist in a metal incandescent lamp box with a glass front bearing the word *Exit* (or its equivalent in any language). These boxes may be obtained in various designs, sizes and lettering.

The Artkraft Sign Company, Lima, O.  
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
Ben Adler Signs, Inc., 720 South Dearborn Street, Chicago, Ill.  
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.  
Century Lighting Equipment, 419 W. 55th Street, New York City.  
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.  
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nehr.  
Edwin F. Guth Company, 2615 Washington Avenue, St. Louis, Mo.  
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
Metal & Glass Products Company, 952 West Lake Street, Chicago, Ill.  
Newman Brothers, Inc., 670 W. 4th Street, Cincinnati, O.  
Rawson & Evans Company, 710 Washington Blvd., Chicago, Ill.  
Viking Products Corporation, 330 W. 42nd Street, New York City.  
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.  
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

## FILM CABINETS

**METHODS OF** storing film methodically, and in a manner that avoids any chance that the projectionist may use the wrong reel, are provided by modern fireproof film cabinets. They are available in units holding from three to twelve reels, and some are so arranged that on opening the cover the reel is raised and brought within grasp. Each reel occupies an individual compartment heat-insulated from

# CLANCY



**WORLD-WIDE STAGE RIGGING EXPERIENCE**

When the leading theatres throughout the world select Clancy stage rigging, it is proof of Clancy superiority. And, when Clancy engineering advice and experience are sought by theatre owners, builders and architects in every leading nation, it is a tribute to Clancy leadership.

When building or remodeling a theatre, don't be satisfied with anything less than Clancy equipment. You are entitled to Clancy service, quality and dependability—and it costs no more.

*Write for complete stage rigging catalog.*

**J. R. CLANCY, INC. SYRACUSE, N. Y.**



all others. Arrangements for outside ventilation are also provided.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.  
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
Neumade Products Corporation, 427 W. 42nd Street, New York City.  
Wenzel Company, 2507 South State Street, Chicago, Ill.  
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

## FILM CABINET STANDS

AVAILABLE in sizes that accommodate from one to three film cabinets, these units mount the film cabinets at the most convenient operating height and permit them to be moved about the projection room when necessary. Some models hold the cabinet at an angle that prevents a reel of film being laid on top, compelling the projectionist to store it properly, and leave it stored until the time has come for its use.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.  
The Gold-E Manufacturing Company, 1728 North Damen Avenue, Chicago, Ill.  
Neumade Products Corporation, 427 W. 42nd Street, New York City.

## FILM CEMENT

THIS ADHESIVE is a special preparation for splicing motion picture film—indispensable in all projection rooms.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
Harry S. Millar, 545 Fifth Avenue, New York City.  
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.  
Safety Projector Company, 310 W. 2nd Street, Duluth, Minn.  
Wenzel Company, 2507 South State Street, Chicago, Ill.

## FILM CLEANING MACHINES

WITH THESE devices, dirt, oil and grit are removed by running the film between pads saturated with a cleaning fluid.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.  
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
Neumade Products Corporation, 427 W. 42nd Street, New York City.

## FILM PROCESSING MACHINES

THESE ARE devices operated in association with rewinding. They are used to apply a special wax to the sur-



Illustrating a twin-clock unit for suspension above or just inside the upper part of the window of the box office, to tell patrons the present time, and what the time will be when they have seen the entire show, information to be especially appreciated by feminine shoppers and persons who must catch a train or keep an appointment. The clocks, which are made by the Sessions Clock Company of Forestville, Conn., are mounted in metal cases with brightly polished rims, ornamentation and lettering and black lacquer facing around the clocks. The case is  $6\frac{3}{4}$  inches wide,  $1\frac{1}{2}$  inches deep and  $10\frac{3}{4}$  inches high. Provision is made for changeable admission price signs, suspended from the case. The clocks are of electric type, operating synchronously. This twin clock unit is manufactured by the Premo Manufacturing Company of Chicago, and distributed through the National Theatre Supply Company.

face of green film, to prevent accumulation of the emulsion on mechanical parts during projection.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.  
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
Malcolm Film Laboratory, 244 W. 49th Street, New York City.

## FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

American-LaFrance and Foamite Corporation, Elmira, N. Y.  
C. S. Caldwell, Birmingham, Ala.  
Fyr-Fyter Company, 221 Crane, Dayton, O.  
Garrison Engineering Corporation, Waterbury, Conn.  
Harker Manufacturing Company, 121 W. 3rd Street, Cincinnati, O.  
International Fire Equipment Corporation, West New Brighton, N. Y.  
Neumade Products Corporation, 427 W. 42nd Street, New York City.  
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

## FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off pro-

jection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film.

Blue Seal Products Company, 260 Wyckoff Street, Brooklyn, N. Y.  
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.  
N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.  
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.  
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

## FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF shutters for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or through the intervention of the projectionist. They minimize the chance of panic and lower insurance rates, and are commonly required by fire regulations.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
Best Devices Company, 10516 Western Avenue, Cleveland, O.  
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.  
Richards-Wilcox Manufacturing Company, Aurora, Ill.

## FLOOR SURFACING MATERIALS

COMPOSITION flooring materials based on cork or rubber, in association with suitable gums, afford comfort and resilience underfoot. They are obtainable in any desired color and many patterns suitable to lobbies, toilet rooms and other parts of the theatre.

American Mat Company, 1717 Adams Street, Toledo, O.  
Armstrong Cork Products Company, Lancaster, Pa.  
Bonded Floors Company, Inc., Kearny, N. J.  
Congoleum-Nairn, Inc., Kearny, N. J.  
Franklin Research Company, Philadelphia, Pa.  
Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.  
Imperial Floor Company, 59 Halstead, Rochester, N. Y.  
O. W. Jackson & Co., 290 Fifth Avenue, New York City.  
Johns-Manville Corporation, 22 E. 40th Street, New York City.  
Rochester Germicide Company, Rochester, N. Y.  
Stedman Rubber Flooring Company, South Braintree, Mass.  
St. Clair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.  
U. S. Rubber Company, 1790 Broadway, New York City.  
Wear Proof Mat Company, 2158 Fulton Street, Chicago, Ill.  
Zenitherm Company, Inc., Kearney, N. J.

## FOOTLIGHTS

SUCH STAGE lighting equipment is available in many types, port-

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## ACOUSTICON



able, disappearing and permanent. Footlights are furnished factory-wired for various lighting combinations, with one or more rows of sockets, as desired.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.  
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
 Century Lighting Equipment, 419 W. 55th Street, New York City.  
 Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.  
 Chicago Switchboard Manufacturing Company, 426 South Clinton Street, Chicago, Ill.  
 Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.  
 Display Stage Lighting Company, 442 W. 45th Street, New York City.  
 Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.  
 Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
 Kliegl Brothers, 321 W. 50th Street, New York City.  
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
 Wheeler Reflector Company, 275 Congress Street, Boston, Mass.  
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

## FOUNTAINS

ORNAMENTAL fountains are sold as units for installation in lobby, foyer or lounge, alone or in conjunction with statuary. Drinking fountains are offered in plain and decorative types, recessed or pedestal.

Two types of automatic drinking fountains are available; one operating by means of a photocell (the head of the person stooping to drink interrupts a beam of light, which interruption actuates the water valve); the other operates upon the principle of electrical capacitance, the approach of a human head upsetting the balance of a critical electrical circuit, and thus actuating the water valve.

Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.  
 Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.  
 The Crane Company, 836 South Michigan Avenue, Chicago, Ill.  
 Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.  
 G-M Laboratories, Inc., 1731-36 Belmont Avenue, Chicago, Ill.  
 Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.  
 Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.  
 Rundel-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.  
 The Halsey W. Taylor Company, Warren, Ohio.  
 The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

## FURNITURE, LOBBY AND LOUNGE

FURNITURE of durable materials, suitable to the hard use of the theatre lounge, lobby and retiring rooms, can be had to match any decorative background. Metal furniture that is entirely comfortable, yet easily and inexpensively maintained, is especially indicated where modernistic design permits its use. Coverings may be obtained in many fabrics, designs and colors, and in imitation leather.

Allied Seating Company, 358 W. 44th Street, New York City.  
 John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.  
 Doehler Metal Furniture Co., Inc., 192 Lexington Avenue, New York, N. Y.  
 Electric Welding Company, 1122 So. Michigan Avenue, Chicago, Ill.  
 Heywood-Wakefield Company, Gardner, Mass.  
 The Howell Company, St. Charles, Ill.  
 Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.  
 The McKay Company, 1005 Liberty Avenue, Pittsburgh, Pa.

Modernage Furniture Corporation, 162 E. 33rd Street, New York City.  
 Newman Brothers, Inc., 670 W. 4th St., Cincinnati, O.  
 Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
 Royal Metal Manufacturing Company, 1138 South Michigan Avenue, Chicago, Ill.  
 Troy Sunshade Company, 612 Grant St., Troy, Ohio.

## HEARING AIDS

THESE ARE receiving instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired. They are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls, which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system. Because of the relatively large number of people who do not hear well, and their varied influence on theatre attendance, group hearing aids are to be regarded as regular equipment for the motion picture theatre.

Acme Electric Construction Company, 407 South Dearborn Street, Chicago, Ill.  
 Better Hearing Inc., 1 W. 34th Street, New York City.  
 The Brush Development Company, E. 40th and Perkins Avenues, Cleveland, O.  
 Dictograph Products Company, Inc., Acousticon Division, 580 Fifth Avenue, New York City.  
 Electro-Acoustic Products Company, Ft. Wayne, Ind.  
 Gates Radio & Supply Company, Quincy, Ill.  
 Good-All Electric Manufacturing Company, Ogallala, Nebr.  
 Hearing Devices Company, Time Square Building, New York City.  
 Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
 Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.  
 Mellaphone Corporation, 174 University Avenue, Rochester, N. Y.  
 Miles Reproducer Company, Inc., 112 W. 14th Street, New York City.  
 Montgomery-Ward & Co., General Office Bldg., Chicago Avenue and Larrabee Street, Chicago, Ill.  
 Radio Receptor Company, Inc., 251 West 19th Street, New York City.  
 RCA Manufacturing Company, Inc., Camden, N. J.

Remler Company, Ltd., 2101 Bryant St., San Francisco, Calif.  
 Trimm Radio Manufacturing Company, 1770 West Berneau Avenue, Chicago, Ill.  
 Western Electric Company, 195 Broadway, New York, N. Y.

## HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam radiators and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system (*See Air-Conditioning*).

The fuel may be oil, gas or coal. Oil and gas are preferable where automatic control is provided in the system. With coal, automatic stokers reduce labor and insure efficient use of fuel.

Airtemp, Inc., 1119 Leo Street, Dayton, O.  
 American Blower Corporation, 6000 Russell Street, Detroit, Mich.  
 American Radiator Company, 40 W. 40th Street, New York City.  
 Carrier Engineering Corporation, 850 Frelinghuysen Avenue, Newark, N. J.  
 Delco Appliance Division, General Motors Sales Corporation, Rochester, N. Y.  
 Fedders Manufacturing Company, Buffalo, N. Y.  
 General Electric Company, Schenectady, N. Y.  
 Grinnell Company, Providence, R. I.  
 Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.  
 Iron Fireman Manufacturing Company, 3180 W. 106th Street, Cleveland, O.  
 Kohler Company, Kohler, Wis.  
 Parkinson Heater Corporation, 325 West Huron Street, Chicago, Ill.  
 Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.  
 Reynolds Corporation, 609 North LaSalle Street, Chicago, Ill.  
 Southern Fan Company, Atlanta, Ga.  
 B. F. Sturtevant Company, Hyde Park, Boston, Mass.  
 Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.  
 Tiltz Air Conditioning Corporation, 230 Park Avenue, New York City.  
 United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.

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**SPRING RESTORATION of HOUSE APPEAL**  
 should include the modernization of lobby and foyer with

**EZY-RUG MATTING**  
 Durable, trip-proof, slip-proof and cleaning, it reduces costs by trapping the dirt, grit and filth, preventing it from being tracked onto the carpets, thus preserving their life. Write for folder and prices.

**American Mat Corp.**  
 1715 Adams St.  
 TOLEDO, OHIO



## High Intensity Lamps

Refer to *LAMPS, HIGH INTENSITY*

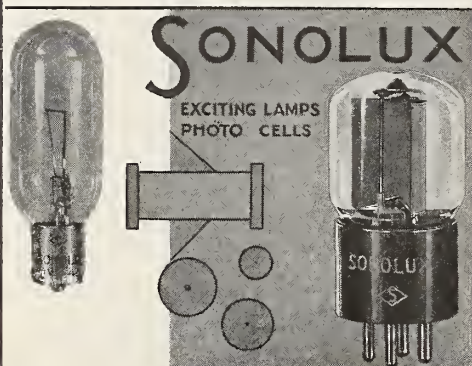
### HORN LIFTS AND HORN TOWERS

SOUND HORNS or speaker combinations may be struck to make room for stage performances by a number of means, of which one is the horn lift. When the stage is in use, the horns are concealed beneath it. When the screen is in use, an elevator working on hydraulic, drum and cable, or screw principle, lifts a portion of

the stage with whatever setup may be on it toward the grid; the horns or speakers follow, rising until they are in correct position behind the screen.

Horn towers are steel structures on which the speaker equipment is mounted at the proper height above the stage; they are often mounted on rubber-tired, ball-bearing casters by means of which they can be moved silently into the wings when the stage is needed.

Arvee Equipment Company, 3729 Easton Avenue, St. Louis, Mo.  
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.  
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.  
Gates Radio & Supply Company, Quincy, Ill.  
Littleford Brothers, 443 East Pearl Street, Cincinnati, O.  
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.  
Vallen, Inc., 225 Bluff Street, Akron, Ohio.  
Weaver Manufacturing Co., 1639 E. 102nd Street, Los Angeles, Calif.



**Don't neglect the heart of your sound system by using mis-matched sound lamps.**

The Sonolux Company has been the recognized specialist in tube manufacturing since the early days of sound motion pictures. By following the leading makers of sound systems who not only use but specify Sonolux as standard equipment, you will obtain the best in projection and sound results.

Your equipment should have the advantage of the high standard created by the Sonolux research laboratories.

In addition to the exciter lamp and photo-electric cells, Sonolux has a 6 and 15 ampere rectifier bulb for arc rectifier, also a 6 and 2 ampere for battery charge. PATENT PENDING.

**Reliable supply dealers are invited to write for territorial agencies**

**THE SONOLUX COMPANY**

Est. 1932

East Newark

New Jersey

### INTERIOR DECORATION

THEATRE DECORATION has evolved into a specialized branch of interior decoration. For at least the finer work, designers and artisans should have had considerable understanding of the functional peculiarities of all divisions of the theatre, and be experienced in the decorating methods advised by illumination factors, acoustics, advertising, projection optics, etc.

Alvin Studios, Inc., 33 W. 42nd Street, New York City.  
Bil-Art Studios, Inc., 241 W. 62nd Street, New York City.  
Dazians, Inc., 142 W. 44th Street, New York City.  
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.  
National Theatre Supply Company, 92-96 Gold Street, New York City.  
Novelty Scenic Studios, 611 W. 43rd Street, New York City.  
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
Rambusch Decorating Company, 2 West 45th Street, New York City.  
Ronald Grose, Inc., 515 Madison Avenue, New York City.  
Tiffin Scenic Studios, Tiffin, O.  
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.  
Voigt Company, 1745 North 12th Street, Philadelphia, Pa.  
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.  
I. Weiss & Sons, 445 W. 45th Street, New York City.

### LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employee. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 W. 38th Street, Chicago, Ill.  
John Berg Manufacturing Company, 3813 South Morgan Street, Chicago, Ill.  
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O.  
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.  
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.  
Rich Pump & Ladder Company, 1028 Depot Street, Cincinnati, O.  
F. P. Smith Wire & Iron Works, 2340 Clybourn Avenue, Chicago, Ill.

### LAMPS, EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.

Electrical Research Products, Inc., 250 W. 57th Street, New York City.  
LeRoy Sound Equipment Corporation, 107 N. Water St., Rochester, N. Y.  
RCA Manufacturing Company, Inc., Camden, N. J.  
Safety Projector Company, 310 West Second Street, Duluth, Minn.  
The Sonolux Company, East Newark, N. J.  
Wenzel Co., 2509 South State Street, Chicago, Ill.

### LAMPS, HIGH INTENSITY

HIGH INTENSITY projector lamps are of two types—reflector type, and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type is generally operated at from 115 to



Type HC-10

### BETTER PROJECTION

● "H & C" is the accepted standard throughout the world for perfection in Projection Lighting — assuring superior projection results because of *better screen illumination*.

Write for Illustrated Booklet

**HALL & CONNOLLY, Inc.**  
24 Van Dam Street, New York City

### TRIMM HEARING AIDS

#### BUY DIRECT!

Why pay the middleman's fee? Trimm Radio will sell direct to the theatre at a substantial saving.

#### BUY DIRECT!

Trimm products are made at one plant, assuring the buyer of uniform quality and parts that are electrically matched.

#### BUY DIRECT!

Trimm offers reliable technical assistance from engineers specialized in the field and thoroughly familiar with theatre problems.

#### BUY DIRECT!

Trimm products are guaranteed.

Write for Bulletin T-4

**TRIMM RADIO MFG. CO.**  
1770 Berteau Avenue :: Chicago



130 amperes. The reflector type is generally operated at from 70 to 80 amperes.

C. S. Ashcraft Manufacturing Company, 4731 - 35th Street, Long Island City, N. Y.  
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
Carpenter Manufacturing Company, 125 Broadway, Boston, Mass.  
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.  
Hall & Connolly, Inc., 24 Van Dam Street, New York City.  
J. H. Hallberg, 303 Fourth Avenue, New York City.  
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.  
Morelite Company, Inc., 600 W. 57th Street, New York City.  
Pictur-Fone Company, 212 West North, Lima, O.  
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.  
Safety Projector Company, 310 West Second Street, Duluth, Minn.  
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.  
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

## LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator. The 900-watt, 30-ampere, T-20 bulb lamp usually provides acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.

For portable 35-mm. projectors there are the 500-watt monoplane filament, and the 750-watt and 1,000-watt biplane filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereopticon projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

Art Lamp Corporation, 469 East Ohio Street, Chicago, Ill.  
Century Lighting Equipment, 419 West 55th Street, New York City.  
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
Display Stage Lighting Company, 442 W. 45th Street, New York City.  
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.  
J. H. Hallberg, 303 Fourth Avenue, New York City.  
International Projector Corporation, 88-96 Gold Street, New York City.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
National Lamp Works, Nela Park, Cleveland, O.  
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.  
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

## LAMPS, GENERAL LIGHTING

INCANDESCENT lamps are made for every conceivable lighting use,



Of Course  
WE HAVE  
STRONG  
LAMPS!

## Ask The Men Who Know Them

Projectionists everywhere readily credit Strong Arc Lamps for improving their projection.

It's a case of familiarity breeding respect. Faithful, trouble-free service naturally wins friends to a product.

Learn more about the many fundamental advantages available only in Strong Lamps.

See a demonstration in your own theatre. Any Independent Theatre Equipment Dealer will, without obligation, demonstrate the lamp meeting your requirements.

Write today for the new, interesting and instructive catalog.

## The **STRONG ELECTRIC** Corp.

2501 LAGRANGE STREET  
TOLEDO, OHIO, U. S. A.

EXPORT OFFICES: ROOM 301  
220 W. 42ND ST., NEW YORK, N. Y.



and are described according to wattage, voltage, bulb shapes, bulb diameter, color or special purpose. Spotlight and flood-light lamps have concentrated filaments, and some types are prefocused, the filament being mounted with especial accuracy. Colored lamps are available with spray finish inside the glass, and these are particularly suited to applications in which the lamps themselves are visible. Particularly effective are "lumiline" lamps, which provide a practically continuous line of light. Century Lighting Equipment, 419 N. 55th Street, New York City.  
Champion Lamps, Davers, Mass.  
Display Stage Lighting Company, 442 W. 45th Street, New York City.  
General Electric Company, 1 River Road, Schenectady, N. Y.  
Hub Electric Company, 2219-29 West Grand Street, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
National Lamp Works, Nela Park, Cleveland, O.  
North American Electric Lamp Company, 1151 South Broadway, St. Louis, Mo.  
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

## LAMPS, LOW INTENSITY

THIS CLASSIFICATION is rather general, inasmuch as it refers to all

types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low and (although it is commonly referred to in the trade as "high-intensity") Suprex Carbon Arc lamps. All of these lamps are of the reflector type. The operating amperages for these lamps range from 15 to 80.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
Good-All Electric Manufacturing Company, Ogallala, Nebr.  
Hall & Connolly, Inc., 24 Van Dam Street, New York City.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.  
Morelight Company, Inc., 600 W. 57th Street, New York City.  
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.  
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

## LAMPS, SUPREX CARBON ARC

THESE ARE projection lamps designed for the suprex d.c. arc, which gives, through the use of a non-

rotating carbon of specific composition, a much whiter projection light at low and middle amperages than is obtainable with low-intensity and hi-low arcs. At 45 amperes, the "Suprex arc" has a light intensity as high as 7,000 lumens, which is as much as hi-lo develops at from 70 to 80 amperes, while the low-intensity arc has a light intensity of only about 2,000 lumens at 25 amperes.

C. S. Ashcraft Manufacturing Company, 4731 - 35th Street, Long Island City, N. Y.  
The Ballantyne Co., 219 N. 16th Street, Omaha, Nebr.  
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
Hall & Connolly, 24 Van Dam Street, New York City.  
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.  
Morelight Company, Inc., 600 W. 57th Street, New York City.  
Pictur-Fone Company, 212 West North, Lima, O.  
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.  
S. O. S. Corp., 636 Eleventh Avenue, New York City.  
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

## LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (see *Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen and its distance from the projector.

Bausch & Lomb Optical Company, Rochester, N. Y.  
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.  
Corning Glass Works, Corning, N. Y.  
Andre Debrie, Inc., 115 W. 45th Street, New York City.  
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
Fish-Schurman Corporation, 250 East 43rd Street, New York City.  
G. P. Goetz American Optical Company, 485 - 5th Avenue, New York City.  
Graf Lens Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Ill.  
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.  
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.  
Hugo Meyer & Company, 245 W. 55th Street, New York City.  
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.  
Selsi Company, Inc., 43 W. 23rd Street, New York City.  
Semon Bache & Company, Greenwich and Morton Streets, New York City.  
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.  
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

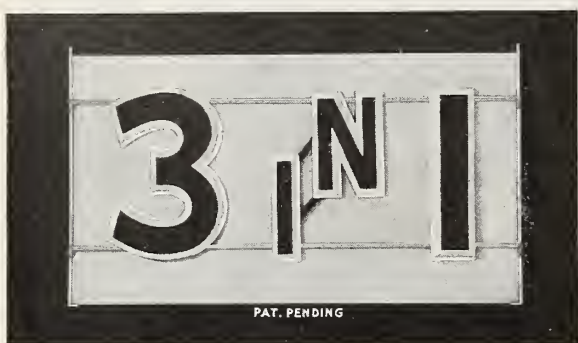
## LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the highest frequency to be reproduced.

Bausch & Lomb Optical Company, Rochester, N. Y.  
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.  
Simpson Instrument and Lens Company, 3200 W. Carroll Avenue, Chicago, Ill.  
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

## LETTERS, ATTRACTION BOARD

CHANGEABLE sign letters permit rapid change of marquee advertising. Such letters have been made of vari-



Above illustration shows letters and glass in mounting-unit against a black background.

Here is the biggest step forward for marquee modernization. The Wagner 3-in-1 Silhouette Letter Mounting-Unit means that NOW the glass (1), the letters (2), and the Mounting-Unit (3) can be removed or replaced in ONE operation. All the box-office advantages of better display of feature-attractions can now be yours with the easy-change 3-in-1 Mounting-Unit. Made only in stainless steel and priced at only 90c per lineal foot (glass extra).

## Also Two New Letters With 50% Greater Visibility

### 12-INCH COVE

Pictured below. Full proportioned, width of stroke 3 1/16". Can be obtained with silver cove and red edge (or any color desired). Price \$1.90.



TESTS PROVE THESE SUPER-SILHOUETTE LETTERS HAVE 50% GREATER READING DISTANCE THAN ANY 10-INCH LETTER.

## WAGNER SIGN SERVICE, Inc.

218 S. Hoyne Ave. Chicago 706 E. Hancock Ave. Detroit

123 W. 64th St., New York

Pittsburgh Territory Representative:  
Flexlume Sales Corporation  
436 Boulevard of the Allies  
Pittsburgh

Southeastern Representative:  
Flexlume Southern Corporation  
Atlanta, Ga.

### 12-INCH GOTHIC

Pictured below. Full proportioned, width of stroke 3 1/16". Supplied with red edge. Price \$1.75.



## Our New LOUV-O-RAY Indirect COLOR-FILTER

Creates amazing effects in gorgeous colorful lighting Beautifully styled for theatres

Write for full information.

(DEALERS WANTED)

ROMAN ART COMPANY, Inc.  
2700 Locust Blvd., St. Louis, Mo.



For Use With Suprex Arcs  
**STABILARC**  
*unitwin*  
**MOTOR-GENERATOR**  
Highest Efficiency — Lowest Cost  
**AUTOMATIC DEVICES CO.**  
ALLENTOWN, PA.





# WHAT AN ANASTIGMATIC LENS MEANS TO YOUR HOUSE

An anastigmatic lens is essential to present day motion picture projection. The B & L Super Cinephor is a true anastigmatic lens designed to give superior covering power, critical definition, greater brilliance, and last but not least, color correction.

This lens will project on to the screen all of the image quality that the photographer and technician has provided in the film — and it only requires one more patron a day to pay for a Super Cinephor in a year.

Write for details on B & L Super Cinephor Lenses, Condensers and Reflectors. Bausch & Lomb Optical Co., 679 St. Paul St., Rochester, N. Y.

## BAUSCH & LOMB

.... WE MAKE OUR OWN GLASS TO  
INSURE STANDARDIZED PRODUCTION



FOR YOUR GLASSES INSIST ON B & L  
ORTHOCON LENSES AND B & L FRAMES...



ous metals and compositions as well as glass. Usually, however, they are either of cast metal or glass. Glass letters are commonly in panel form, with the letter translucent and the surrounding panel area opaque.

The so-called silhouette marquee letter gained wide usage immediately upon its introduction. It reverses the visual character of the glass translucent letter, being itself opaque, while the surrounding area is illuminated. The silhouette letter is of cast metal and is attached readily to rods or wires in front of translucent glass panels, which latter cover a metal lamp box. The lamp box fits into the structure of the marquee so as to be integral with it.

Adler Sign Letter Co., 720 South Dearborn Street, Chicago, Ill.  
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.  
The Artkraft Sign Co., Lima, O.  
Everbrite Electric Signs, Inc., 1440 N. Fourth Street, Milwaukee, Wis.  
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.  
Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.  
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.  
Philadelphia Sign Company, 305 Brown Street, Philadelphia, Pa.  
The Tablet & Ticket Co., 1021 West Adams Street, Chicago, Ill.  
Texlite, Inc., 500 Fifth Avenue, New York City.  
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

## LIGHTING FIXTURES AND DECORATIVE LIGHTING

SPECIAL departments devoted to the subject of decorative theatre

lighting have been established by leading manufacturers. Designs are developed to meet any specific decorative style, while many stock designs are well suited to theatres, particularly those of modern architecture and interior treatment.

Art Lamp Corporation, 429 E. Ohio Street, Chicago, Ill.  
The Artkraft Sign Company, Lima, O.  
C. S. Ashcraft Manufacturing Corporation, 47-31 35th Street, Long Island City, N. Y.  
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.  
Capital City Electric Company, 516 West Third Street, Des Moines, Ia.  
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
Climax Reflector, Inc., 315 Reynolds Street, S. W., Canton, O.  
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.  
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.  
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.  
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.  
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.  
Henkel & Best, 59 East Illinois Street, Chicago, Ill.  
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Metal and Glass Products Company, 952 West Lake Street, Chicago, Ill.  
Nation-Wide Equipment Manufacturing Corp., 449 W. 42nd Street, New York City.  
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.  
North American Electric Lamp Company, 1151 S. Broadway, St. Louis, Mo.  
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
Rambusch Decorating Company, 2 W. 45th Street, New York City.  
Roman Art Company, Inc., 2700-06 Locust Street, St. Louis, Mo.  
Summerour & Devine, Inc., 113-115 W. 17th St., Kansas City, Mo.  
Viking Products Corporation, 330 W. 42nd Street, New York City.  
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.  
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

## Lighting, Stage, Equipment Refer to STAGE LIGHTING EQUIPMENT

### LIGHTING SYSTEMS, EMERGENCY

EMERGENCY lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre motor-generator emergency equipment may be used to supply the lights in event of failure in the normal lighting power.

Carpenter Manufacturing Company, 125 Broadway, Boston, Mass.  
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.  
Delco Appliance Corporation, Rochester, N. Y.  
The Electric Storage Battery Company, Philadelphia, Pa.  
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.  
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.  
Kohler Company, Kohler, Wis.  
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
Universal Motor Company, Oshkosh, Wis.  
Weir-Kilby Corporation, Station H, Cincinnati, O.  
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.  
Worthington Pump & Machinery Corporation, Carbon-dale Division, Harrison, N. J.

### Lights, Exit

Refer to EXIT LIGHT SIGNS

### LIGHTS, SPOT AND FLOOD

ARC AND incandescent lamps are available for use on the stage, in

*None escape ~ ~ ~ ~ ~  
All are checked ~ ~ ~ ~ ~*



MODEL H



Master Gold Seal

Model



Gold Seal Model



THERE IS A SUITABLE MODEL FOR EVERY THEATRE. LARGE AND SMALL

**GENERAL REGISTER CORPORATION**  
1540 BROADWAY NEW YORK, N.Y.



the projection room, in coves, and in banks of incandescents that flood the stage from the wings. Arc lamps will burn from 25 to 140 amperes, and incandescents up to 2,000 watts. Most spotlights can be used for full flood as well. Spot and flood lights of incandescent type are designed for wattages of from about 75 to 2,000.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.  
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
 Best Devices Company, 10516 Western Avenue, Cleveland, O.  
 Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.  
 Carpenter Manufacturing Company, 125 Broadway, Boston, Mass.  
 Century Lighting Equipment, Ltd., 419 W. 55th Street, New York City.  
 Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.  
 Chicago Switchboard Manufacturing Company, 421 S. Clinton Street, Chicago, Ill.  
 Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.  
 Display Stage Lighting Company, 442 W. 45th Street, New York City.  
 General Electric Company, Schenectady, N. Y.  
 GoldE Manufacturing Company, 1739 N. Damen Avenue, Chicago, Ill.  
 Hall & Connolly, Inc., 24 Van Dam Street, New York City.  
 Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.  
 Kliegl Brothers, 321 W. 50th Street, New York City.  
 Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.  
 C. I. Newton Company, 253 W. 14th Street, New York City.  
 Ward-Leonard Electric Company, 37 S. Street, Mt. Vernon, N. Y.  
 Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.  
 Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.  
 Wheeler Reflector Company, 275 Congress Street, Boston, Mass.  
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

## LOBBY DISPLAY FRAMES

FRAMES ARE now made not only to obtain the maximum advertising space for building area used, but to enhance the appearance of the theatre entrance, and are available in types that match the architectural style and decorative scheme of the theatre, at its front and in the lobby and foyer.

American Display Company, Inc., 525 West 43rd Street, New York City.  
 Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.  
 The Artkraft Sign Company, Lima, O.  
 The Formica Insulation Company, Cincinnati, O.  
 E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.  
 Lihman-Spanjer Corporation, 1600 Broadway, New York City.  
 Lobby Display Frame Corporation, 551 W. 52nd Street, New York City.  
 S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.  
 National Theatre Supply Company, 92-96 Gold Street, New York City.  
 Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.  
 Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.  
 Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa.  
 Stanley Frame Company, 442 W. 42nd Street, New York City.  
 The Tablet & Ticket Company, 1021 West Adams Street, Chicago, Ill.  
 Vitrolite Division, Lihney-Owens-Ford Glass Co., 208 West Washington St., Chicago, Ill.

## MACHINES, TICKET

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as neces-



## Pay for Themselves in New Business

These modern, brilliant Adler Silhouette Letters are the most beautiful and most practical changeable letters known. They pep up your program display—modernize it—give it new pulling power—make it pay new profits in increased trade.

**ADLER "Streamline"**  
**CAST ALUMINUM**  
**SILHOUETTE LETTERS**  
**and SUPPORTING FRAMES**  
**With Adler Reflecting Bevels**  
**and Bold, Broad Strokes**

Adler Letters are most easily read—quickly changeable—are always in perfect alignment—permit easy sign maintenance—guaranteed unbreakable. Ask about ADLER SILHOUETTE and SOLID BACK LETTERS for all methods of installation.

FULLY PATENTED—ADLER "Streamline" SILHOUETTE LETTERS with BEVELED EDGES AND SUPPORTING FRAMES are fully covered by U. S. PATENTS No. 2,038,978 granted April 28, 1936 and 1,989,855 granted February 5, 1935. Infringers will be prosecuted.



MANUFACTURED BY  
**ADLER SIGN LETTER CO.**

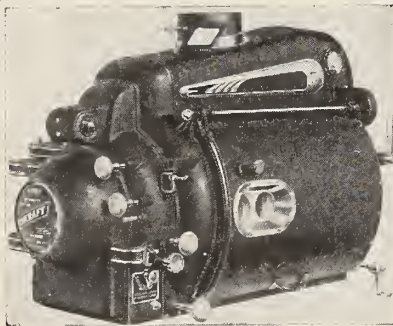
720-B SO. DEARBORN ST.,  
 CHICAGO

1457-B BROADWAY  
 NEW YORK CITY

CHICAGO, U. S. A.—LONDON, ENGLAND

## ASHCRAFT SUPREX

TRADE MARK REG. U. S. PAT. OFF.



**THE STANDARD OF PROJECTION  
 EXCELLENCE THE WORLD OVER**

The thousands of purchasers of ASHCRAFT lamps, during the past 14 years will attest to the fact that ASHCRAFT projection lamps have given satisfaction beyond all expectations.

ASHCRAFT is known as the most progressive manufacturer of projection lamps. The majority of radical improvements in light output and dependability have originated from our factory.

ASHCRAFT service is unexcelled — Every customer must be satisfied. The unquestioned reputation of our products is sufficient reason why a complete installation of ASHCRAFT SUPREX arcs and ASHCRAFT copper-oxide rectifier should be made in your theatre.

**INSIST ON THE BEST — BUY ASHCRAFT**  
**C. S. ASHCRAFT MANUFACTURING CORP.**  
 47-31 Thirty-fifth Street, Long Island City, NEW YORK

**GORDOS**  
 RECTIFIER BULBS

Made by

**TELE-RADIO CORPORATION**  
 86 SHIPMAN ST., NEWARK, N. J.

**SPECIFY THE GOLDE STANDARD  
 STEREO TWIN DISSOLVER**

*Goldy*

**\$100.00** The Double Dissolver Stereopticon for slide and effect projection. Low in price—superior design.

AT ALL DEALERS

Ask for FOLDERS



sary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Also available is a ticket dispenser which automatically prints the ticket as it is issued. This mechanism is loaded only with blank rolls of paper tape, and the printed ticket bears both the number of the ticket and the date.

Automatic ticket dispensers are obtainable with from two to five ticket channels, each issuing mechanism being a unit so that a case for five channels will accommodate added mechanisms, up to five, as the business and price policy of the theatre call for

at a time following the original installation. The cases are designed with counter tops to set flush with the counter of the box office. General Register Corporation, 1540 Broadway, New York City.  
Standard Ticket Register Corporation, 1600 Broadway, New York City.  
The Ticket Issuing Company, 1988 East 66th Street, Cleveland, O.

## MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertises the theatre

and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by announcing the features of the performance.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment.

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for attraction boards as integral parts of the structure.

Adler Sign Letter Company, 720 South Dearborn Street, Chicago, Ill.  
The American Sign Company, 1940 Riverside Drive, Cincinnati, O.  
The Artkraft Sign Company, Lima, O.  
Claude Neon Lights, Inc., 36-08 - 33rd Street, Long Island City, N. Y.  
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.  
Monroe Sign Shop, Inc., 795 Main Avenue, Passaic, N. J.  
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.  
Philadelphia Sign Company, 305 Brown Street, Philadelphia, Pa.  
F. P. Smith Wire & Iron Works, 2340 Clybourn Avenue, Chicago, Ill.  
Sobel & Kraus, Inc., 525 East 136th Street, New York City.  
Swanson-Nunn Electric Company, 420 S. E. Eighth Street, Evansville, Indiana.  
Texlite, Inc., 500 Fifth Avenue, New York City.  
Wagner Sign Service, Inc., 218 So. Hoyne Ave., Chicago, Ill.

## Mazda Lamps

Refer to **LAMPS, INCANDESCENT, PROJECTION.**

## MAZDA REGULATORS

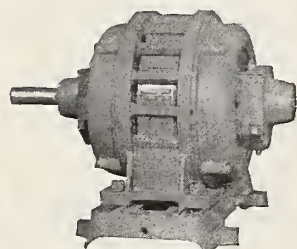
THESE ARE converters that provide 30-volt, 30-ampere supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.  
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.  
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.  
J. H. Hallberg, 303 Fourth Avenue, New York City.  
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.  
International Projector Corporation, 88-96 Gold Street, New York City.  
Pictur-Fone Company, 212 West North, Lima, O.

## MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the

# HERTNER MULTI-SPEED FAN MOTORS



DESIGNED FOR EITHER SINGLE OR MULTI-SPEED NEEDS.

EXTREMELY QUIET IN OPERATION.

Produced by the same efficient management that has been building the Hertner Transverter for over twenty-one years.

Sold Through  
THE NATIONAL THEATRE SUPPLY COMPANY

Manufactured by

**THE HERTNER ELECTRIC COMPANY**  
12690 ELMWOOD AVENUE CLEVELAND, OHIO

To insure a  
**BETTER BROADCAST**  
SPECIFY\*  
**AMPERITE-velocity MICROPHONE**



Ideal for bands and orchestras. Gives best reproduction of music and speech. Eliminates feed-back. Used in leading P. A. Systems.

Prices from  
\$22.00 to \$42.00 LIST



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prefers the  
Amperite Velocity

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Man, or write  
direct to...

AMPERITE Co. 561 BROADWAY NEW YORK

**AMPERITE-velocity MICROPHONE**

# THEATRE ACCOUNTING

by WILLIAM F. MORRIS

A system devised expressly for keeping a correct tabulation of receipts and expenses.

All the information required by the Social Security Act can be easily and quickly obtained both weekly and for longer periods as the total is accumulated.

**\$3** ENOUGH FOR A FULL  
YEAR'S BOOKKEEPING

**QUIGLEY BOOKSHOP**  
ROCKEFELLER CENTER, NEW YORK



front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing sound installation.

The early type of carbon granule microphone has been almost completely replaced by later and superior instruments, the crystal and magnetic microphones. The condenser microphone used in early sound recording, while less favored today, is still decidedly advantageous to meet certain conditions of stage pickup. The crystal microphone, and the various types of magnetic microphone (velocity dynamic) have come into general application to theatre uses.

Amperite Company, 561 Broadway, New York City.  
Atlas Sound Corporation, 1451 - 39th Street, Brooklyn, N. Y.  
Audio Research, Inc., 105-107 E. 16th Street, New York City.  
Better Hearing, Inc., 1 W. 34th Street, New York City.  
The Brush Development Company, 1890 E. 40th Street, Cleveland, O.  
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
Colortone, Inc., Sturgis, Mich.  
S. H. Couch, Inc., North Quincy, Mass.  
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
Electrical Research Products, Inc., 250 W. 57th Street, New York City.  
Electro-Acoustic Products Company, Fort Wayne, Ind.  
Federated Purchaser, Inc., 23-25 Park Place, New York City.  
Gates Radio & Supply Company, Quincy, Ill.  
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.  
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
Mears Radio Hearing Device Corporation, 1 West 34th Street, New York City.  
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.  
Operadio Manufacturing Company, St. Charles, Ill.  
Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
Parker Engineering Products Company, 16 W. 22nd Street, New York City.  
RCA Manufacturing Company, Camden, N. J.  
Remler Company, Ltd., 2101 Bryant, San Francisco, California.  
H. & A. Selmer, Inc., Elkhart, Ind.  
Shure Brothers Company, 215 West Huron Street, Chicago, Ill.  
Transformer Corporation of America, 69 Wooster Street, New York City.  
Universal Microphone Company, 424 Warren Lane, Inglewood, Calif.  
Wenzel Company, 2509 South State Street, Chicago, Ill.

## MOTOR GENERATORS

MOTOR-GENERATORS for converting a.c. line power to direct current are available in a variety of types suited to the requirements of all types of motion picture projection arcs, alone or involving d.c. current supply to spotlights and effect projectors. They are used in some instances for sound power supply, and where more than one source line is wired to a theatre, for emergency power conversion in the event one line should fail. They are also used in mobile ballyhoo public address systems, for driving amplifier and loud-speakers from the power of automobile or truck storage batteries.

Automatic Devices Company, Samuels Building, Allentown, Pa.  
Century Electric Company, 1806 Pine Street, St. Louis, Mo.  
Crocker-Wheeler, Ampere, N. J.  
Electric Specialty Co., Stamford, Conn.  
Fidelity Electric Company, Lancaster, Pa.  
General Electric Company, 1 River Road, Schenectady, N. Y.  
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.  
Hobart Brothers Company, Troy, O.  
Ideal Electric & Mfg. Company, Mansfield, O.

Imperial Electrical Company, Inc., Ira Avenue, Akron, O.  
Kohler Company, Kohler, Wis.  
Marble-Card Electric Company, Gladstone, Mich.  
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.  
Robbins & Meyers Company, Springfield, O.  
Universal Motor Company, Oshkosh, Wis.  
Wagner Electric Manufacturing Company, St. Louis, Mo.  
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## MOTORS, PROJECTOR

THE SYNCHRONOUS type a.c. motor is almost universally used, except in theatres having direct current power supply only, in which case auxiliary speed control equipment becomes essential. The a.c. synchronous motor must be chosen for

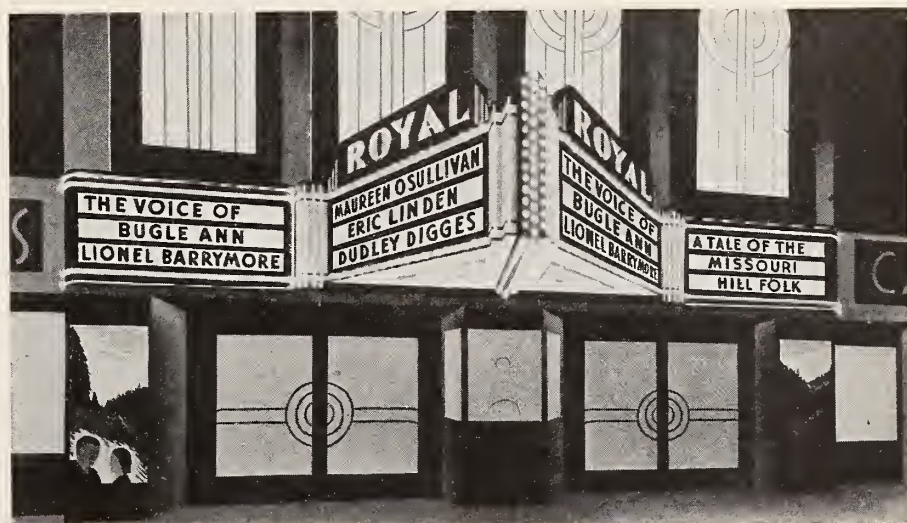
the precise frequency available, and its speed cannot be varied.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.  
Crocker-Wheeler, Ampere, N. J.  
Delco Appliance Corporation, Rochester, N. Y.  
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.  
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
General Electric Company, Schenectady, N. Y.  
Harry S. Millar, 545 Fifth Avenue, New York City.  
Safety Projector Company, 310 West Second Street, Duluth, Minn.  
Wenzel Company, 2509 S. State Street, Chicago, Ill.

## MUSIC STANDS

RACKS ON standards, to hold sheets of music, are available in simple or highly elaborate designs suited to most

# An Established Favorite with Leading Theatres Everywhere



## THE ZEPHYR UNIT V-TYPE MARQUEE

A marquee of unequalled quality that fits any front at a low price made possible only by standardization of basic parts and mass production methods of Artkraft—the world's largest manufacturers of electrical displays.

Elimination of the wasteful old style marquee has allowed abundant space for persuasive attraction copy and effects. 100% efficiency as against all other types at 20% - 60%.

Choice of variety of effects, color schemes, ornamental trims and uses of neon are combined to create attractive modern fronts of sparkling individuality.



18 gauge porcelain reflectors and porcelain soffit—save 60% of current—eliminate frequent repainting at these points; electric arc welded galvanized angle iron construction; solid 1/4" drawn aluminum supporting rods for letters—no sag, no rust, no rattle.

Comes complete with several hundred modern easily legible Artkraft silhouette letters.

Write for literature, prices and terms, giving width of front, width of sidewalk and name of theatre.

EXCLUSIVE DISTRIBUTORS OF

## CLIMAX REFLECTORS

to theatres. Ask about our new Climax Reflector Flush Border Construction. No breakage. Easy to clean.

Artkraft invites your inquiry regarding porcelain fronts and aluminum frames.

The STANDARD



LIMA, OHIO  
U. S. A.

150 Sales Offices Throughout America and Abroad.

of COMPARISON



auditorium decorative schemes and stage settings.

Channon-Klein Corporation, 1455 W. Austin Avenue, Chicago, Ill.  
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.  
Display Stage Lighting Company, 442 W. 45th Street, New York City.  
Hewes-Gotham Company, 520 W. 47th Street, New York City.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, O.

## ORGANS

WITH THE exception of the all-electric organ, the only organ suited to the motion picture theatre is a pipe organ, and the theatre pipe organ is usually different from the church type in many of its characteristics. The theatre instrument is capable of simulating a variety of orchestral tones, which are required for effective rendition of the classes of music performed in the theatre. Consoles are most frequently of two-manual type, and may be obtained in a variety of decorative styles.

The all-electric organ produces the tones of a pipe organ (as well as the orchestral effects of which theatre pipe organs are capable), but it has no pipes: the tones are effected by the transmission of electrical frequencies, through suitable amplifiers, to one or more loudspeakers. The console is of standard two-manual type, but in addition to the keys, has certain drawbars with which specific tone-types are created; through the keyboard and tone control devices, the performer varies the frequency of the electrical current which, suitably amplified, actuates the speaker diaphragm.

Hammond Clock Co., 2915 N. Western Ave., Chicago, Ill.  
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.  
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.  
A. J. Schantz, Sons & Co., Orrville, O.  
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

## ORGAN BLOWERS

AVAILABLE in units from 1/6- to 75-h.p. to supply all types of pipe organs, this equipment is available from organ manufacturers and also from companies making only the blower and the motor that drives it. Blowers supply the air to the organ pipes.

Coppus Engineering Corporation, Worcester, Mass.  
Kinetic Engineering Company, Landsdowne, Pa.  
A. J. Schantz, Sons & Company, Orrville, O.  
Spencer Turbine Company, Hartford, Conn.  
B. F. Sturtevant Company, Hyde Park, Boston, Mass.  
Zephyr Electric Organ Blower Company, Orrville, O.

## PAINT, SCREEN

PAINT FOR resurfacing motion picture screens is available in flat white and metallic types. It is adapted to fabric screens of diffusive type. Although no resurfacing material can restore more than a relatively small percentage of the original reflective capacity of a screen, paint of proper mix and pigmentation can effect some improvement if applied with sufficient expertness to insure uniformity of surface. In resurfacing perforated screens, care must be taken to prevent filling of the holes (application of a vacuum cleaner at the rear is recommended).

Da-Lite Screen Company, 2723 N. Pulaski Road, Chicago, Ill.

Hewes Gotham Company, 520 W. 47th Street, New York City.  
National Theatre Supply Company, 92-96 Gold Street, New York City.  
The Original Re-Nu Screen Surface Company, 5535 Grace Street, Chicago, Ill.  
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.  
Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.

## PERFUMES AND PERFUMERS

PERFUMES are available especially prepared for concealment of disagreeable odors in the theatre. They are particularly aromatic and are effectively diffused by porous containers. The containers, which are usually vase-like in form and decorative, are located at various points along the walls. The perfume saturates the porous clay and gradually penetrates to the air.

Other methods of disseminating perfume are by direct spraying and by placing a suitable disseminator in contact with the ventilating system.

Florozone Corporation, 62-68 Forest Avenue, Brooklyn, N. Y.  
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.  
Hewes-Gotham Company, 520 W. 47th Street, New York City.  
The Huntington Laboratories, Inc., Huntington, Ind.  
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.  
National Theatre Supply Company, 92-96 Gold Street, New York City.  
Pag Company, Professional Building, Wallingford, Conn.  
Per-Fu Company of Hollywood, 1637 N. Stanley, Hollywood, Calif.  
Rochester Germicide Co., Rochester, N. Y.  
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.  
Sanozone Company, 1127 Roy Street, Philadelphia, Pa.  
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

## PHOTOELECTRIC CELLS

IN THE THEATRE, photoelectric cells function principally as a vital "organ" of the sound reproduction system, though they have other applications in many fields.

Although they have many applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of

## IMPROVED HEAVY PROJECTOR BASE

16" and 18" Magazines

PARTS FOR PEERLESS  
LAMPS AND POWERS  
SIMPLEX, MOTIOGRAPH

Manufactured by

EDW. H. WOLK

1018 S. WABASH AVE.

CHICAGO, ILLINOIS.

**GORDOS**  
RECTIFIER BULBS

Made by

TELE-RADIO CORPORATION  
86 SHIPMAN ST., NEWARK, N. J.

the film, into the electrical energy which, amplified, actuates the loudspeakers.

Some few equipments require photoelectric cells of a certain type differing from the type generally used, and in ordering it is well to specify the make and model of the soundhead.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.  
Arcturus Radio Company, 730 Frelinghuysen Avenue, Newark, N. J.  
The Ballantyne Company, 219 North 16th Street, Omaha, Nebr.  
Continental Electric Company, Geneva, Ill.  
Cutler-Hammer, Inc., N. 12th Street & St. Paul Avenue, Milwaukee, Wis.  
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.  
Electrical Research Products, 250 W. 57th Street, New York City.  
Gates Radio & Supply Company, Quincy, Ill.  
General Electric Company, Schenectady, N. Y.  
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.  
Hygrade Sylvania Corporation, Clifton, N. J.  
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.  
LeRoy Sound Equipment Corporation, 107 N. Water St., Rochester, N. Y.  
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Avenue, Chicago, Ill.  
Mellaphone Corporation, Rochester, N. Y.  
Pacnet Engineering Corporation, 79 Madison Avenue, New York City.  
Pictur-Pone Company, 212 W. North, Lima, O.  
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, New Jersey.  
Safety Projector Company, 310 W. Second Street, Duluth, Minn.  
The Sonolux Company, East Newark, N. J.  
Telephoto & Television Corporation, 133-35 W. 19th Street, New York City.  
Universal Tube Company, 1512 Atlantic Avenue, Brooklyn, N. Y.  
Weston Electrical Instrument Corporation, Newark, N. J.

## PLASTIC PAINT

MARKETED in the form of a powder that is mixed with water, with color added as desired, plastic paint can be applied to any surface and given most any type of texture appearance. It can be sized and glazed with oil paints, and cleaned with soap and water. Also available is plastic paint which, in addition to its ability to take any texture or pattern or coloration, may be readily given a metallic effect.

American Polytect Corporation, 84 University Place, New York City.  
Architectural Plastering Company, 624-26 First Avenue, New York City.  
The Craftex Company, 40 Central Street, Boston, Mass.  
General Electric Company, Schenectady, N. Y.  
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.  
H. B. Wiggin's Sons Company, Bloomfield, N. J.

## POPCORN MACHINES

CORN POPPING and dispensing equipment mounted on wheels and neatly finished is available for theatres (usually located in the entrance vestibule or lobby) as a means of obtaining added revenue and of providing a confection service to patrons. They may be obtained in a number of sizes and styles.

C. Cretors & Company, 620 West Cermak Road, Chicago, Ill.  
Kingery Manufacturing Company, 420 East Pearl Street, Cincinnati, O.  
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.

## PORTABLE PROJECTORS

PORTABLE PROJECTORS are motion picture projection machines which



are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations and are well adapted to smaller theatres not operating on a "grind" policy. These projectors, while sturdily constructed, are comparatively light in weight and may be moved from rooms or buildings more easily than the standard theatre projector. Sound apparatus specially constructed for these projectors is also available.

Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.  
The Ballantyne Company, 219 North 16th Street, Omaha, Nebr.  
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.  
Andre Debrie, Inc., 115 W. 45th Street, New York City.  
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.  
Edco Electronic Device, 112 W. 21st Street, New York City.  
Electrical Research Products, 250 W. 57th Street, New York City.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.  
International Projector Corporation, 88-96 Gold Street, New York City.  
Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
Pictur-Fone Corporation, 212 West North Street, Lima, O.  
RCA Mfg. Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.  
Royal Zenith Projectors, Inc., 636 Eleventh Avenue, New York City.  
Safety Projector Company, 310 West Second Street, Duluth, Minn.  
S. O. S. Corporation, 636 Eleventh Avenue, New York City.  
Victor Animatograph Corporation, Davenport, Ia.  
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

## POSTER LIGHTS

THESE ARE tubular-shaped reflectors mounted to the poster frame, for illuminating displays. They are available completely wired, with suitable bracket for mounting.

Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.  
Everbrite Electric Signs, Inc., 1434 North Fourth Street, Milwaukee, Wis.  
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.  
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.  
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

## POSTER PROJECTORS

USED FOR making posters for lobby displays and similar services, these devices project opaque surfaces upon any desired screen. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter upon the surface on which his own drawing is to be made. Image size is controlled by moving the projector nearer to or farther from the

surface in question. The image is in the same direction and proportions as the original, and the artist merely traces along the lines and fills in the colors indicated.

Bausch and Lomb Optical Company, Rochester, N. Y.  
F. D. Kees Manufacturing Company, Beatrice, Nebr.  
Moviematic Camera Corp., 1123 Broadway, New York, N. Y.  
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.

# ANNOUNCING PRICE REDUCTION on all types of 10 $\frac{1}{4}$ " REFLECTOR EQUIPMENTS

PEERLESS

STRONG

PREDDEY



MOTIOGRAPH

ASHCRAFT

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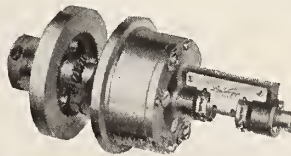
These complete Equipments, using Bausch & Lomb Reflectors EXCLUSIVELY, produce tremendous increases in your screen results. Carried in stock by all supply Dealers below.

AUBURN THEATRE EQUIPMENT COMPANY, Auburn, N. Y.  
MOVIE SUPPLY CO., LTD., Chicago, Ill.  
SUPERIOR MOTION PICTURE SUPPLY CO., Cleveland, Ohio  
SUPERIOR MOTION PICTURE SUPPLY COMPANY, Pittsburgh, Pa.  
McARTHUR THEATRE EQUIPMENT COMPANY, Detroit, Mich.  
SOUTHWESTERN THEATRE EQUIPMENT CO., Houston, Texas  
EXHIBITORS SUPPLY COMPANY, St. Louis, Mo.  
SERVICE THEATRE SUPPLY COMPANY, Salt Lake City, Utah  
QUEEN FEATURE SERVICE, INC., Birmingham, Ala.  
PHILIP MARTIN JR., Washington, D. C.  
AMERICAN THEATRE SUPPLY COMPANY, Sioux Falls, S. D.  
CAPITOL THEATRE SUPPLY COMPANY, Boston, Mass.  
STEBBINS THEATRE EQUIPMENT COMPANY, Kansas City, Mo.  
CROWN MOTION PICTURE SUPPLIES CORP., New York City, N. Y.  
FALLS CITY THEATRE EQUIPMENT COMPANY, Louisville, Ky.  
W. C. BURGERT, INC., Tampa, Florida  
JOHN P. FILBERT COMPANY, Los Angeles, Calif.  
WALTER G. PREDDEY COMPANY, San Francisco, Calif.  
AUDITORIUM EQUIPMENT & SUPPLY COMPANY, Portland, Oregon  
THE RAY SMITH COMPANY, Milwaukee, Wisc.  
ELECTRICAL SUPPLY COMPANY, New Orleans, La.  
BRYANT THEATRE SUPPLY COMPANY, Rockhill, S. C.  
GRAHAM BROTHERS THEATRE EQUIPMENT CO., Denver, Colo.  
WESTERN THEATRE SUPPLY COMPANY, Omaha, Nebraska  
THE QUALITY THEATRE SUPPLY COMPANY, Omaha, Nebraska

WRITE FOR DESCRIPTIVE PAMPHLET TO  
**THE KNEISLEY ELECTRIC COMPANY—TOLEDO, OHIO**

Unconditionally  
Guaranteed

Quiet  
Leakproof



**HARDENED** star,  
cam and sprocket  
for longer wear

**"BB" Double Bearing Intermittent Movement**

Completely Interchangeable with the Simplex or Kaplan

"See this fine mechanism at your dealer's"

Hardened and ground stars, cams, intermittent and sound sprockets of every description.  
Sold only through independent theatre Supply Houses. Twenty-Nine years experience in the manufacture of precision motion picture machine parts and intermittent movements.

Write for Latest Catalog.

**LA VEZZI MACHINE WORKS**

180 N. WACKER DRIVE

CHICAGO, ILL.



## PROJECTION ROOMS AND ACCESSORIES

THE DESIGN of the vital nerve center of the motion picture theatre involves many factors, including local building regulations and general safety, as well as provisions for efficient and competent work on the part of the men who produce the commodity the theatre sells.

Ventilation is essential, and fireproof construction mandatory. To secure uninterrupted attendance to operations on the part of the projectionist, washroom and toilet facilities are highly desirable. The projection room proper should not be less than 15 feet wide and 10 feet deep to accommodate two projectors, a stereopticon and effect machine, amplifier panels, rewinder and film cabinet, while for proper ventilation the ceiling should not be less than 12 feet high. (The various kinds of projection equipment and accessories are discussed under their own titles.)

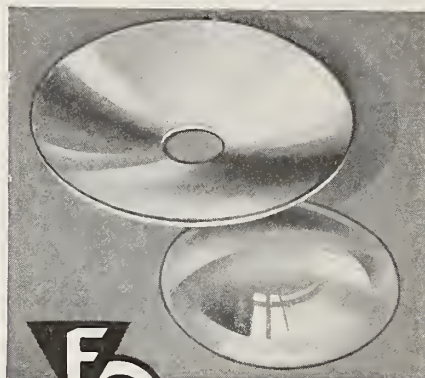
Argus, Inc., 206 Film Bldg., Cleveland, O.  
Atlas Metal Works, P. O. Box 5532, Dallas, Tex.  
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.  
Fish-Schurman Corporation, 230 E. 45th Street, New York City.  
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.  
Hewes-Gotham Company, 520 W. 47th Street, New York City.  
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.  
International Projector Corporation, 88-96 Gold Street, New York City.  
Kansas City Sound Service Company, 130 West 18th Street, Kansas City, Mo.  
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.  
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.  
National Theatre Supply Company, 92-96 Gold Street, New York City.  
Neumade Products Corporation, 427 W. 42nd Street, New York City.  
Pictur-Fone Company, 212 West North Street, Lima, O.  
S. O. S. Corporation, 636 Eleventh Avenue, New York City.  
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.  
U. S. Theatre Supply Company, Film Exchange Building, Omaha, Nebr.  
Wenzel Company, 2509 South State Street, Chicago, Ill.  
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. Neglect of reasonable and necessary replacement results in unnecessary deterioration of the entire mechanism, makes expensive overhauling or replacement necessary later on, and is also a threat to the performance. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.  
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.  
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.  
Andre Debrie, Inc., 115 W. 45th Street, New York City.  
Dowser Manufacturing Company, 114 Greene Street, Brooklyn, N. Y.  
Fogelburg Engineering Company, 126 South Clinton Street, Chicago, Ill.  
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.  
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.  
General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Ill.  
Gold-E Manufacturing Company, 1728 North Damen Avenue, Chicago, Ill.  
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.

International Projector Corporation, 88-96 Gold Street, New York City.  
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.  
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.  
Mellaphone Corporation, Rochester, N. Y.  
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.  
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.  
Pictur-Fone Company, 212 West North Street, Lima, O.  
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.



## REFLECTORS AND CONDENSERS

FS Condensers are ground and highly polished to precision accuracy in curvature and focus. They will not discolor.  
Available in extra-heat-resisting Pyrex type glass and also in regular glass.

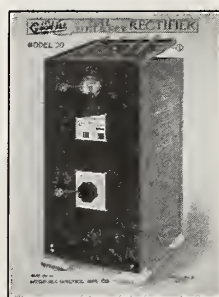
FS Reflectors are accurately made for correct focus, individually tested before shipment, and protected by a heat-resisting refractory backing that is non-peeling. All FS quality optical goods are, of course, guaranteed to give satisfactory performance.

### Reconditioning Service

See your dealer about the FS service on resilvering and repolishing reflectors and condensers.

**Fish-Schurman Corporation**  
250 East 43rd Street - New York, N. Y.

**Fish-Schurman**



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Movie fans are becoming more and more critical of picture quality. They patronize the house that gives them pictures with the best definition, contrast and "ILLUMINATION"—that means the house that uses "GOODALL RECTIFIERS."

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**GOODALL ELECTRIC MFG. CO.**  
OGALLALA, NEBRASKA

Safety Projector Company, 310 West Second Street, Duluth, Minn.  
Wenzel Company, 2505-09 South State Street, Chicago, Ill.  
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

## PROJECTORS, MOTION PICTURE

PROJECTORS HERE referred to are the standard non-portable 35-millimeter projectors designed for permanent installation in theatres. In addition to the regular large types, smaller, more compact and somewhat simplified projectors are also available for permanent theatre installation (see Portable Projectors).

It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent projectionist. Modern projectors are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.  
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.  
Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.  
The Coxsackie Manufacturing Corporation, Coxsackie, N. Y.  
Andre Debrie, Inc., 115 W. 45th Street, New York City.  
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.  
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.  
L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.  
International Projector Corporation, 88-96 Gold Street, New York City.  
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.  
RCA Manufacturing Company, Inc., Camden, N. J.  
Royal Zenith Projectors, Inc., 636 Eleventh Avenue, New York City.  
S. O. S. Corporation, 636 Eleventh Avenue, New York City.  
Safety Projector Company, 310 West Second Street, Duluth, Minn.  
Victor Animatograph Company, Davenport, Ia.  
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.  
Wenzel Company, 2509 South State Street, Chicago, Ill.  
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

## PROJECTION, REAR: EQUIPMENT FOR

THIS EQUIPMENT consists essentially of a translucent screen, and a lens designed to project the image from behind the screen without reversal of image and with a very short throw (10 feet). Standard projectors and sound-heads are used.

RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. (Trans-Lux equipment).

## PUBLIC ADDRESS SYSTEMS

SUCH A SYSTEM provides means for amplifying stage sound, for managers' announcements, for lobby ballyhoo, on sound trucks in street exploitation, also



over the marquee, and even in association with theatre billboards.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.  
 Better Hearing, Inc., 1 W. 34th Street, New York City.  
 The Cincinnati Time Recorder Company, Cincinnati, O.  
 Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
 S. H. Couch Company, Inc., North Quincy, Ill.  
 Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
 Electrical Research Products, 250 W. 57th Street, New York City.  
 Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.  
 Federated Purchaser, Inc., 23-25 Park Place, New York City.  
 Gates Radio & Supply Company, Quincy, Ill.  
 Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.  
 Jensen Radio Manufacturing Company, 6601 South Laramie Avenue, Chicago, Ill.  
 Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.  
 LeRoy Sound Equipment Corporation, 107 N. Water Street, Rochester, N. Y.  
 The Lincophone Company, Inc., 1661 Howard Street, Utica, N. Y.  
 Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
 Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.  
 Operadio Manufacturing Company, St. Charles, Ill.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
 Pictur-Fone Corporation, 212 West North Street, Lima, O.  
 Platter Sound Products Corporation, North Vernon, Ind.  
 RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.  
 Racon Electric Company, Inc., 52 E. 19th Street, New York City.  
 Radio Receptor Company, Inc., 251 West 19th Street, New York City.  
 Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.  
 Transformer Corporation of America, 69 Wooster Street, New York City.  
 Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.

## RECTIFIER TUBES

GAS-FILLED tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from  $2\frac{1}{2}$  to 30 amperes, are by custom classified separately.

They are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps. Where storage batteries are used, they function in the battery charger.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.  
 General Electric Company, Bridgeport, Conn.  
 The Sonolux Company, Inc., East Newark, N. J.  
 Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.  
 Western Electric Company, 195 Broadway, New York City, N. Y.  
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## RECTIFIERS AND POWER UNITS

RECTIFIERS are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes

are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields, tube filaments and other parts of the sound system.

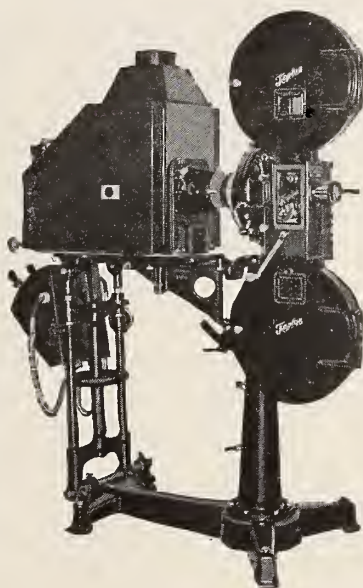
American Transformer Company, 178 Emmet Street, Newark, N. J.  
 Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.

Baldor Electric Company, 4351 Duncan Street, St. Louis, Mo.  
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
 Century Electric Company, 1806 Pine Street, St. Louis, Mo.  
 Delta Manufacturing Company, 190 Willow Street, Waltham, Mass.  
 Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
 Fidelity Electric Company, Lancaster, Pa.  
 Forest Manufacturing Corporation, 145 Valley Street, Belleville, N. J.  
 Garver Electric Company, Union City, Ind.  
 Gates Radio & Supply Company, Quincy, Ill.  
 General Electric Company, Bridgeport, Conn.  
 Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.

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## The Buyers' Guarantee!

This trade mark known everywhere, by everybody, is the recognized standard for highest quality material and mechanical perfection.

In Kaplan marked projectors, following the modern trend for ease of operation and economical maintenance, new developments that are practical have been incorporated.

Continued dependable operation—Long machine life—Finest metals—Micrometer tested—Adaptability to any of the leading sound systems—Perfection in projection—Proven Best by Actual Test . . . These are the Buyers' Guarantee!

Parts with the Genuine Kaplan SURE-FIT trade mark guarantee Buyer satisfaction and unflinching performance. Every part is put through the most rigid tests and interchangeable with Simplex Parts.

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 White, Amber or Green  
 Accept no substitute.

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 The standard in all specifications because best.

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J. H. Hallberg, 303 Fourth Avenue, New York City.  
 Hoffmann-Soons, 387 First Avenue, New York City.  
 International Projector Corporation, 89-96 Gold Street, New York City.  
 Kneisley Electric Company, 3852 Watson Avenue, Toledo, O.  
 Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.  
 Morelite Company, Inc., 600 W. 57th Street, New York City.  
 Operadio Manufacturing Company, St. Charles, Ill.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
 Pictur-Fone Corporation, Lima, O.  
 Platter Sound Products Corporation, North Vernon, Ind.  
 Radio Receptor Company, 251 West 19th Street, New York City.  
 Raytheon Production Corp., 55 Chapel Street, Newton, Mass.  
 Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.  
 Safety Projector Company, 310 West Second Street, Duluth, Minn.  
 Sarvas Electrical Company, Inc., 60 Rutledge Street, Brooklyn, N. Y.  
 The Sonolux Company, Inc., East Newark, N. J.  
 The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.  
 Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.  
 Transformer Corporation of America, 69 Wooster Street, New York City.  
 Ward Leonard Electric Company, Mt. Vernon, N. Y.  
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States (since September 1, 1936) has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of the film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. (See Takeup, Film.)

Some reels have embossed sides, some wire welded or die cast sides, and while a particularly flexible reel (resisting so-called "dishing") has tempered band spokes and rims and is available for both 35-mm. and 16-mm. film in the 15-inch size.

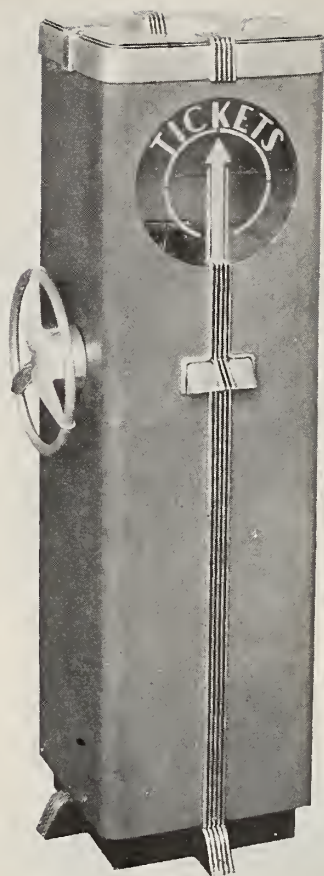
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
 Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.  
 Goldberg Brothers, 3500 Walnut Street, Denver, Colo.  
 Neumade Products Corporation, 427 W. 42nd Street, New York City.  
 Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.  
 Wenzel Company, 2509 South State Street, Chicago, Ill.

## REFLECTORS FOR INCANDESCENT LAMPS

THESE ARE metal receptacles for incandescent lamps, having a reflecting inside finish and a glass cover, or roundel. The purpose is to reflect all available light forward and out through the roundel, which may be white or colored as desired, thus to obtain more effective illumination per watt, and also color without the use of colored lamps.

Use of such reflectors is especially indicated for marquees and exterior signs, but is also to be considered for vestibules or wherever lamps may be exposed. The roundels are readily removable for relamping, being held in place by a snap-ring.

Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, Ohio.



Modern lines for the ticket chopper, bringing this functional element into harmony with the appointments of the modern theatre interior. This style of cabinet has been added to the line of Newman Brothers, Inc., of Cincinnati. Construction is of Duco-finished steel with top of either aluminum or chromium-plated bronze. There is a choice of three colors, mahogany red, antique green or tan-gray. The mechanism is the same as that previously developed for standard models, employing a rake feed and laterally cut knives, with a highly polished aluminum hopper.

## REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic. They are available for mazda projectors, reflecting arc projectors and spotlight projectors.

Bausch & Lomb Optical Company, Rochester, N. Y.  
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
 Fish-Schurman Corporation, 250 East 43rd Street, New York City.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 The Kneisley Electric Company, 3852 Watson Avenue, Toledo, O.  
 Mirror-Guard Company, 837 11th Avenue, New York City.  
 Morelite Company, Inc., 600 West 57th Street, New York City.  
 Simpson Instrument & Lens Corporation, 3200 W. Carroll Avenue, Chicago, Ill.  
 Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.  
 Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

## REFLECTOR SHIELDS

SUCH SHIELDS protect reflector arc mirrors against pitting. The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Fish-Schurman Corporation, 230 E. 45th Street, New York City.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.  
 United Optical Company, 29 East Ninth Street, New York City.  
 Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

## REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the work bench, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either one or two thousand foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Atlas Metal Works, P. O. Box 5532, Dallas, Tex.  
 Automatic Film Rewinder, Harrisburg, Pa.  
 Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.  
 Chicago Cinema Products Company, 1736 N. Springfield Avenue, Chicago, Ill.  
 Clayton Products Company, 31-45 Tibbett Avenue, New York City.  
 Andre DeBrie, Inc., 115 W. 45th Street, New York City.  
 Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
 Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.  
 GoldE Manufacturing Company, 1730 N. Damen Avenue, Chicago, Ill.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 The Neumade Products Corporation, 427 W. 42nd Street, New York City.  
 Safety Projector Company, 310 W. Second Street, Duluth, Minn.  
 Wenzel Company, 2509 S. State Street, Chicago, Ill.  
 Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

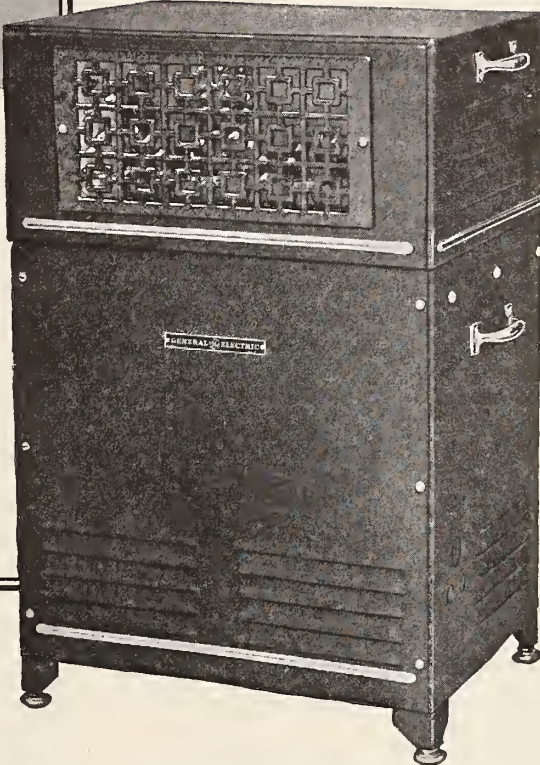
## RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.


Rheostats may be very large in size, suited to operation in the projection arc circuit, or extremely small for use in certain sound circuits. They are rated according to the range of resistances available, and the current or wattage with which they can safely be used.

Charles Bessler Company, 131 E. 23rd Street, New York City.  
 Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
 Cutler-Hammer, Inc., Milwaukee, Wis.  
 Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
 Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.  
 General Electric Company, 1 River Road, Schenectady, N. Y.  
 Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.  
 Metropolitan Electric Manufacturing Company, East Avenue & 14th Street, Long Island City, N. Y.  
 Morelite Company, Inc., 600 W. 57th Street, New York City.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.





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**COPPER OXIDE  
RECTIFIERS  
FOR  
MOTION PICTURE  
SERVICE**

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AND PROVEN PRINCIPLES**

Behind this new line of G-E Copper Oxide Rectifiers are years of satisfactory operation. They are soundly engineered. They have the same number of copper oxide elements for respective ratings as the previous models. That insures maximum life . . . operating efficiency . . . economical performance.

And the new series of G-E Copper Oxide Rectifiers for Motion Picture Projection has many scientifically designed improvements. Each is built in two sections. The copper oxide elements are assembled in the base with the blower system and control relays. The top section contains the transformer assembly and central control panel. A new method of mounting the copper oxide stacks eliminates a multiplicity of connecting wires and soldered joints.

A G-E Copper Oxide Rectifier for Motion Picture Serv-

ice produces a smooth direct current. The patented blower system insures low operating temperatures. Output ratings are: 40- to 50-ampere unit for 6—7-mm. Suprex trim, a 40- to 65-ampere unit for either 6—7mm. or 6.5—8-mm. trim, and a 20- to 30-ampere, 50- to 55-volt unit for low-intensity lamps. Mail the coupon for detailed specifications.

Section A-804, Appliance and Merchandise Department  
General Electric Company, Bridgeport, Connecticut

Please send specifications on the new G-E Copper Oxide Rectifier  
for Motion Picture Projection.

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**SPECIAL RECTIFIERS**

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# *A practical working tool for every projectionist*



F. H. Richardson's Bluebook of Projection is a practical working tool for every projectionist. His expert knowledge of the craft he has taught and followed for more than 30 years makes this book, in the opinion of leading authorities, the most useful projection manual ever published.

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 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## SAFE, BOX OFFICE

PROTECTION against hold-up losses higher than the amount of cash on hand for the purpose of making change is afforded by a safe connecting through a slot or chute with the box office counter. Surplus coins or bills not needed for change are dropped into the slot and reach the safe through the metal chute. Another type of safe is anchored inside the box office. Theatres equipped with such safes are allowed lower rates of robbery and burglary insurance than they otherwise would be.

Gunite Foundries Corporation, Rockford, Ill.  
 Herring-Hall-Marvin Safe Company, 111 Eighth Avenue, New York City.  
 Meilink Steel Safe Company, 1672 Oakwood Avenue, Toledo, O.  
 York Safe & Lock Company, York, Pa.

## Scenery, Stage

Refer to **STAGE SCENERY AND DRAPERY**

## SCREENS

THEATRE SCREENS are classified according to their construction, surface and reflective characteristics. Four general types or available—solid, porous, perforated (consistently perforated to all edges), variably perforated (perforated only at speaker area), and translucent (the latter for rear projection).

Surfaces (except for the translucent screen) may be diffusive or specular. The latter is specified for narrow, relatively deep auditoriums since the light is concentrated upon seats directly in front of the screen. Wider theatres must use the diffusive type.

Da-Lite Screen Company, 2723 North Crawford Road, Chicago, Ill.  
 L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.  
 Hurley Screen Company, 24-15 Forty-third Avenue, Long Island City, N. Y.  
 Keasbey & Mattison Company, Ambler, Pa.  
 Raven Screen Company, 143-145 E. 24th Street, New York City.  
 Raytone Screen Company, Brooklyn, N. Y.  
 Theatre Screen Corporation, Roosevelt, L. I.  
 Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.  
 Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.  
 Whiting & Davis, Plainville, Mass.  
 Williams Screen Company, 95 North Case Avenue, Akron, O.

## SCREEN MASKS OR MODIFIERS

THESE PROVIDE means for masking the screen automatically, affording a large screen for dramatic effect in scenic sequences, or for the projection of titles, announcements, effects, etc., while reduction to normal screen size is made in two or three seconds without interruption of the picture.

Arvee Equipment Company, 3729-37 Easton Avenue, St. Louis, Mo.  
 Automatic Devices Company, Samuels Building, Allentown, Pa.  
 Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.

Peter Clark, Inc., 544 W. 30th Street, New York City.  
 Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.  
 Vallen, Inc., 225 Bluff Street, Akron, Ohio.  
 Volland Studios, 3737 Cass Avenue, St. Louis, Mo.

## Screen Paint

Refer to **PAINT, SCREEN**

## Seat Indicators

Refer to **USHER SIGNAL SYSTEMS**

## SEAT PATCHING MATERIALS

KITS ARE available containing fabric glues that may be used by members of theatre staffs to effect repair of chair coverings and other fabrics that have suffered cigarette burns or other small injuries.

Allied Seating Company, 358 W. 44th Street, New York City.  
 American Sanitary Products Co., Inc., 91 Third Avenue, Brooklyn, N. Y.  
 Fabricraft Co., Des Plaines, Ill.  
 General Seating Company, 2035-49 Charleston Street, Chicago, Ill.  
 Independent Seat Company, 636 Eleventh Ave, New York City.  
 National Theatre Supply Company, 92-96 Gold Street, New York City.  
 The Pantasote Company, Inc., 250 Park Avenue, New York City.  
 Technical Finishes Corporation, 565 West Washington Street, Chicago, Ill.

## Seats, Theatre

Refer to **CHAIRS, THEATRE**

## SHUTTERS (FIRE), PROJECTION PORT

ALL PROJECTION room ports must have fireproof means of being closed in the event of fire in the projection room. Such shutters are metal shields suspended above the ports by a pulley system dependent upon fusible links, which melt in case of fire, permitting the shutters to slide down and seal the projection room from the auditorium.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
 Best Devices Company, 10516 Western Avenue, Cleveland, O.  
 H. B. Cunningham, 964 University Avenue, St. Paul, Minn.  
 E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.  
 Midwest Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.

## SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. They frequently are specially designed, but there are also stock designs often adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination has been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related

# REPUTATION IN THE INDUSTRY

... Reason No. 3 Why  
Modern Theatres Choose



SCREENS

For more than a quarter century, progressive theatres have repeatedly selected DA-LITE screens because of their superior light reflective properties. There is a DA-LITE Screen . . . white, beaded, or silver . . . for every projection requirement. Closely woven fabrics with correctly spaced, accurately cut perforations provide the two screen qualities you need for steady patronage . . . perfect pictures and perfect sound. Catalog on request. Ask your dealer or write

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Quality Screens for More  
Than a Quarter Century



## GARVER KURRENT CHANGERS

...operate more economically, saving 20%-30% changing A.C. to D.C. They have no current wasting moving parts or outside rheostats.

...are the quietest made.

...set up no interference.

...assure the steady current (15 to 30 amperes) necessary to a stable arc, unvarying light intensity and undetectable changeovers.

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## SPECIFY THE GOLDE STANDARD NEW CARBON STUB WASTE RECEPTACLE

*Goldf*

Keeps booth clean—safe. Steel receptacle with chrome plated top.  
AT ALL DEALERS

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to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit.

Adler Sign Letter Company, 720 South Dearborn Street, Chicago, Ill.  
 American Sign Company, 1940 Riverside Drive, Cincinnati, O.  
 The Artkraft Sign Company, Lima, O.  
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
 The Borolite Company, 211 No. 7th St., St. Louis, Mo.  
 Cincinnati Advertising Products Company, 3266-3280 Beekman Street, Station A, Cincinnati, O.  
 Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.  
 Crystal Electric Sign Co., 3444 Lindell Blvd., St. Louis, Mo.  
 Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.  
 Eagle Sign Company, 575 Albany Street, Boston, Mass.  
 Electrolite Signs, Inc., 2159 So. Kinnickinnic Ave., Milwaukee, Wis.  
 Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.  
 Federal Electric Company, 8700 South State Street, Chicago, Ill.  
 Flexlume Corporation, 2039 Military Road, Buffalo, N. Y.  
 Good-All Electric Manufacturing Company, 251-63 Spruce Street, Ogallala, Nebr.  
 Edwin F. Guth Company, 2615 Washington Avenue, St. Louis, Mo.  
 Hub Electric Company, 2219 West Grand Avenue, Chicago, Ill.  
 Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.  
 Jewelite Sales, Inc., 1737 Stout Street, Denver, Colo.  
 Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.  
 Lustrolite Company, Inc., Davenport, Iowa.  
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
 Metal & Glass Products Company, 952 West Lake Street, Chicago, Ill.  
 Monroe Sign Shop, Inc., 795 Main Ave., Passaic, N. J.  
 Q-R-S Neon Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.  
 Rawson & Evans, 710 West Washington Street, Chicago, Ill.  
 Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.  
 Rex Electric Sign Mfg. & Supply Company, Inc., 795 Main Avenue, Passaic, N. J.  
 Swanson-Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.  
 Tablet & Ticket Company, 1015 West Adams Street, Chicago, Ill.  
 Texlite, Inc., 500 Fifth Avenue, New York City.  
 The Philadelphia Sign Company, 338 North Randolph Street, Philadelphia, Pa.  
 United Signs Corporation, 3728 30th Street, Long Island City.  
 Viking Products Corporation, 330 West 42nd Street, New York City.  
 Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago, Ill.

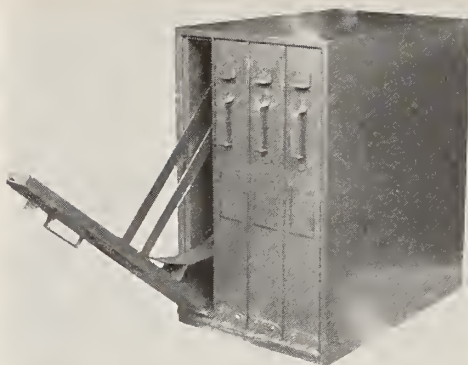
## SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a type-writer, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.  
 Kansas City Slide Manufacturing Company, 1719 Wyandotte, Kansas City, Mo.  
 National Studios, 226 W. 56th Street, New York City.  
 National Theatre Supply Company, 92-96 Gold Street, New York City.  
 Quality Slide Company, 6 E. Lake Street, Chicago, Ill.  
 Radio-Mat Slide Company, 1819 Broadway, New York City.  
 Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.  
 The U. S. Slide Company, 3112½ Troost Avenue, Kansas City, Mo.  
 Victor Animatograph Corporation, Davenport, Ia.  
 Visual Service Company, Inc., 245 W. 55th Street, New York City.  
 Workstel Studios, Inc., 34 E. 23rd Street, New York City.

## Soaps, Liquid

Refer to **SANITARY SPECIALITIES**



Film cabinet of 2000-foot reel size just marketed by Edward H. Wolk of Chicago. It is made of heavy-gauge auto body steel with complete double wall on all sides. Each section has an individual spring hinge for opening and holding the door as shown in the picture, and its own spring lock, which keeps the door closed whether the compartment contains a reel or not. Reel-carrying stirrups are of reinforced steel. Stock cabinets are available with four, five or six compartments, but can be made for any number. Cabinet finish is green baked enamel.

## SOUND EQUIPMENT, COMPLETE

SOUND SYSTEMS have followed a steady evolution toward simplicity and compactness since their first introduction. Only the larger theatres now use sound power supplies disassociated from the sound amplifier; in smaller equipment the two commonly constitute a single unit, or at most two units in a single compact cabinet. The majority of modern systems consist of a single amplifier-power supply unit, two sound heads, and suitable loudspeakers.

More elaborate apparatus may include complex speaker assemblies with sound filter systems, an amplifier rack mounting decibel meter and other accessories, and an emergency amplifier.

The Ampro Corporation, 2839-51 N. Western Avenue, Chicago, Ill.  
 Argus, Inc., 206 Film Bldg., Cleveland, O.  
 William E. Asplin Basket Company, 15101 Lorain Street, Cleveland, O.  
 The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.  
 Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.  
 Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
 The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.  
 Cleveland Sound Engineering Company, 15101 Lorain Avenue, Chicago, Ill.  
 Andre Debrie, Inc., 115 W. 45th Street, New York City.  
 Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.  
 Electrical Research Products, Inc., 250 W. 57th Street, New York City.  
 Electro-Acoustic Products Co., 2131 Bueter Road, Ft. Wayne, Ind.  
 Electrophone Corporation, 2019 Rittenhouse Square, Philadelphia, Pa.  
 Garrison Engineering Corporation, 51 Church Street, St. Barrington, Mass.  
 Gates Radio & Supply Company, Quincy, Ill.  
 General Talking Pictures Corporation, 218 W. 42nd Street, New York City.  
 Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Neb.  
 Gries Reproducer Corporation, 485 E. 133rd Street, New York City.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.  
 Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.  
 Langenscamp-Wheeler Brass Works, 1200 Shelby Street, Indianapolis, Ind.  
 LeRoy Sound Equipment Corporation, 107 N. Water Street, Rochester, N. Y.  
 The Lincophone Company, Inc., 1661 Howard Street, Utica, N. Y.  
 Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.  
 Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.

Miles Reproducer Company, Inc., 112-114 W. 14th New York City.  
 Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.  
 Operadio Manufacturing Company, St. Charles, Ill.  
 Pacent Engineering Corporation, 79 Madison Avenue, New York City.  
 Pictur-Fone Corporation, Lima, O.  
 Platter Sound Products Company, North Vernon, Ind.  
 Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.  
 Radio Receptor Company, 251 West 19th Street, New York City.  
 Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.  
 Royal Zenith Sound Projectors, Inc., 636 Eleventh Avenue, New York City.  
 RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.  
 Safety Projector Company, 310 West Second Street, Duluth, Minn.  
 H. & A. Selmer, Inc., Selmer Building, Elkhart, Ind.  
 S. O. S. Corporation, 636 Eleventh Avenue, New York City.  
 Transformer Corporation of America, 69 Wooster Street, New York City.  
 Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Pa.  
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.  
 Western Electric Company, 195 Broadway, New York, N. Y.

## SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it. Striking improvements have been made in this item of equipment, producing steadier film motion and hence finer sound, with reduced strain on the film and less wear and friction in the soundhead itself.

The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.  
 Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.  
 Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
 Good-All Electric Manufacturing Company, Ogallala, Neb.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 Mellaphone Corporation, 714 University Street, Rochester, N. Y.  
 Platter Sound Products Company, North Vernon, Ind.  
 Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

## SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The trend toward using several types of speakers to reproduce selected bands of sound frequencies has been countered by the development of units said to be capable of faithful reproduction of every tone recorded on modern extended range sound tracks.

Speakers are available in a.c. types, in a great variety of d.c. types, and in the new permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, proper distribution of sound cannot be secured without directional baffles, or trumpets, to point the sound toward locations otherwise "dead" and away from locations where it is not desired, particularly reflecting surfaces likely to cause echo or excessive reverberation. Directional trumpets or baffles are now also used for high-frequency speakers or tweeters, clusters of small trumpets operated by a single tweeter being favored. These arrange-



ments secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the tweeters correct this tendency. Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.

Colortone, Inc., Sturgis, Mich.  
S. H. Couch Company, Inc., North Quincy, Mass.  
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.  
Electrical Research Products, 250 W. 57th Street, New York City.  
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.  
Fox Electric & Manufacturing Company, 3100 Monroe Street, Toledo, O.  
Gates Radio and Supply Company, Quincy, Ill.  
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Neb.  
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.  
The Lincophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.  
Lipman Engineering Company, 415 Van Braam St., Pittsburgh, Pa.  
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.  
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.  
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.  
Operadio Manufacturing Company, St. Charles, Ill.  
Pacnet Engineering Corporation, 79 Madison Avenue, New York, N. Y.  
Pictur-Fone Corporation, Lima, O.  
Platter Sound Products Corporation, North Vernon, Ind.  
Racon Electric Company, Inc., 52 E. 19th Street, New York City.  
Radio Receptor Company, 251 West 19th Street, New York City.  
Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.  
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.  
The Rola Company, 4250 Hollis Street, Oakland, Calif.  
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.  
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.  
Wright-DeCoster, Inc., 2225 University Avenue, St. Paul, Minn.

## SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.  
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.  
Herman A. DeVry, Inc., 1111 Center St., Chicago, Ill.  
Griswald Machine Co., Port Jefferson, N. Y.  
Neumade Products Corporation, 427 W. 42nd Street, New York City.  
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

## Spotlights

Refer to **LIGHTS, SPOT, FLOOD**

## STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, flood lights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.  
Belson Manufacturing Company, 800 S. Sibley Street, Chicago, Ill.  
Best Devices Company, 10516 Western Avenue, Cleveland, O.  
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.  
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.  
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.  
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.  
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.  
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.

Day-Brite Renector Company, 5401 Bulwer Avenue, St. Louis, Mo.  
Display Stage Lighting Company, Inc., 442 W. 45th Street, New York City.  
Huh Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.  
Kliegl Brothers, 321 W. 50th Street, New York City.  
Lee Lash Studios, 707 Broadway, New York City.  
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
C. I. Newton Company, 253 W. 14th Street, New York City.  
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.  
Tiffin Scenic Studios, Tiffin, O.  
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.  
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.  
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.  
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

## STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance that appears to the audience to run on simply and without effort.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.  
Arvee Equipment Company, 3729-37 Eastern Avenue, St. Louis, Mo.  
Automatic Devices Company, Samuels Bldg., Allentown, Pa.  
J. H. Beaumont, Inc., 510 Truxton Street, New York City.  
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.  
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.  
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.  
Peter Clark, Inc., 544 W. 30th Street, New York City.  
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.  
Klemm Manufacturing Corporation, 1449-55 West Austin Avenue, Chicago, Ill.  
Lee Lash Studios, 707 Broadway, New York City.  
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.  
Novelty Scenic Studios, 611 W. 43rd Street, New York City.  
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.  
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
Tiffin Scenic Studios, Tiffin, O.  
Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.  
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.  
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.  
Yale & Towne Manufacturing Company, Stamford, Conn.

## STAGE SCENERY AND DRAPERIES

DRAPERIES at the proscenium and wings give stage and all that takes place thereon a frame removed from reality; they soften hard angles and architectural lines; they dress up doorways and arches, providing a pleasant impression of softness and luxury. In motion picture theatres, stage scenery kept on hand for general use consists in conventional drops and cycloramas, made according to specification.

American Theatrical Valance Company, 900 Fifth Avenue, Pittsburgh, Pa.  
Arvee Equipment Company, 3729-37 Eastern Avenue, St. Louis, Mo.  
Beck Studios, 2001-2009 Highland Ave., Cincinnati, O.  
J. H. Beaumont, Inc., 510 Truxton Street, New York City.  
Bil-Art Studios, Inc., 241 W. 62nd Street, New York, N. Y.  
Bruckner-Mitchell, Inc., 132-134 W. 24th St., New York City.  
Peter Clark, Inc., 544 W. 30th Street, New York City.  
Collins & Aikman Corporation, 25 Madison Avenue, New York City.  
Dazians, Inc., 142 W. 44th Street, New York City.

# NEW

## LUMIPHONIC

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## SOUND SCREENS

Tested and Approved by  
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More light and the reflection is distributed evenly over the entire surface of the screen through the new gradational perforations.

The perforated area, depending on the size of the screen, ranges in width from eight feet for small and medium size screens to a maximum of twelve feet for the larger sized screens. The perforations are confined to the center portion of the screen where the loud speaker systems are located and the light is brightest. From the center, the perforations gradually diminish towards the edges of the screen, both as to spacing and area, until they are entirely eliminated and the screen surface becomes SOLID. This method of perforating permits a more even distribution of light and restores picture brilliancy in the side portions, where heretofore the loss has been the greatest due to the old style methods of overall perforating.

Other HURLEY Sound Screens  
Solid-Lite—WS. 15—New Standard  
—Flexlite.

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## HURLEY SCREEN COMPANY

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## Better Theatres Service

J. T. Knight, Jr., will be glad to answer your questions about equipment, maintenance, operating problems with respect to the physical theatre.

Peter M. Hulsken will be glad to advise concerning the planning of your theatre project or the remodeling of your present theatre.

Merely write:

**BETTER THEATRES**  
ROCKEFELLER CENTER - NEW YORK



Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.  
 DuPont Fabrics Service, Newburg, N. Y.  
 Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.  
 Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.  
 Lee Lash Studios, 707 Broadway, New York City.  
 Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.  
 Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.  
 Novelty Scenic Studios, 611 W. 43rd Street, New York City.  
 N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.  
 The Orinoka Mills, 183 Madison Avenue, New York City.  
 Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
 Tiffin Scenic Studios, Tiffin, O.  
 Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.  
 Volland Studios, 3737 Cass Avenue, St. Louis, Mo.  
 I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.  
 Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

## STEREOPTICONS

INSTRUMENTS mounting incandescent or arc lamps for the projection of lantern and effect slides. Available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models can be obtained at very moderate prices.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.  
 Best Devices Company, 10516 Western Avenue, Cleveland, O.  
 Chicago Cinema Products Company, 1936-54 North Springfield Avenue, Chicago, Ill.  
 Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.  
 Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.  
 GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.  
 Kliegl Brothers, 321 W. 50th Street, New York City.  
 National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, O.  
 Safety Projector Company, 310 West Second Street, Duluth, Minn.  
 Victor Animatograph Corporation, Davenport, Ia.

## SWITCHBOARDS

USUALLY indispensable to proper stage lighting are switchboards for the control of all stage illumination. A lighting schedule can be preset to provide rapid changes of lighting according to cue, with a single motion.

Some types use grid-control tubes in place of rheostats. Few or many banks of switches and controls can be installed, according to the requirements of the theatre; additional banks can be added to an existing installation and tied in electrically and mechanically to constitute a single unit of increased size.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.  
 Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.  
 Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.  
 Chicago Switchboard Manufacturing Company, 426 South Clinton Street, Chicago, Ill.  
 Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.  
 Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.  
 General Electric Company, 1 River Road, Schenectady, N. Y.  
 Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.  
 Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.  
 Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.  
 Trumbull Electric Manufacturing Company, Plainville, Conn.  
 Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.  
 Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.  
 Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

## TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewind film increases.  
 Clayton Products Company, 31-45 Tibbett Avenue, New York City.  
 GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.

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Hoover's "Royal" 178 is an expensively tailored and economically priced Uniform for the Theatre attendants. It adds the truly modern touch to the up-to-date house. The Hoover label is your assurance that "Royal" 178 is faultless in every detail of style, fabric, trimming and tailoring.

**HOOVER**  
CREATORS of ORIGINAL IDEAS in  
**UNIFORMS**

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N. Y.

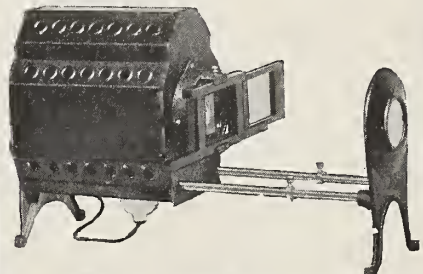
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## BEST SLIDE PROJECTOR



A 1000 watt projector which embodies highest engineering skill and careful manufacture from best materials. Range up to 150 feet. 9" to 30" focus. Ample ventilation. Complete with cord, switch, slide carrier and lens (less lamp). At your dealer's \$35. 500-watt stereopticon \$23.

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Write for catalogue "E."  
**MOVIE SUPPLY CO., Ltd.**  
 844 S. Wabash Ave., Chicago, Ill.

International Projector Corp., 92 Gold Street, New York, N. Y.  
 Sam Kaplan Manufacturing Company, 729 Seventh Avenue, New York City.  
 Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.

## TEMPERATURE CONTROL APPARATUS

TEMPERATURE control apparatus of the automatic variety can be installed on any type of heating, ventilating or air-conditioning system to maintain desired conditions. Apparatus sensitive to temperature, either inside or outside, or relative humidity, or pressure will operate instantly or with time lag, valves and dampers, or start and stop oil burners.

There are two main classes of equipment, pneumatic and electrical. Pneumatic equipment requires a small compressor, a storage tank for the air which operates the various units, and the necessary pipes or tubing connecting the units. Electrical equipment requires either a low or high-voltage source of power and wire connecting the various units to be operated.

Airtemp, Inc., 1119 Leo Street, Dayton, O.  
 Baker Ice Machine Company, Inc., Omaha, Nebr.  
 Carbondale Machine Corporation, Harrison, N. J.  
 Fedders Manufacturing Company, 57 Tonawanda Street, Buffalo, N. Y.  
 The Foxboro Company, Neponset Avenue, Foxboro, Mass.  
 Good-All Electric Manufacturing Company, Ogallala, Nebr.  
 Johnson Service Company, 149 East Michigan Avenue, Milwaukee, Wis.  
 Minneapolis-Honeywell Regulator Company, 2747 Fourth Avenue, Minneapolis, Minn.  
 National Regulator Company, 2301 North Knox Avenue, Chicago, Ill.  
 Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.  
 B. F. Sturtevant Company, Hyde Park, Boston, Mass.

## TICKETS

CONSECUTIVELY numbered, and always (according to law) carrying the price of admission, motion picture theatre tickets are made up in rolls (tickets can also be made up in folded forms and as coupon books). Tickets of the commoner denominations are stocked by manufacturers; others are printed to order. Price decreases substantially with orders in large quantities.

American Ticket Corporation, 360-362 East Grand Avenue, Chicago, Ill.  
 Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.  
 Columbia Printing Company, 1632 North Halsted Street, Chicago, Ill.  
 Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.  
 Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.  
 Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Calif.  
 International Ticket Company, 50 Grafton Avenue, Newark, N. J.  
 Keystone Ticket Company, Shamokin, Pa.  
 National Ticket Company, Shamokin, Pa.  
 Weldon, Williams & Lick, Fort Smith, Ark.

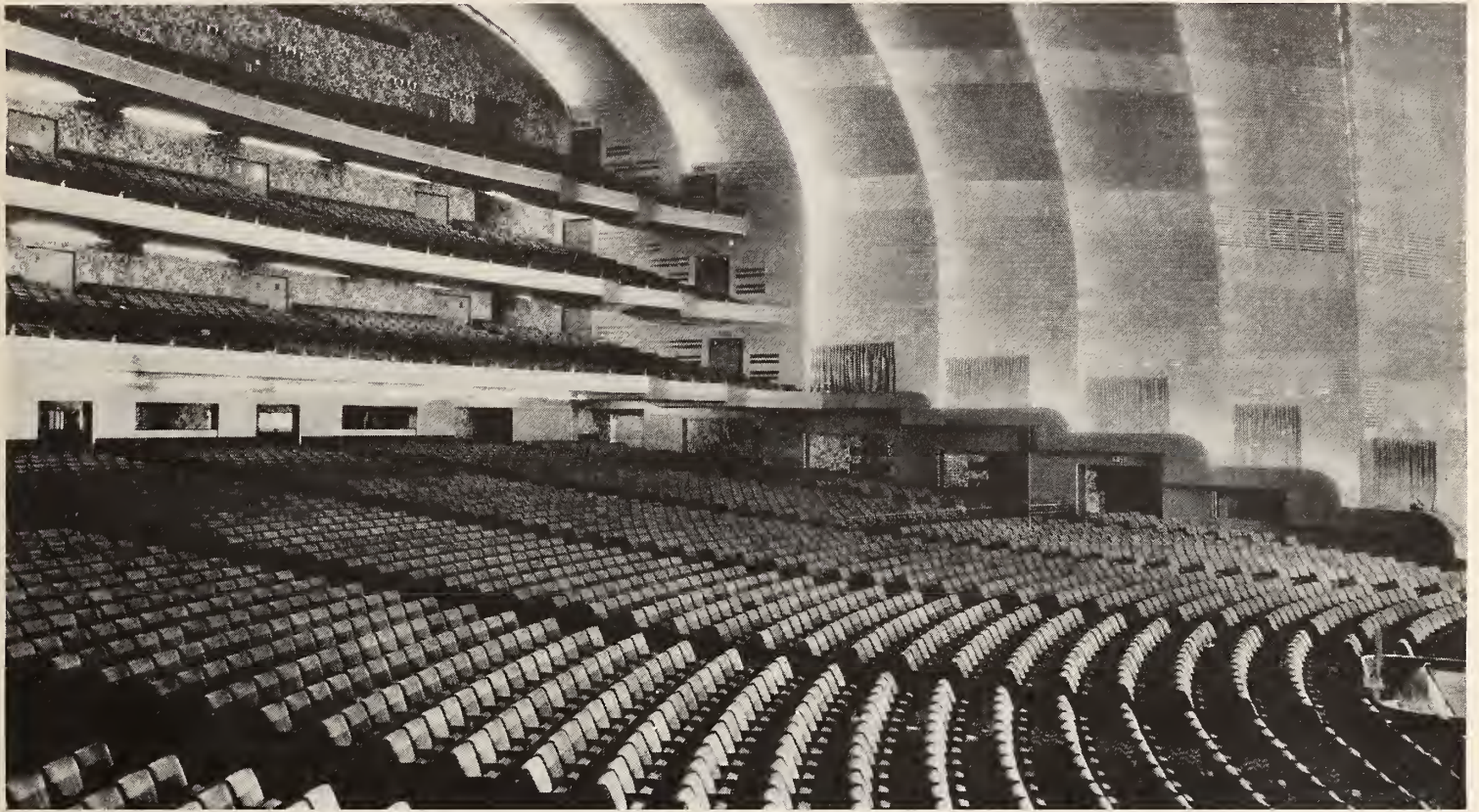
## TICKET CHOPPERS

THESE ARE machines for mutilating tickets in a manner that prevents re-use but does not prevent subsequent check of ticket sales. Hand, foot, or electrically operated, they are available in wood or metal finishes to match any lobby or entrance.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.  
 General Register Corporation, 1540 Broadway, New York City.



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6200 Velmo Mohair seats have served 26,000,000 patrons during nearly five years of use—with not a sign of wear! Velmo has added to

the pleasure of the programs by contributing to make this vast house acoustically perfect!

That's a record-breaking example of a fabric that gives beauty and maximum wear — with minimum upkeep. And there are many other performance records to interest you and lead you to Velmo Mohair Velvet... *your ultimate choice.*

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L. C. CHASE & CO., 295 Fifth Avenue, at 31st Street, New York City  
Selling Division of Goodall-Sanford Industries



S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.  
 National Theatre Supply Company, 92-96 Gold Street, New York City.  
 Neumade Products Corporation, 426 W. 42nd Street, New York City.  
 Newman Brothers, Inc., 660-670 W. 4th St., Cincinnati, O.  
 Standard Ticket Register Corporation, 1600 Broadway, New York City.

## TICKET HOLDERS

THESE ARE devices that hold ticket rolls under tension to keep them from unwinding. They facilitate box office handling.

The Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.  
 E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.  
 Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.  
 National Theatre Supply Company, 92-96 Gold Street, New York City.  
 National Ticket Company, 201 Pearl Street, Shamokin, Pa.

## Ticket Machines

*Refer to Machines, Ticket*

## TOOL KITS

SETS OF TOOLS specifically needed for maintenance of the projector mechanism are referred to here. These kits commonly include *sprocket puller, taper pin remover, taper pin reamer, driver pins, split screw driver* and "*V*" Block.

E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.  
 International Projector Corporation, 88-96 Gold Street, New York City.  
 Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.  
 National Theatre Supply Company, 92-96 Gold Street, New York City.  
 Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.  
 S. O. S. Corporation, 636 Eleventh Avenue, New York City.

## UNIFORMS

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and as to summer and winter fabrics.

Angelica Company, 1471 Olive Street, St. Louis, Mo.  
 S. Appel & Co., 18 Fulton Street, New York City.  
 Brooks, 143 W. 40th Street, New York City.  
 Browning, King & Company, 18 West 18th St., New York City.  
 Chicago Uniform & Cap Company, 208 East Monroe Street, Chicago, Ill.  
 The Costumer, 238 State Street, Schenectady, N. Y.  
 Gemsco, 395 Fourth Avenue, New York City.  
 Hoover Manufacturing Sales Corp., 251 W. 119th Street, New York City.  
 Lester, Ltd., 14 West Lake Street, Chicago, Ill.  
 The Lilley-Ames Company, Long & Sixth Streets, Columbus, O.  
 Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.  
 Mandel Brothers, State and Madison, Chicago, Ill.  
 A. G. Meier & Company, 205 West Monroe Street, Chicago, Ill.  
 National Uniform Company, 41 East 28th Street, New York City.  
 Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.  
 The James E. Richards Company, Dayton, O.  
 Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.  
 Russell Uniform Company, 1600 Broadway, New York City.

## UPHOLSTERING MATERIALS

MANUFACTURERS of auditorium seating, and furniture for lobbies, foyers and lounges can supply upholstery coverings in a great variety of materials, patterns and colors, but the hard usage

such furnishings normally get in the theatre makes durability a prime consideration.

Among the better fabrics suited to auditorium chairs are mohair and velour. Imitation leather (which, as produced today, is indistinguishable from real leather to most people) is also well adapted to auditorium chairs. It is also suited to other theatre furniture, particularly that in men's lounges, although in white or gay colors it has been effectively employed for women's lounges as well. Wool weaves in colorful patterns, rayon and damask are among upholstery coverings well suited to lobby, foyer and lounge furniture.

Associated Fabrics Corporation, 723 Seventh Avenue, New York City.  
 L. C. Chase & Company, 295 Fifth Avenue, New York City.  
 Collins & Aikman Corporation, 200 Madison Avenue, New York City.  
 Florence Bedding Company, Inc., Florence, S. C.  
 Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.  
 B. F. Goodrich Company, Akron, O.  
 Ronald Grose, Inc., 515 Madison Avenue, New York City.  
 Laine Hughes Corporation, 192 Lexington Avenue, New York City.  
 Mandel Brothers, State & Madison Streets, Chicago, Ill.  
 Oakland Silk Mills, 440 Fourth Avenue, New York City.  
 The Orinoka Mills, 833 Market Street, Philadelphia, Pa.  
 The Pantasote Company, Inc., 250 Park Avenue, New York City.  
 Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.  
 Union Fibre Company, Inc., Winona, Minn.  
 I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.  
 John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

## USHER SIGNAL SYSTEMS

THESE ARE electrical means for convenient direction of theatre traffic in the auditorium. In general they consist in an indicating board supervised by the head usher; on the board is a tiny lamp for each seat, and by suitable wiring and switches, occupancy of a seat turns out the lamp corresponding to that seat. One system also provides a row end light to indicate when there is a vacancy in the row.

The Acme Electric Construction Company, 407 South Dearborn Street, Chicago, Ill.  
 S. H. Couch Company, Inc., North Quincy, Mass.  
 Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.

## VACUUM CLEANING EQUIPMENT

VACUUM CLEANING is usually the most satisfactory kind for carpets, upholstery, drapes and fabrics. Central vacuum systems, with pipes leading to various locations, are indicated only for very large theatres. Heavy-duty unit vacuum cleaners are most commonly used in theatres. Both types are frequently supplemented by small vacuum cleaners of the domestic type for use where the other equipment cannot conveniently be applied.

Delco Appliance Corporation, Rochester, N. Y.  
 General Electric Company, 1 River Road, Schenectady, N. Y.  
 Hild Floor Machine Company, 1313 West Randolph Street, Chicago, Ill.  
 The Hoover Company, Canton, O.  
 Invincible Vacuum Cleaner Manufacturing Company, 1700 Davis Street, Dover, O.  
 The Kent Company, Rome, N. Y.  
 National Super Service Company, 1946 N. 13th St., Toledo, O.  
 Spencer Turbine Company, Hartford, Conn.  
 B. F. Sturtevant Company, Hyde Park, Boston, Mass.

# RUSSIALOID

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## Artificial Leather for Seating

Modern theatre designers and owners are specifying RUSSIALOID because it is smarter looking and wears better.

RUSSIALOID insures long and satisfactory service. Cleans easily. It comes in many fast colors and varied patterns.

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250 PARK AVENUE, at 46th Street, NEW YORK

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The only advanced development in hand rewind construction and design since "movies" started a necessity for 2000 ft. reels.

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AND

## GENERAL REPAIRS

### Intermountain Theatre Supply Company

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# THEATRE SUPPLY DEALERS

## A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING EQUIPMENT AND FURNISHINGS OVER RESTRICTED TERRITORIES

### ALABAMA

QUEEN FEATURE SERVICE, INC., THE, 1912½ Morris Avenue, Birmingham, Ala. *All classes equipment. General repair service. Member ITSDA.*

### ARIZONA

ARIZONA FILM SUPPLY CO., 84 W. Pennington Street, Tucson, Ariz. *All classes equipment.*

### CALIFORNIA

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service. Member ITSDA.*

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service. Member ITSDA.*

NATIONAL THEATRE SUPPLY COMPANY, 121 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

FREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service. Member ITSDA.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. Projection and sound equipment repairing.*

SHEARER, B. F., COMPANY, 243 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service. Member ITSDA.*

SLIPPER, J., & CO., LTD., 1968 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service. Member ITSDA.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 225 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service. Member ITSDA.*

### COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver, Colo. *All classes equipment. Stage, sound projection equipment repairing. Member ITSDA.*

NATIONAL THEATRE SUPPLY COMPANY, 2106 Broadway, Denver, Colo. *All classes equipment. General repair service.*

### CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

### DISTRICT OF COLUMBIA

BEN LUST, 919 New Jersey Avenue, N. W., Washington, D.C. *All classes equipment. General repair service.*

### FLORIDA

BURGERT, W. C., INC., 117 S. Franklin Street, Tampa, Fla. *All classes equipment. General repair service.*

### GEORGIA

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta, Ga. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY CORP., 156 Walton Street, N. W., Atlanta, Ga. *All classes equipment. General repair service. Member ITSDA.*

### ILLINOIS

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 823 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service. Member ITSDA.*

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Chair and projection equipment repairing. Member ITSDA.*

MIDWEST THEATRE SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill. *All classes equipment. Projector repairing.*

MOVIE SUPPLY CO., LTD., 844 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 825 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Equipment repair service.*

### INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service. Member ITSDA.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.*

### IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines, Ia. *All classes equipment. General repair service. Member ITSDA.*

NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines, Ia. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, 514-12th St., Des Moines, Ia. *All classes equipment. Projection and sound equipment repairing.*

### KANSAS

SOUTHWEST THEATRE EQUIPMENT CO., 309 W. Douglas Avenue, Wichita, Kans. *All classes equipment. General repair service.*

### NOTICE

Each theatre supply dealer listed in this department has supplied, over the signature of its principal executive, the information here given concerning it. No listing is made except on the basis of information supplied through a prescribed questionnaire, which may be obtained upon request.

### KENTUCKY

FALLS CITY THEATRE EQUIPMENT CO., 211 W. Jefferson Street, Louisville, Ky. *All classes equipment. General repair service. Member ITSDA.*

SHECKLERS THEATRE & STAGE EQUIPMENT, 722 West Jefferson Street, Louisville, Ky. *Sound and public address equipment. General repair service.*

### LOUISIANA

ELECTRICAL SUPPLY CO., 201-207 Magazine Street, New Orleans, La. *All classes equipment.*

LOUISIANA MOTION PICTURE EQUIPMENT CO., 226 South Liberty Street, New Orleans, La. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY CO., 220 S. Liberty Street, New Orleans, La. *All classes equipment. General repair service.*

### MAINE

MAINE THEATRE SUPPLY CO., 507 Forest Avenue, Portland, Me. *All classes equipment. General repair service.*

### MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore, Md. *All classes equipment. Mechanical, electrical and stage equipment repairing. Member ITSDA.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore, Md. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3828 Tudor Arms, Baltimore, Md. *All classes equipment. Projector repairing.*

### MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston, Mass. *All classes equipment. General repair service. Member ITSDA.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47-49 Church Street, Boston, Mass. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Avenue, Boston, Mass. *All classes equipment. General repair service.*

NEW ENGLAND MOTION PICTURE EQUIPMENT CORP., 356 Worthington Street, Springfield, Mass. *Projection and sound equipment repairing.*

### MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit, Mich. *All classes equipment. General repair service. Member ITSDA.*

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit, Michigan. *All classes equipment. General repair service. Member ITSDA.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit, Mich. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit, Mich. *All classes equipment. General repair service. Member ITSDA.*

### MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis, Minnesota. *All classes equipment. General repair service.*



NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis, Minn. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis, Minn. *All classes equipment. Projection and sound equipment repairing.*

## MISSOURI

ERKER BROS. OPTICAL CO., 610 Olive St., St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY CO., 3238 Olive Street, St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing. Member ITSDA.*

INDEPENDENT THEATRE SUPPLY CO., 115 West 18th Street, Kansas City, Mo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City, Mo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis, Mo. *All classes equipment. General repair service.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City, Mo. *All classes equipment. General repair service. Member ITSDA.*

## NEBRASKA

QUALITY THEATRE SUPPLY CORP., 1511 Davenport Street, Omaha, Neb. *All classes equipment. Projection and sound equipment repairing. Member ITSDA.*

SOF (SOUND ON FILM) COMPANY, 212 N. Spruce St., Ogallala, Neb. *All classes equipment. Projector repair service.*

SCOTT BALLANTYNE COMPANY, 219 North 16th Street, Omaha, Neb. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY CO., 214 N. 15th Street, Omaha, Neb. *All classes equipment. Member ITSDA.*

## NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY CO., Clovis, N. M. *All classes equipment.*

## NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York, N. Y. *All classes equipment. General repair service. Member ITSDA.*

ART CRAFT THEATRE EQUIPMENT COMPANY, 108 West 46th Street, New York, N. Y. *All classes equipment.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn, N. Y. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo, N. Y. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York, N. Y. *All classes equipment. Motor generator, rheostat and projector repairing. Member ITSDA.*

CINEMA SUPPLY COMPANY, 575 Eleventh Avenue, New York, N. Y. *Reconditioned projection and sound equipment. Projection and sound equipment repairing.*

CONSOLIDATED THEATRE SUPPLY CORP., 1600 Broadway, New York, N. Y. *All classes equipment. General repair service. National distribution on mail order plan.*

CONTINENTAL THEATRE ACCESSORIES, INC., 325 W. 44th Street, New York, N. Y. *All classes equipment. General repair service. Member ITSDA.*

CROWN MOTION PICTURE SUPPLIES CORP., 311 W. 44th Street, New York, N. Y. *All classes equipment. General repair service. Member ITSDA.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 42 Orange Street, Albany, N. Y. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York, N. Y. *All classes equipment. General repair service. Member ITSDA.*

HOTEL & THEATRE CARPET CO., 427 West 42nd St., New York City. *Carpet jobbers. National distribution on mail order plan.*

HORNSTEIN, JOE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment. General repair service. Member ITSDA.*

INTERNATIONAL THEATRE ACCESSORIES CORPORATION, 636 Eleventh Avenue, New York, N. Y. *All classes equipment. National distribution on mail order plan.*

KAPLAN, SAM MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York, N. Y. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1560 Broadway, New York, N. Y. *All classes equipment. General repair service.*

S. O. S. CORPORATION, 636 Eleventh Avenue, New York, N. Y. *All classes equipment. National distribution on mail order plan.*

THEATRE SOUND SERVICE, 65 Atlantic Avenue, Rochester, N. Y. *All classes equipment. General repair service.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo, N. Y. *All classes equipment. Projector repair service. Member ITSDA.*

WHOLESALE RADIO SERVICE COMPANY, INC., 100-6th Avenue, New York, N. Y. *Sound and public address equipment. National distribution on mail order plan.*

## NORTH CAROLINA

HOLLAND SOUND AND VISION CO., 216 S. Green Street, Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

MUTUAL THEATRE SUPPLY CO., 124-126 E. Washington St., Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 222 W. Fourth Street, Charlotte, N. C. *All classes equipment. General repair service.*

TAYLOR, W. R., 612 Joyner Street, Greensboro, N. C. *Scenery and general stage equipment.*

THE STANDARD THEATRE SUPPLY COMPANY, 126-128 East Washington Street, Greensboro, N. C. *All classes equipment.*

## NORTH DAKOTA

MCCARTHY THEATRE SUPPLY COMPANY, 64 Fifth Street, N., Fargo, N. Dak. *All classes equipment. General repair service.*

## OHIO

AKRON THEATRE SUPPLY CO., 1025 N. Main Street, Akron, O. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus, O. *All classes equipment. General repair service. Member ITSDA.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo, O. *All classes equipment. Member ITSDA.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton, O. *Projector repair service.*

MID-WEST THEATRE SUPPLY CO., Film Center Bldg., Cincinnati, O. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati, O. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland, O. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 1607 E. 21st Street, Cleveland, O. *All classes equipment. General repair service. Member ITSDA.*

PICTUR-FONE COMPANY, 212 W. North, Lima, O. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland, O. *All classes equipment. General repair service. Member ITSDA.*

## OKLAHOMA

DYER THEATRE SUPPLY, INC., 7 North Lee Street, Oklahoma City, Okla. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City, Okla. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY CO., 700 West Grand Avenue, Oklahoma City, Okla. *All classes equipment. Projection and sound equipment repairing. Member ITSDA.*

## OREGON

AUDITORIUM EQUIPMENT & SUPPLY COMPANY, 1216 N. W. Glisan Street, Portland, Ore. *All classes equipment. General repair service.*

WESTERN SOUND EQUIPMENT COMPANY, INC., 1923 N.W. Kearney Street, Portland, Ore. *Projection and sound equipment and staple supplies. General repair service.*

## PENNSYLVANIA

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service. Member ITSDA.*

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh, Pa. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia, Pa. *All classes equipment. Projectors and ticket registers repaired.*

SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh, Pa. *All classes equipment.*

A. & S. STEINBERG, 82 Van Braam Street, Pittsburgh, Pa. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 86 Van Braam Street, Pittsburgh, Pa. *All classes equipment. General repair service. Member ITSDA.*

## RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence, R. I. *All classes equipment. General repair service.*

## SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Greenville, S. C. *All classes equipment.*

## SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 234 S. Main Street, Sioux Falls, S. Dak. *All classes equipment. General repair service.*

## TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville, Tenn. *All classes equipment. General repair service.*



MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

## TEXAS

GOOD-ALL THEATRE SUPPLY CO., 310 Soledad, San Antonio, Texas. *All classes equipment. Projection and sound equipment repairing.*

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas, Tex. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas, Tex. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 510 Merchants & Manufacturers Bldg., Houston, Tex. *All classes equipment. Projection and sound equipment repairing. Member ITSDA.*

TEXAS THEATRE SUPPLY COMPANY, 2010 Jackson Street, Dallas, Tex. *All classes equipment. Projection and sound equipment repairing.*

## UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 142 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service. Member ITSDA.*

## VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington, Vt. *All classes equipment. General repair service.*

## VIRGINIA

DIXIE THEATRE SUPPLY CO., 432 Granby Street, Norfolk, Va. *All classes equipment. General repair service.*

VIRGINIA THEATRE SUPPLY, 16 S. First Street, Richmond, Va. *All classes equipment.*

## WASHINGTON

MASTERPHONE SOUND CORPORATION, 2321 Second Avenue, Seattle, Wash. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle, Wash. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle, Wash. *All classes equipment. Interior decorating service and supplies. General repair service. Member ITSDA.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane, Wash. *All classes equipment. General repair service.*

## WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston, W. Va. *All classes equipment. General repair service.*

## WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 725 W. Wells Street, Milwaukee, Wis. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee, Wis. *All classes equipment. General repair service. Member ITSDA.*

## CANADA

H. H. BURKO THEATRE SUPPLY CO., 1449 St. Alexander Street, Montreal, Que. *All classes equipment. Projection and sound equipment repairing.*

CANADIAN THEATRE & ELECTRICAL SUPPLIES, LTD., 61 Albert St., Toronto, Ont. *All classes equipment. General repair service.*

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec, Can. *All classes equipment. Projector repairing.*

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba, Can. *All classes equipment. Projector repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria Street, Toronto, Ontario, Can. *Sound equipment.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario, Can. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 1206 Burrard Street, Vancouver, B. C. *All classes equipment. General repair service.*

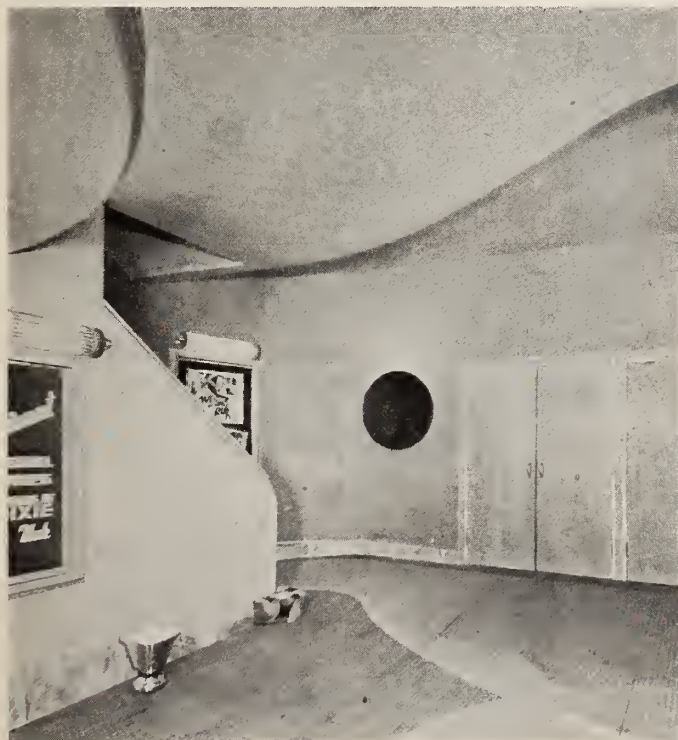
EMPIRE AGENCIES, LTD., 210-215 Bower Bldg., 543 Granville Street, Vancouver, B. C., Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec, Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 277 Victoria Street, Toronto, Ontario, Can. *All classes equipment. Projection and sound equipment repairing.*

RICE, J. M. & CO., 202 Canada Building, Winnipeg, Man. *All classes equipment.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C., Can. *All classes equipment. General repair service.*



Views of the foyer and auditorium of the Dixie theatre in Staunton, Va., new Warner house operated under the zone supervision of John J. Payette, with Jack Forney as resident manager. The theatre was designed by John Eberson. Done in a highly colorful style, the Dixie follows the general pattern of the earlier Penn theatre in Washington, another Warner house designed by Eberson. The foyer is entered directly from the vestibule, and from here stairs lead to the balcony. A pattern of interrelated bands in blending colors, interrupted by spherical and curvilinear motifs, painted and also in structural formations, constitute the auditorium treatment. Seating capacity is 885.



# Using Lighting as Chief Medium of

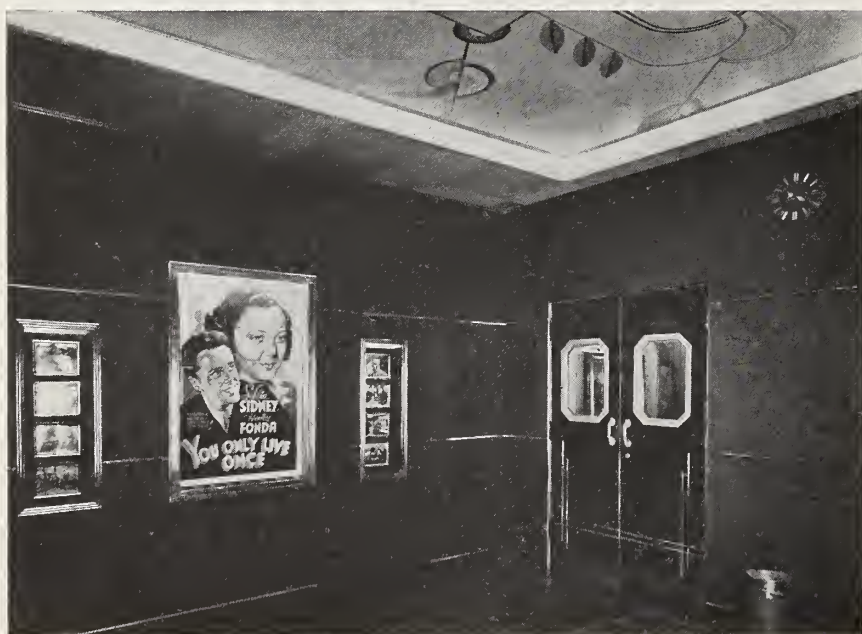
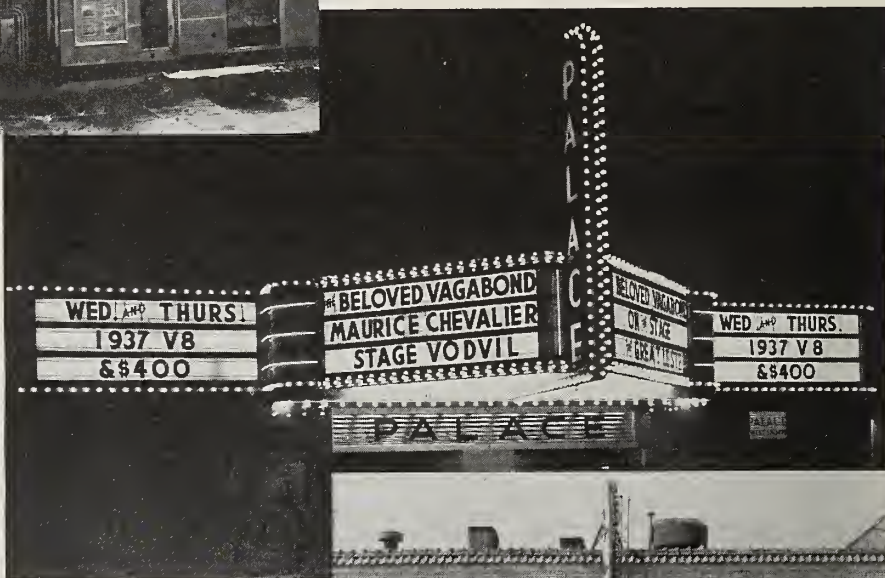


[On these opposing pages, the remodeling of the Palace theatre in Huntington, W. Va., is described in picture and caption. Descriptive information has been supplied by John A. Goodno, treasurer of the Palace Amusement Company, owners, and is presented essentially as he has given it, along with the remarks, offered as a foreword, which follow.—THE EDITOR.]

HERE'S THE story of how we remodeled the Palace—to a large extent on ideas gained in BETTER THEATRES. Remodeling was largely by our own staff and cost less than \$15,000. Our purpose was to make the greatest possible change at the lowest possible cost, and we accomplished this by using lighting as our fundamental medium of decoration.

My first tip on the possibilities in light-

• These views of the front show the new arrangement by day and at night, and before remodeling (latter at lower right). The front facing along the first story is in porcelain-enamelled steel. This work was finished a few days before the flood, but the porcelain suffered little from the water. This porcelain facing was supplied and installed by the Artkraft Sign Company of Lima, Ohio, who also designed and constructed the effectively shaped marquee, with its enamelled attraction boards and the vertical sign, which forms a terminus in the marquee pattern. The front color scheme is mainly light green with orange, cream and black toned in.



• The new lobby (pictured at left) was radically changed. The ceiling was dropped 2½ feet, a chandelier eliminated, and a continuous band of 6-inch flashed opal glass installed as a ceiling border. In the resulting ceiling panel was placed a decorative figure painted in oil on canvas. The walls are covered with a red leatherette fabric.



# Remodeling

ing came through an article in *BETTER THEATRES*, which referred to the Nela Park laboratories of the General Electric Company. I went to Cleveland, met Francis M. Falge, their theatre lighting expert, and outlined my problems. His suggestions were eventually applied.

No shows were interrupted during the eight months of remodeling. The ceiling was redecorated without use of scaffolding by dropping steel rods through the ceiling and suspending catwalks, reached by ladders. The holes where the rods came through were later covered by ornamental stars, which can be easily removed to permit a similar job in the future.

Lighting has changed the atmosphere of the entire house, and in our opinion lighting embodies the No. 1 medium of all showmanship—flash!—*John A. Goodno.*



- Outstanding features of the new treatment in the auditorium (pictured above, with the conditions before remodeling shown in the two small pictures) are central proscenium arch fixtures standing 8 feet high and made of 2-inch strips of flashed opal glass. These are wired on the same circuit with a row of side wall brackets. A central switching arrangement in the projection room makes possible eight color combinations. Note (upper right of view immediately above) the door-wide exit signs of flashed opal.

- In the foyer (pictured at right) lighting was combined with ornamental cast plaster plaques. Stairways leading from foyer to mezzanine were formerly of wrought iron; a more modern effect was gained by covering them with pressed wood. The base of the display set is constructed of flashed opal glass lighted by lumiline lamps in pastel tones.





# How Modern Lighting Serves the Functions of the Auditorium

(Continued from page 7)

of the auditorium which does not receive sufficient reflected light from the screen has to be illuminated from wall, ceiling or floodlight sources placed so that the point of the source is not within the normal range of vision of the spectators.

The problem of obtaining sufficient emergency light during the period when the film density causes the screen to be fairly dark, can be met chiefly by such aids as aisle lights on chairs, and continuous side wall lights placed in a concealed manner below the seated eye level. The portion of emergency lights found in the area which receives reflected light from the screen may be automatically controlled so that no current is consumed during the long periods when screen brightness is sufficient. In this way there would be no hesitancy in installing a sufficient amount of chair and aisle lights, since they would be in use only during the short periods of screen darkness.

A single photoelectric cell placed so as to receive the average screen brightness could actuate a switch to control such intermittent need for special emergency lights during dark screen periods. Such a provision is sure to meet with the regulating authorities in regard to emergency conditions.

Emergency side-wall lighting fixtures placed in the front half of the auditorium near the screen on surfaces which receive light reflected from the screen, are an utter waste during the sufficient screen brightness periods, and highly disturbing when the screen brightness is low. The portion of the auditorium farthest from the screen, receiving insufficient reflected light from the screen, is best served by carefully designed concealed light sources which produce a very diffused and over-all even bath of light on wall and ceiling surfaces. Such a system is preferable for this portion of the auditorium because these illuminated surfaces are at a sufficient distance from the screen so as not to offer luminous competition with the screen.

In making use of the reflected light from the screen the question of color and intensity of color of the wall and ceiling surfaces receiving light from the screen is important. The shape or shapes of the walls or ceiling in this area by the amount they face or turn away from the screen, will control the resultant amount of light received upon them from the screen.

In the figure [page 7] the extents of side wall surfaces are labelled *D*, *E* and *F*. Within the distance *D* there must be a treatment which will be used only to enhance the immediate screen environment (this is a portion of the theatre which is now undergoing very special study by the Projection Practice Committee of the Society of Motion Picture Engineers). Within the distance *E* is found the surfaces both on the walls and ceilings which must be treated to receive reflected light from

the screen. Here the designer must employ his ingenuity to create shapes and color intensities which will tend to increase the amount of light received from the screen, as the surface in question becomes farther away from the screen, by using lighter shades and making the surfaces face the screen to a greater extent as the surface is more distant from the screen. This utilization of screen light becomes the basis for the architectural treatment, and the number of decorative effects possible is almost unlimited.

In the distance, indicated as *F*, are the ceiling and wall surfaces where the Type B light source should be used. It is necessary to create an architectural design which will assist in blending the light from the surfaces at *F* with the light reflected from the screen upon the *E* surfaces.

In the distance shown as *F* in the same diagram (Diagram 1) are the ceiling and wall surfaces where Type B light source should be used. It is necessary to create an architectural design which will assist in blending the light from the surfaces in the *F* distance with the light reflected from the screen on the *E* distance surfaces.

The color of the light to be used on the *F* surfaces should be one that is derived from the mixing of the three primary colors: red, blue and yellow. This would produce a neutral shade, which would harmonize with the light on the *E* surfaces, reflected from the screen when color films are shown. This neutral color is also advisable for this purpose when black and white films are shown, since white light would prove too cold in feeling.

The methods of lighting the *F* surfaces for Lighting Function No. 1, must be considered from a standpoint of cost of installation and current consumption. The need for a very even bath of light from concealed sources for the *F* surfaces can be achieved by using a Type B light source—lighting coves (indirect light) or translucent material illuminated from the rear (direct light diffused).

Light source Type C can also be used for this purpose, utilizing carefully concealed spotlights. In any case, the result must produce overall surface light, making sure that there are no interspaced dark areas.

## FUNCTION NO. 2

Diagrams 2A and 2B show Type B light sources for overall surface illumination. Diagram 2A represents a direct diffused lighting example, a more costly and space-requiring installation than that indicated in Diagram 2B, the indirect type, but will prove to consume approximately half the current consumed by that of Diagram 2B. Both schemes in Diagram 2A and 2B can be designed and wired to obtain varied patterns and color effects to be used for Lighting Function No. 2. It is quite pos-

sible to use a combination of both Type B schemes shown.

Either of these schemes can be carried over into the *E* surfaces of the auditorium (Diagram 1) to be used only for Lighting Function No. 2. The schemes presented form the basic idea, but they may be varied—placed in vertical, horizontal, or angular patterns, or used in combined directional lines.

Care must be taken to conceal the bulbs from view in the case of the indirect lighting scheme shown in Diagram 2B. The curve shown on the indirect scheme must be plotted so as to pick up additional light by facing the light source to a greater extent as the distance from the light source increases. The translucent diffusive material indicated for a lighting scheme such as represented in Diagram 2A, must be placed sufficiently distant from the bulbs to avoid bright spots. The distance marked *X* on Diagram 2A indicates where this care must be taken.

The rear wall surfaces opposite the screen and the walls and ceiling surfaces very close to the rear wall, which are completely out of the range of the spectator's vision when looking at the screen, need not be surfaced-illuminated at all. It is in these surfaces that illumination for emergency purposes of the point source type could be installed for the portion of the auditorium farthest from the screen.

Floodlighting of wall surfaces to obtain overall surface illuminations, or decorative lighting effects, can prove to be a very economical method. Here, too, as in the lighting of wall surfaces by light reflected from the screen, the shape or shapes and color intensities of wall surfaces must be designed to properly receive and grade the lighting. Specially cut masks can be installed in front of the floods to control the shape of the projected light. For Lighting Function No. 2, masks can be made to project decorative light patterns on to the illuminated surfaces, in addition to using color filters. Light from a flood can be graded either by controlling the angle of the reflector in relation to the illuminated surfaces or by using graded filters.

It should be noted in this connection that care should be taken in using floods for Lighting Function No. 1, to conceal the light source and the projected beam of light.

For Lighting Function No. 3, a very economical type of louvre ceiling box or side wall built-in reflectors, as indicated in Diagram 3, could be used. These should be placed in carefully selected spots in the general design pattern without being featured.

[The author, a New York architect who specializes in theatre design, is contributing consultant to BETTER THEATRES on architectural form.—THE EDITOR.]



# Designing to Fit the Local Scene

(Continued from page 40)

the men's lounging space, and contains a pair of casements opening outward to allow a clear view of the auditorium and screen.

## PROJECTION

The projection room, measuring 11x20 feet, is built of 4-inch hollow tile blocks. It has an auxiliary generator room, with toilet and washroom facilities provided in an alcove within the booth. The walls are painted slate gray. An exhaust system of ventilation is provided to carry off possible fumes. Equipment includes two RCA unit sound projectors with RCA photophone sound system and Strong suprex arc type lamps supplied by a Herten Universal motor-generator; and a Brenkert effect machine.

## AUDITORIUM

The Brookside seats 1130 on one floor. Seats are spaced 31 inches back to back, in a three-bank, four-aisle plan. The chairs (by American Seating Company) have standards of walnut brown decorated with touches of blue and gold, backs upholstered in coral mohair, and with mattress-spring seats of black leather.

The auditorium walls are of acoustic plaster matched to a shade of pink sandstone found in Southern Colorado. Acoustical quilts on the rear walls of the room

are painted to simulate the sand pictures of the Southwest. The ceiling has a combed plaster treatment, stenciled with Indian rug patterns in bright colors between thick adobe-like beams.

Sweeping draperies of buckskin color, bordered by brilliant Indian designs, are tied back on either side of the large side wall murals. Lloyd Moylan, of the 'Taos artists' colony, situated a few miles from the city of Santa Fe, was brought to Kansas City by the lessees of the theatre to paint the murals. The huge painting on one side of the auditorium depicts a scene on the Trail, showing the prairie schooners en route. On the opposite wall the scene is of a young adventurer serenading his light o' love before the campfire, surrounded by the mule drivers, cooks, and hangers-on who helped to blaze the new trail to the West.

Disc-like side wall lighting fixtures recall the concho shells of the Southwestern tribes, whose theory was that the larger the concho, the wealthier the Indian. Ceiling fixtures, with three-color effects, are large drum-like pieces, surmounted by a silhouette parade of circling wagon trains and Indian riders. The lessees were aided in the interior decoration and furnishing of the Brookside by the supervision of Norman E. Palmquist, of Kansas City.

The proscenium opening, 42x21 feet, is draped to match the buckskin side wall effects. The stage contains no loft or rigging for scenery, but is 15 feet deep, and large enough to accommodate an act-in-one. The screen is 21 feet, 6 inches by 15 feet, 9 inches.

## AIR-CONDITIONING

The theatre portion of the Brookside building is provided with a duct system for the future installation of refrigeration units. An indirect steam heating system, with plant located in the stage basement, introduces warm air through a series of grilles concealed in the ceiling beams of the auditorium.

The shop and office building is completely air-conditioned, a central plant entirely separate from the theatre operation being located in a portion of the basement under the shops. An indirect steam system uses an oil-fired boiler to heat shops and offices.

Both the theatre and commercial sections of the building are insulated with 4-inches of granulated rock wool above the second story ceiling.

Stanley H. Schwartz and W. H. Fulton, who operate six theatres in Kansas City and the surrounding territory, have leased the Brookside, and Vaughan Mann is the manager.

# Special Types and Patterns in Carpet for the Theatre

(Continued from page 13)

can be made in practically any desired design and number of colors, in any shape, in any width up to 30 feet, and in practically any length.

The pile yarn is first woven into a "blanket" striped with the colors of the pattern and held together by chains of warp about an inch apart, this distance varying with the depth of pile required. This blanket is then cut into strips with a chain of warp through the center of each. These strips are steamed, folded and ironed into V-shape, forming the Chenille fur or caterpillar ("Chenille" in French means "furry caterpillar").

A second loom, called the "setting loom," is then used to weave these strips of "fur" into the carpet, where they are united with the back by strong, fine "catcher warps," the loom at the same time weaving the back from heavy cotton "backer warps" made up of strong weft yarn or binder woven from side-to-side, and stuffer running weft-wise to cushion the pile and give added body and firmness. Weavers stationed at either side of the loom straighten up and comb the Chenille up through the catcher warps all across the loom as it is being woven in. It is easy to see why Chenille carpet wears so well and is so handsome—also why it costs as much as it does. It is a gorgeous carpet

for a grand foyer or main lounge, though too costly for most houses.

## COMPARATIVE COSTS

Though it is difficult to compare prices and values, excepting in specific cases, the following general statement may be of some worth. A Wilton of the quality recommended in the preceding article costs about twice as much as is commonly spent for a Velvet carpet for a theatre. Unless this quality in Wilton can be afforded, a Velvet carpet is usually the best choice. Inlaid "patent back" carpet costs about 10% more a yard than Velvet carpet, but the labor and waste in executing the design add to the cost, while the saving in fitting the carpet to the floor, as compared with the waste in a patterned carpet, tends to offset these costs and considerable is saved because binding is eliminated. It is said that sometimes it costs no more to carpet a theatre with an inlaid "patent back" carpet than with a good patterned Velvet carpet. Much depends upon the nature of the design. Chenille carpet may cost two or three times as much as Wilton, for a Chenille carpet is likely to be chosen only when a very handsome floor covering of elaborate design and coloring is required, though excellent Chenille carpets are made that are not nearly so expensive.

It is considered a good rule to choose a *high quality* in a *less expensive type* of carpet rather than a low quality in a higher-priced type. Wilton, because of features of its manufacture that were pointed out in the first article of this series, is a more expensive type to produce than Velvet carpeting. The latter is economical because, as was pointed out also, it is drum-printed, is woven faster, and has nearly all of its wool yarn in the pile of the wearing surface. Velvet carpet has no cushion of buried wool yarn in the back. But, because Velvet is an economical type of carpet is no reason for choosing the cheaper qualities; real economy is found in the higher qualities of Velvet carpeting. Very low-priced carpeting may look well at first, but it cannot wear well. You get only what you pay for.

## NEW STYLE TRENDS

The smartest modern designs are very much superior to the complicated modern patterns that have been in vogue for the last few years. These new patterns have distinct, well-studied designs that are very attractive and well suited to motion picture theatre requirements. They are conservative, compared with many of their predecessors. Usually there is considerable plain background exposed so as to set off



the design. The motifs are comparatively simple, but they show interesting contrasts of curves and straight lines, or of combined curves (for example, interlocking circles).

Then there are admirable new patterns of a more conventional type, reminiscent of the historic period designs, but with a strong modern note of simplicity. Typical of these designs is one that has straight lines crossing at right angles to form hollow squares about a foot across. These lines are *relieves* with a running ornament of laurel leaves. In the center of each square is a simple

conventional motif of very graceful form.

Many of the carpets that are most favored are simple in coloring, showing not more than four colors. Red, a medium gold yellow, a light gold and a touch of green or black for accent constitutes one of the most-used color combinations. Fully as good and very effective is the combination of red, black and taupe that is seen in some of the leaders. While such other colors as blue and green predominate in some of the new carpets, and there are a few that show a gay mingling of hues, such

simple, rich color schemes as have been described above are the favorites.

The best of the new patterns are distinct, clear-cut and simple enough in their motifs to be appreciated in the moment or two that patrons are likely to be aware of them, and have coloration that is bright and cheerful.

[The author contributes to leading publications on architecture and interior decoration, and has been the editor of a number of such publications, as well as the author of books on these subjects.—THE EDITOR.]

## A Modern Theatre Scheme Based on the Newer Technics

(Continued from page 16)

ing is 30 feet wide and 22 feet high, and the screen image measures 16 x 22 feet.

The stage (which is essentially only a screen platform) is equipped with footlights and striplights for decorative illumination of the proscenium area between performances. Screen and close-in drop curtain may be flown, with control from the projection room.

The air supply system includes complete conditioning equipment (by Carrier). Mechanical provisions consist in one 40-h. p. and one 30-h. p. compressor with automatic by-pass; two exaporative condensers, and two fan coil units with 100% by-pass, with automatic control through Minneapolis-Honeywell step controller and reset relays. Supervision of operation is

provided from the managers' office by push-button control on pilot-light observation board. Conditioned air is introduced into the auditorium through adjustable louvre grilles along the upper side walls, and is exhausted for recirculation through grilles in the rear balcony wall, the soffit of the balcony, and in the fascia of the balcony risers.

## How Competition May be Restricted in Lease Contracts

(Continued from page 11)

ably restricted. For instance, in a leading case [135 N. E. 43] the proprietor sold his business and agreed that he would not enter into competitive business within the state for a period of twenty-five years. The court promptly held this contract void, because both the area and the period were unreasonable.

A review of decisions discloses that the higher courts are inclined to hold contracts of this character valid in which the seller agrees not to establish a competing business in the immediate vicinity for a period of not more than five to ten years. Conversely, generally, contracts are void in which the seller of a theatre business obligates himself not to engage in competing business over a large territory, or for an unreasonable period, ten, fifteen or more years.

### EMPLOYEE RESTRICTIONS

The law with respect to contracts that restrict employes from taking employment

with competitors is practically the same as the above described law relating to contracts which restrict a seller of a theatre from entering into a competitive business. Under no circumstances will the courts hold an unreasonable contract valid. The employe should not be restricted from taking employment with a competitor theatre operator in a territory larger than that from which the theatre patrons are drawn, and the duration of the restriction should be limited to one or two years.

Another well settled principle of the law is that a contract by which a common workman agrees not to accept employment with a competitor is deemed invalid and unenforceable, because a common workman has no confidential information of his employer's theatre business. Therefore, he cannot effect injury to his former employer by accepting employment with a competitor. Moreover, an employer usually has little difficulty in replacing a common employe. For this reason contracts are deemed un-

reasonable and void by which an employer seeks to prevent his ordinary employes from accepting work with any of his competitors.

For example, in *Stabledge v. Crance* [12 N. Y. S. 898] it was disclosed that a common employe agreed with his employer not to accept employment with competitors. He violated the contract after being discharged and obtained employment with a competing corporation. His former employer filed suit to restrain him from continuing the employment. The court held this contract void, saying:

"It may sometimes be difficult to say just what is a special unique and extraordinary service, or whether the employe possesses special, unique or extraordinary qualifications. The solution may generally be reached by an inquiry as to whether a substitute for the employe can readily be obtained and whether a substitute will substantially answer the purpose of the contract."

### Replacement and Repair

### THEATRE ILLUMINATION

Summer approaches, a season rather specially devoted to reconditioning and refurbishing the theatre. The next issue of *Better Theatres*, therefore, will contain a substantial supply of pointers on repair and replacement, while the issue following will concern itself quite elaborately with theatre lighting, which can do so much to make an aging theatre young again. Replacement and Repair, May 1st—Theatre Illumination, May 29th.



# Index to Advertisers with cross-reference to The Equipment Index

The page number opposite the name of the advertiser refers to page on which the advertisement appears. The equipment manufactured by the advertiser is named immediately below his name, with the number (in parentheses) of the page on which the equipment is described in The Equipment Index. Distributors are so indicated.

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# BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

<b>A</b>	Fire extinguishers	<b>R</b>
Acoustic materials	Flashers, electric sign	Rectifiers
Air filters	Flood lighting	Reflectors, projection arc
Air conditioning, complete	Floor cleaners	Reflector shields
Air washers	Floor surfacing material	Regulators, mazda
Amplifiers	Fountains	Reels
Amplifier tubes	Frames, lobby display	Rewinders, film
Architectural materials	<b>G</b>	Rheostats
(specify purpose for which material is wanted)	Grilles, ventilating	
Automatic curtain control	<b>H</b>	<b>S</b>
<b>B</b>	Hearing Aids	Safes, office
Batteries, storage	Heating systems	Screens
<b>C</b>	Horns	Screen masks and modifiers
Carbons	<b>L</b>	Screen resurfacing service
Carpets	Ladders, safety	Seat covers
Carpet cushion	Lamps, incandescent	Signs, directional
Chairs, theatre	projection	Signs, theatre name
Change makers	Lamps, projection arc	Shutters, projection port
Changeable letters	Lenses	Soundheads
Changeovers	Lighting, emergency	Speakers
Cleaners, vacuum	Lighting, decorative	Splicers, film
Color hoods	Lifts—organ, orchestra	Stage lighting equipment
Cutout machines	<b>M</b>	Stage rigging
<b>D</b>	Marquees	Stereopticons
Dimmers	Mats and runners	Switchboards
Disinfectants	Microphones	<b>T</b>
<b>E</b>	Motor-generators	Tickets
Effect machines	Motors (specify purpose)	Ticket booths
Electric signal and control devices	Music stands	Ticket issuing machines
Emergency lighting plants	<b>O</b>	Transformers
Exciter lamps	Organs	<b>U</b>
<b>F</b>	<b>P</b>	Uniforms
Fans, ventilating	Paints, lacquers, etc.	<b>V</b>
Film rewinders	Perfumers	Vacuum cleaners
Film splicing devices	Photo-electric cells	Vending machines
Fire Prevention Devices, projector	Portable projectors	Ventilating systems
	Portable sound equipment	Ventilation control instruments
	Projectors, motion picture (specify kind)	
	Public address systems	

[12-12-36]

"BETTER THEATRES" DIVISION, Motion Picture Herald,  
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1.....	7.....
2.....	8.....
3.....	9.....
4.....	10.....
5.....	11.....
6.....	12.....

Remarks (or any items not listed above):.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

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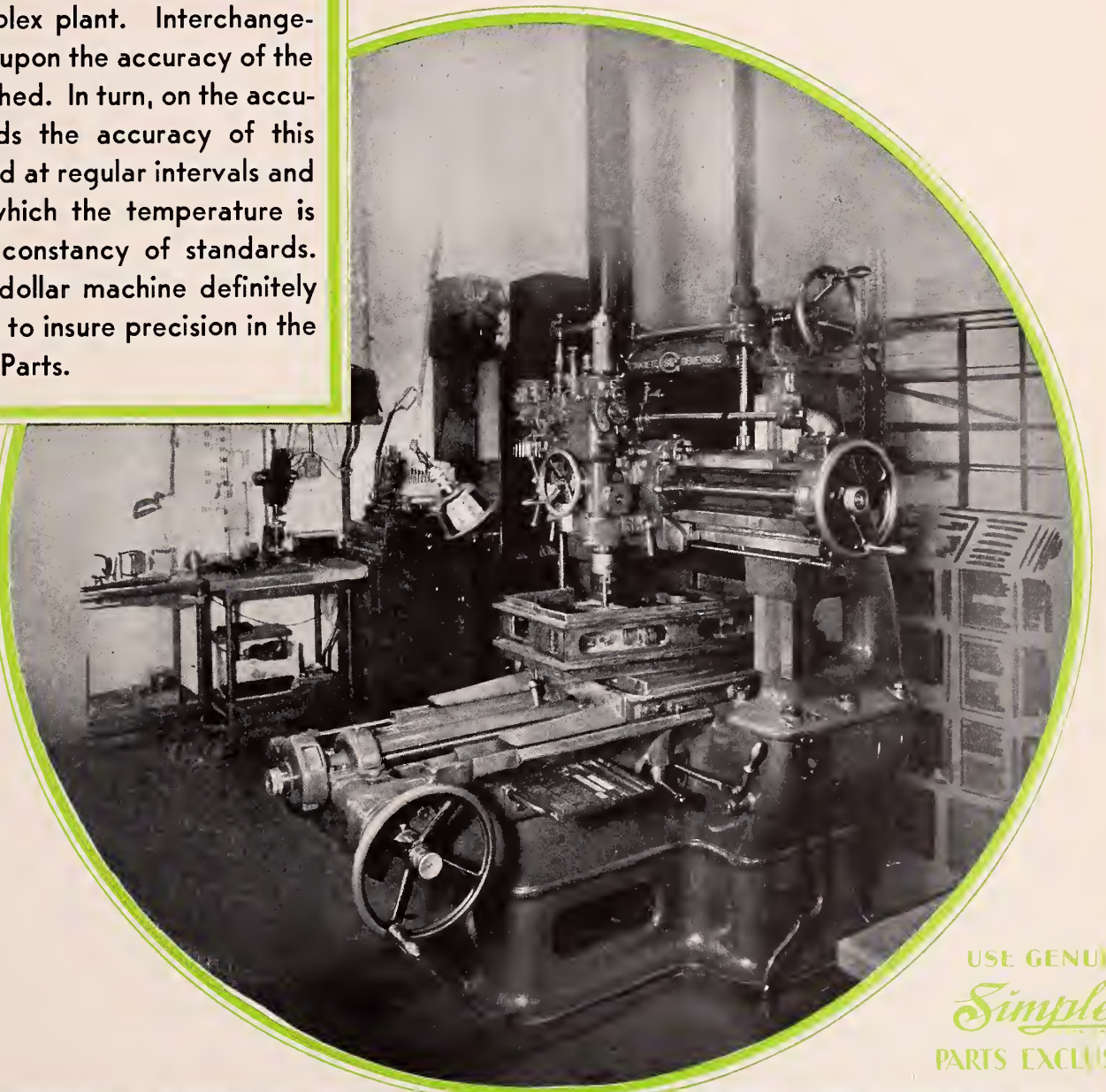
# THE FOUNDATION of ACCURACY in the *Simplex* PLANT

TRADE MARK REG'D

## *Where Interchangeability begins*

This machine which operates to a tenth of one thousandth part of an inch is the foundation of accuracy in the Simplex plant. Interchangeability of parts depends upon the accuracy of the jig in which they are finished. In turn, on the accuracy of the jig depends the accuracy of this machine which is checked at regular intervals and located in a room in which the temperature is controlled to maintain constancy of standards.

This ten thousand dollar machine definitely indicates the care taken to insure precision in the manufacture of Simplex Parts.



USE GENUINE  
*Simplex*  
PARTS EXCLUSIVELY

**ONE HUNDRED THOUSAND DOLLARS WORTH OF EQUIPMENT AND PRICELESS EXPERIENCE TO TEST AND CHECK *Simplex* PARTS**

Simplex Parts are given a series of exact tests to insure precision workmanship. Ninety per cent of American Theatres are equipped with our products and thousands of Simplex Projectors are used throughout the world. This tremendous business enables us to lower costs and maintain Simplex Superiority by the use of the most modern manufacturing aids such as shown in this advertisement.

**INTERNATIONAL PROJECTOR CORPORATION**

88-86 GOLD ST.

NEW YORK, N.Y.



# **RCA - Symbol of World's Finest Motion Picture Sound!**



**RCA Photophone, the Magic Voice of the Screen, offers these  
10 features as PROOF of its unmatched superiority!**

Rotary Stabilizer... Cellular Speakers...	ation ... Push-pull Adaptability ... High
Low Cost Maintenance, Liberal Service	Fidelity Reproduction... Simple Installa-
...Simple Operation... Economical Oper-	tion ... Accessibility ... Sole Ownership.

RCA presents the "Magic Key" every Sunday, 2 to 3 P. M., E.S.T., on NBC Blue Network



## *Photophone*

**THE MAGIC VOICE OF THE SCREEN**

RCA MANUFACTURING CO., INC.

CAMDEN, NEW JERSEY

A Service of the Radio Corporation of America



# MOTION PICTURE HERALD

## QUIGLEY GRAND AWARD WINNERS

### *Silver Grand Award*

L. A. CHATHAM, Sooner Theatre, Norman,  
Oklahoma. Campaign on "Anthony  
Adverse" » » » » »

### *Bronze Grand Award*

SID HOLLAND, Elco Theatre, Elkhart,  
Indiana. Campaign on "The Music Goes  
'Round" » » » » »



VOL. 127, NO. 2

APRIL 10, 1937

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# Night Must Fall

**(and so must your house records)**

Because M-G-M dares again and comes through with a thrill-hit! *Different! Unique! Startling!* Nothing to compare with it! And remember this: Robert Montgomery's daring, terrifyingly brilliant new role will steal dramatic acting honors this year! The next BIG attraction from Roaring Leo!

Robert Montgomery  
and Rosalind Russell in  
**NIGHT MUST FALL** with  
Dame May Whitty • Alan  
Marshall • Merle Tottenham  
Kathleen Harrison • Produced  
by Hunt Stromberg • Directed by  
Richard Thorpe • Based on the  
astonishing international stage  
success • An M-G-M Picture



WELL  
FRAME WORK  
y the  
Y.  
STRAND!

A FRANK ANNOUNCEMENT ABOUT  
OUR NEXT ATTRACTION....

BETTE DAVIS

In The Finest Role Of Her Career

"MARKED WOMAN"

To Every Woman Sheltered By A Good Name:-

To every Mother who fights her daughter's yearning for gay night-life; to every sister and sweetheart--and the men who love them--we believe "MARKED WOMAN" is the most significant drama of life, filmed in the past decade.

Some women may be offended by the bold reality...some may be shocked by the honesty of a fearless story...but none will deny they have been spell-bound by the powerful portrayal of life that sheltered women never see!

Warner Bros. Present

BETTE DAVIS in "MARKED WOMAN"

with

HUMPHREY BOGART • EDUARDO CIANNELLI • ALLEN JENKINS • LOLA LANE • JANE BRYAN • ISABEL JEWELL  
ROSALIND MARQUIS • MAYO METHOT • JOHN LITEL  
Music and lyrics by Harry Warren and Al Dubin  
A First National Picture • Directed by LLOYD BACON

N. Y. STRAND THEATRE

It's the 40x60 lobby frame that's been on display for two weeks ahead of the Strand's opening this Saturday. The unusual copy slant is proving a whale of an attention-getter—so remember it for your showing of Bette's rarin' return triumph from

WARNER BROS.



# New Starlight in the

TOAST OF EVERY CRITIC WHO HAS SEEN HIM!

BOAST OF EVERY THEATRE THAT HAS SHOWN HIM!

HOST TO CAPACITY AUDIENCES FROM COAST-TO-COAST!

*Fernand  
Gravet*

in

# "THE KING AND THE CHORUS GIRL"

with

## JOAN BLONDELL

EDW. EVERETT HORTON • Alan Mowbray • Mary Nash • Jane Wyman

Kenny Baker • Luis Alberni • STORY BY GROUCHO MARX and Norman Krasna

Songs 'For You' & 'On the Rue de la Paix' by Werner R. Heymann & Ted Koehler

A MERVYN LEROY PRODUCTION



Sky



"THE KING and the CHORUS GIRL"



"MARKED WOMAN"  
(Bette Davis, Humphrey Bogart)



"CALL IT A DAY"  
(Olivia de Havilland, Ian Hunter, Anita Louise, Roland Young, 4 others)



"MOUNTAIN JUSTICE"  
(Josephine Hutchinson, George Brent)



"PRINCE and the PAUPER"  
(Errol Flynn, The Mauch Twins, Claude Rains)



"THE GO-GETTER"  
(George Brent, Anita Louise, Charles Winninger)



"KID GALAHAD"  
(Edw. G. Robinson, Bette Davis, Humphrey Bogart)

### LATE NEWS!

Dual engagements of "King and Chorus Girl" at Hollywood & Downtown, Los Angeles, even beating "Green Light"! First 2 days of first "Marked Woman" date already ahead of average full-week gross at Granada, South Bend, Ind.

... All in the Next  
Seven Weeks From  
**WARNER BROS.**



**"SEVENTH HEAVEN" HELD OVER IN PHILADELPHIA**

**"SEVENTH HEAVEN" HELD OVER IN BALTIMORE**

**"SEVENTH HEAVEN" HELD OVER IN MILWAUKEE**

**"SEVENTH HEAVEN" HELD OVER IN RICHMOND**

**"SEVENTH HEAVEN" HELD OVER IN PROVIDENCE**

**"SEVENTH HEAVEN" HELD OVER IN DENVER**

**"SEVENTH HEAVEN" HELD OVER IN LONG BEACH**

**"SEVENTH HEAVEN" HELD OVER IN LOS ANGELES**

**"SEVENTH HEAVEN" HELD OVER IN DETROIT**

**"SEVENTH HEAVEN" HELD OVER IN MIAMI**

**"SEVENTH HEAVEN" HELD OVER IN PITTSBURGH**

**"SEVENTH HEAVEN" HELD OVER IN KANSAS CITY**

**"SEVENTH HEAVEN" HELD OVER IN ST. LOUIS**

**"SEVENTH HEAVEN" HELD OVER IN NEW YORK**

*Held over  
the nation  
over!*





# MOTION PICTURE HERALD

Vol. 127, No. 2



April 10, 1937

## SERVING THE GROSS

THE annual Quigley award to showmen for outstanding performance in the box office merchandising of motion pictures, recorded once again this week, has become an international event of the industry extending in interest considerably beyond even the wide following of the Round Table section through which the competitions are conducted.

The awards have brought to focus attention and recognitions for the participating showmen in substantial measure. All of the winners are not set down by name in the awards and accounts. The effect of the total activity is in behalf of the whole field of endeavour, keeping alive a consciousness that there is something about the show that does not come in the film can and that creative contribution does not end in the studio.

It is the special pride of Mr. A-Mike Vogel, in his perennial enthusiasm, that so many award winners have gained promotions, salary increases, won new jobs. He has, however, no enumeration of the many who have done better work by reason of the weekly stimulus of the pages that record the efforts of their more articulate contemporaries. Also he cannot have a tabulation of what those efforts have meant, what they continuously mean, in box office grosses. That goes into the total of the contribution which *Motion Picture Herald* continuously seeks to make to the industry it serves.



## COLOR PROGRESSES

FOR the first time a West Coast newspaper has scored in the awards of the Francis Wayland Ayer cup for typographical excellence by the announcement of the *Los Angeles Times* as winner for 1937, by N. W. Ayer & Son, Inc., in Philadelphia. The *New York Herald Tribune* has won three times, the *New York Times* twice and the *Hartford Courant* once.

In our own industry of the screen, where so much color is used in film advertising, it is of interest to observe that two of the papers also honored, in lesser classifications, in this year's awards, are The *Glendale (California) News Press*, which uses blue on its first title and lead headline, and The *Des Moines Tribune*, using a red "ear" on page one. Color is on the march in the daily press. An examination of twenty years of the files of *Motion Picture Herald* and its forebears finds a significant, steady, increase in the use of color in picture merchandising, with also a most decided growth of skill in its applications.

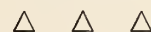
The first use of color in motion picture copy was sheer ballyhoo, demand for attention by screaming contrast. Today color in most film advertising is really integrated with and made a tool of the sales presentation.



## GULCHVILLE BUSINESS

AN alarming shortage of scenery suitable for Western drama is reported to the *New York Times* by that industrious observer, Mr. Douglas Churchill, who finds the buttes, gulches and arroyos of Kernville and Lone Pine crowded and cluttered with companies on location awaiting turns to use the great outdoors. The shortage of scenery, while apparently real, pertains to the same state of production perspective which complains of a shortage of talent. Apparently the next opportunity to organize to lay tribute on the screen is somewhere among the owners of locations.

Incidentally, there is cheer in the tidings that there is to be a new flow of "Westerns," for they pertain strictly to the medium of the cinema and represent a healthy lowbrow relief from our recent concentration on the pursuit of the classics and higher art. It is not well to make a hot house plant of the screen.



## GEISHA GUILD

WITH so many of the screen's entertainers vigorously engaged in organizing in behalf of collective bargaining, the wave of unionization seems to have ramified through industry with considerable completeness from hod-carrying to art. However, there are refinements to be had in the direction now being explored by the newly formed guild of geisha girls in Osaka who are demanding the right to select their customers. Applied to the screen the results would be interesting.



## THE BAR CYCLE

OUT in Montana where the saloon is just now legal again there is apparently a considerable issue as to whether it should be a sit-down cocktail parlour in the manner moderne, or the old style stand-up-and-take-it, with brass rail and sawdust on the floor. If it is of any help, we might observe that our researches reveal the gilded sit-downs in Tucson, Arizona, and a swing toward the old standing bar, for men exclusively, in Manhattan, New York, especially around the commuting terminals. The really busy New Yorker going places wants no distractions or delays with his liquor. The West has more leisure.

## MOTION PICTURE HERALD

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, Rockefeller Center, New York City. Telephone Circle 7-3100. Cable address "Quigpubco, New York." Martin Quigley, Editor-in-Chief and Publisher; Calvin Brown, Vice-President and General Manager; Terry Ramsaye, Editor; Ernest A. Ravelstad, Managing Editor; Chicago Bureau, 624 South Michigan Avenue, C. B. O'Neill, manager; Hollywood Bureau, Pastol Union Life Building, Boone Moncoll, manager; London Bureau, 4, Golden Square, London W 1, Bruce Allon, cable Quigpubco London; Berlin Bureau, Berlin-Tempelhof, Koiserin-Augustostrosse 28, Joachim K. Rutenberg, representative; Paris Bureau, 29, Rue Marsoulan, Paris 12, France, Pierre Autre, representative, cable Autre-Lacifral-12 Paris; Rome Bureau, Viale Gorizia, Rome, Italy, Vittorio Malpassuti, representative, Italcable, Malpassuti, Rome; Melbourne Bureau, Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, representative; Mexico City Bureau, Apartado 269, Mexico City, James Lockhart, representative; Prague Bureau, Uhelny trh 2, Prague 1, Czechoslovakia, Horry Knopf, representative; Budapest Bureau, 3, Koplor-u, Budapest Hungary, Endre Hevesi, representative; Buenos Aires Bureau, Corrientes 2495, Dept. B, Buenos Aires, Argentina, Natalia Bruski, representative; Shanghai Bureau, 142 Museum Road, Shanghai, China, J. P. Kaehler, representative; Tokyo Bureau, 880 Sasazuko, Ichikawa-shi Chibo-Ken, Japan, H. Tominago, representative; Rio de Janeiro Bureau, Caixa Postal 3358, Rio de Janeiro, Brazil, A. Weissmann, representative; India Bureau, K. G. Gidwaney Post Box 147 Bunder Road, Karachi, India; Uruguay, P. O. Box 664, Montevideo, Uruguay, Poul Bado, representative, cable Argus Montevideo; Amsterdam Bureau, Zuider Amsteltoan 5, Amsterdam, Holland, Ph. de Schaap, representative; Vienna Bureau, Neustiftgasse 54, Vienna VII, Hans Lorant, representative. Member Audit Bureau of Circulations. All contents copyright 1937 by Quigley Publishing Company. Address all correspondence to the New York Office, Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, Teatra al Dio, Spanish language quarterly in the theatre and equipment field, and International Motion Picture Almanac and Fome, the Box Office Check-up, both published annually.

## MARTIN QUIGLEY, Editor-in-Chief and Publisher



# This Week

**H**OLLYWOOD producers granted pay increases to organized studio craftsmen and pondered demands of the Screen Actors Guild for recognition as a union. Music publishers uttered discordant opinions of a code worked out to insure their harmonious cooperation and Missouri exhibitors protested the Minsky touch in motion pictures foreseen in the studio employment of strip-tease talent. Motion picture executives serving as members of the Quigley Annual Awards committee chose as best of 1936 the works of Oklahoma's L. A. Chatham and Indiana's S. S. Holland. Thirteen state legislatures considered measures pertinent to motion picture matters, one of them favorable, while Allied States exhibitors proceeded with preparations for a postponed convention in congenial Milwaukee. Emile Pathe died.

## Assign Quigley Awards

Quigley Grand Awards for distinguished showmanship displayed during 1936 were assigned to L. A. Chatham and S. S. Holland by the Annual Awards Committee composed of motion picture executives at the Hotel Astor in New York on Tuesday. Messrs. Chatham and Holland were voted Silver and Bronze Plaques respectively and are to be guests of Quigley Publications on a tour of Hollywood conducted by A-Mike Vogel, chairman of the Managers Round Table Club.

*A story and pictures of the ceremonies, together with portraits of 1936 Quigley Awards winners, are on pages 13-14-15-16-17-18.*

## Music Goes 'Round

A crescendo of criticism rose in the music publishing industry as independent publishers considered the code worked out by counsel of the Music Publishers' Protective Association for which approval of the Federal Trade Commission is sought. The voice of Joe Davis, head of Joe Davis, Inc., rose in stentorian charge that general adoption of the code would result in domination of the music field by motion picture interests.

*The situation is covered in a story on page 38.*

## Weigh Allied Bills

A Minnesota Senate committee held two hearings on a measure sponsored by the Allied States Association of Motion Picture Exhibitors to compel separation of theatre ownership from production and distribution but withheld report. Companion bills are being considered by legislative committees of the Wisconsin Senate and Assembly.

*The present status of the Allied legislative program is canvassed on page 36.*

## BILL TO RESTRICT ALIEN TALENT IS SHELVED

*Revolting against proposals to classify theatrical and musical talent with manufactured commodities in the matter of importation, members of the House immigration committee at Washington on Wednesday succeeded in having the Dickstein Alien Actor Bill tabled, probably for the remainder of the session.*

*Under the terms of the bill, introduced by Representative Samuel Dickstein of New York, chairman, the entry of foreign actors, musicians and singers would be made dependent upon the privileges accorded by their native countries to American talent. Mr. Dickstein indicated that he would make another effort to bring up the measure before Congress adjourns.*

## Stage Perks Up

Attributed by interested observers to revived public interest in the stage and/or renewed availability of motion picture and Wall street money, an abrupt upswing in the fortunes of what is called Broadway is noted. Two months ago 26 plays were on the boards. Today there are 35 in active engagement and 20 more in preparation. What all this means to motion picture people depends upon the point of view and, naturally, the plays.

*Frederick W. Ayer discusses the matter on page 55.*

## Van Beuren Stops

The Van Beuren Corporation will discontinue production with the completion of its current season commitments for RKO, it was decided at a meeting of the board of directors in New York on Wednesday. Van Beuren's current program should be completed during July and thereafter a gradual liquidation program calculated to wind up its activities will be begun. The company contracted to produce 32 short subjects for RKO release this season. RKO owns a 50 per cent interest in the company and the other 50 per cent was acquired recently by Condor Pictures, of which A. J. Van Beuren is chairman and George Hirshman president.

## Emile Pathe Dead

Emile Pathe, one of the three brother founders of historic Pathe Freres in 1896, died Monday at his home in France.

*Au obituary appears on page 36.*

## Legislative Portent

Survey of the legislative horizon revealed but one of the many motion picture measures up for consideration in 13 states as favorable to the motion picture. On the brighter side, a great many bills of the other kind, several of them prominently mentioned a brief while back, are observed to have been defeated in hurried voting or to have met obscure death in committee.

*The legislative prospect is described on page 57.*

## KRS Caustic

Outspoken in criticism of the recommendation by the so-called Moyne Committee that an official commission on the motion picture industry be established by the British government, the Kinematograph Renters Society says in its annual report that, while the expressed objective was a study of ways and means to encourage British production, what actually came of it was a suggestion to form a government unit with "initiative and control."

*This, together with late developments in the perennial Ostrer - Maxwell - Gaumont British issue, are reviewed by Bruce Allan in his London letter on page 81.*

## Protest Minsky Touch

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, representing traditionally "show me" territory, announced determination to protest to the Motion Picture Producers and Distributors of America against what it interprets as a Hollywood movement favoring augmented sex appeal in motion pictures. Forebodings were inspired by a story in the St. Louis *Globe-Democrat* about strip-tease talent engaged by picture producers.

*The exhibitor attitude is revealed in the story on page 62.*

## Publicity Problem

Terminology to be employed by publicity writers in behalf of a player borrowed from a competitor company rose up as a fresh and perplexing Hollywood problem when Harry Brand, publicity director of the Twentieth Century-Fox studio, informed John D. Clark, general sales manager, that stars lent to other producers are profuse in complaint against copy treatment accorded them by scribes at whose mercy they have been placed. Mr. Brand holds that all players should be credited explicitly to their contract employers in publicity pertaining to films made by any studios.

*The matter is delved into more deeply on page 62.*





## Camera Sherlock

Little known is the use of the motion picture camera by insurance companies for exposing fraud in accident claims, less known the jury resistance encountered on the ground that "they can fake anything in motion pictures," least known of all and interesting for many reasons the means by which camera evidence is made to stand up, as the saying is, in court. Not only candid but surreptitious is the insurance sleuth's technique.

*A remarkable account of this camera use is offered on page 50.*

## And Now Buffalo

Buffalo moved into the news as the surge of sentiment against chance games continued in city and town. Reconsidering an announced decision to raid theatres offering something for nothing, or *vice versa*, the police commissioner decided to single out a specimen offender and make a formal arrest as basis of a test case.

*The trend away from giveaways is traced on page 82.*

## Ask Quality Clause

Cresswell O'Reilly, Australian censor, came out in support of the proposed quality clause in the British quota law in the course of his annual report. The report disclosed that more pictures are imported into Australia from the United States than from any other source.

*The document is considered in full on page 38.*

## Hays Reelected

Will H. Hays was reelected to the office of president of the Motion Picture Producers and Distributors of America for his sixteenth consecutive term at the annual meeting of the organization April 2. Elected to board membership were Barney Balaban, president of Paramount Pictures; Leo Spitz, president of RKO-Radio Pictures, and E. B. Hatrick, vice-president of Cosmopolitan corporation.

*Proceedings of the meeting and statistics contained in Mr. Hays' annual report are treated of on page 60.*

## Postpone Convention

The national convention of the Allied States Association was postponed a fortnight to May 26-28, when members will assemble at the Hotel Pfister in Milwaukee as previously announced. Peter J. Wood, chairman of the convention committee, completed naming of subcommittee appointees.

*Details are on page 62.*

## Mixed Tidings

RKO stockholders and Federal Judge William Bondy were told that the company has an indicated net profit of \$714,000 for the first eight weeks of 1937 and listened also to petitions for interim allowances aggregating \$145,000 filed by Irving Trust Company and its counsel, Donovan, Newton, Leisure and Lombard, for services attendant upon the reorganization.

*The mixed news is reported on page 88.*

## Norma Shearer Decides

Norma Shearer put an end to popular speculation as to her future, a favorite topic of newsprint paragraphers since the death of her husband, Irving Thalberg, by deciding to remain with Metro-Goldwyn-Mayer as a participating partner with Louis B. Mayer and J. Robert Rubin in the Mayer company. "Marie Antoinette" is mentioned as her first picture.

*Details will be found on page 56.*

## Studios Active

Studio activity continued at high pitch with 12 productions started as 11 were taken to cutting rooms. Items regarded as of major box office promise are included in both groups.

*Names of personnel engaged in the pictures appear on page 35.*

## Australian About Face

Those States of Australia are jealous of their authority. Premier Butler of South Australia was prepared to cede to the federal government his State's power over Quota legislation until he realized that to do so would result in giving the central government control over theatre buildings. Whereupon he balked.

*Background information and probable implications are canvassed on page 61.*

## The German Front

As the German government communicated directly to the trade its plans for assuming complete control of the native industry, wireless dispatches informed of movements by American companies toward abandonment of activities in Germany. Official statements clarified but did not cushion a complex situation.

*The new and significant revelations are reported on page 43.*

## Remarks on Remakes

More than thirty pictures of recent release have been remakes of old pictures, admittedly or otherwise, and five of the bigger productions in immediate prospect will fall in the same category.

*Gus McCarthy's remarks on the subject are published on page 35.*

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## This Week in Pictures



ONCE a year Willow Grove, Pa., scans the civic scene and authorizes a Distinguished Citizen Award to a favored son. James Maurice Graver, manager of Warners' Grove theatre, is seen above accepting the honor from American Legion Commander James White.

And that hat that's been luring your eye northwest by west was brought back to Dallas by Louis Charninsky of the Capitol theatre on return from a good-will tour of Mexico sponsored by the Chamber of Commerce.

The gentlemen on your left are professional brethren of W. K. Hollander, advertising and publicity director of Balaban & Katz, toasting him on his silver anniversary at the Hotel Astor in New York. Clockwise about the table from the guest at its head are Ben Sirkovich, Ned Williams, Lou Goldberg, A-Mike Vogel, Jack McInerney, Arthur Schmidt, Les Kauffman, Lou Pollack, David Lipton, B. D. Bidwell, Eugene Murphy, Al Hirsch, Charles Leonard and Oscar Doob.



**A**FTER a quarter century of presenting pictures to exhibitors and their customers around the world, Adolph Zukor was presented with this picture of Adolph Zukor, produced by Nikol Schattenstein, at the dinner tendered the Paramount pioneer by the exhibitors of Greater New York.

Drive, follow-through and all that sort of thing required of a studio executive are displayed in equal measure on the links by S. J. Briskin, RKO Radio vice-president in charge of production, seen below as he appeared, attended by a large gallery, in the annual tournament at the Lakewood Country Club.

Si Seadler, Metro-Goldwyn-Mayer director of exploitation and the gentleman in the ten-gallon hat—below, right—was greeted by Howard Strickling, publicity director of the M-G-M studios, on arrival at the B. Bar H. Ranch near Palm Springs, Cal., where they enjoyed a vacational respite.







**N**ED E. DEPINET, vice-president of RKO Radio, is seen above felicitating Messrs. A. A. Schubart (center) and William J. McShea (right) on promotions accompanying expansion of home office activities. Mr. Schubart, formerly manager of the contract department, has been appointed manager of exchange operations and Mr. McShea will act as his assistant.

Such a lot of newspaper space and radio time has been expended in the cause of keeping the world informed about the romance of Mary Pickford and Buddy Rogers that it seems appropriate to acquaint their innumerable trade acquaintances, so to speak, with what people like these do in a place like London at a time like this. They enjoy a busman's holiday, according to the picture at right, above, by going to the movies, specifically to the Gaumont Haymarket theatre where they saw the Universal picture, "Three Smart Girls".

For realism of the kind that not even the modern studio technologist counterfeits quite adequately, Walter Futter, British producer, took his company to Egypt, scene of "Jericho", which he is making for Capitol Films. Mr. Futter is at left in the picture on your right, with Paul Robeson, singing star of the picture, between him and Thornton Freeland, director.





# QUIGLEY GRAND AWARD WINNERS FOR 1936 ARE NAMED BY EXECUTIVES

**L. A. Chatham Awarded Silver Plaque, S. S. Holland Bronze; Winners Will Go to Hollywood as Quigley Guests**

Motion picture executives acknowledged throughout the trade as past masters of the art of exploitation sat in judgment upon the works of Managers' Round Table Club members Tuesday at the Hotel Astor in New York and, voting by sealed ballot, elected winners of the Quigley Grand Awards for 1936.

L. A. Chatham, manager of the Sooner Theatre, Norman, Oklahoma, was awarded the Annual Silver Plaque for his campaign in behalf of "Anthony Adverse," Warner Brothers production, which had won him the October Silver Plaque in the monthly competitions.

S. S. Holland, manager of the Elco theatre at Elkhart, Indiana, was awarded the Annual Bronze Plaque for his exploitation of "The Music Goes 'Round," a Columbia picture, a campaign which had won him the monthly Silver Plaque in March.

As in past years, the 24 campaigns selected by monthly judiciary committees during the year and awarded Silver and Bronze Monthly Plaques were submitted to the Grand Awards Committee under numbered covers concealing the names of their authors. Ballots were distributed and judges made their individual selections after progressive consideration of the exhibits. Pictures published on the following pages show the judges at work. Subsequent pages bear portraits of Annual and Monthly Award winners for 1936.

## Choice Is Difficult

Executives participating in the judging as members of the Annual Quigley Awards Committee arrived at the Astor at 12 o'clock and went at once about the difficult business of choosing bests among the 24 monthly bests set before them. Luncheon tendered the judges by Martin Quigley, president of Quigley Publications, had been planned for 1:30, but it was past 2 o'clock before the company could be brought to table, many interrupting their studies to resume after the repast. Thirty-five were seated at the horseshoe table presided over by Terry Ramsaye, editor of MOTION PICTURE HERALD.

After appropriate attention had been given the inner man and such assorted topics as come up for discussion when profes-

## These Judges Voted the Awards After Study of the Campaigns

*The judges in the Quigley Awards, alphabetically listed, and the companies with which they are affiliated are as follows:*

Mort Blumenstock, Warner Theatres.

Lowell Calvert, Selznick International.

John D. Clark, Twentieth Century-Fox.

Hy Daab, Columbia Pictures.

Oscar A. Doob, Loew's, Inc.

S. Charles Einfeld, Warner Bros. Pictures.

Gus Eyssell, Radio City Music Hall.

Edward M. Fay, Fay Theatres.

William R. Ferguson, M-G-M.

Edward Finney, Grand National Pictures.

Y. Frank Freeman, Paramount Pictures, Inc.

Robert M. Gillham, Paramount Pictures Corp.

Harry Goldberg, Warner Theatres.

Monroe Greenthal, United Artists Corp.

Paul Gulick, Universal Pictures Corp.

Irving Lesser, Roxy Theatre.

C. E. McCarthy, Twentieth Century-Fox.

Arthur Mayer, Rialto Theatre.

James Mulvey, Samuel Goldwyn, Inc.

Ralph Rolan, March of Time.

Si Seadler, M-G-M.

Al Selig, Gaumont British.

A. W. Smith, Jr., United Artists.

George C. Walsh, Netco Theatres Corp.

Gordon S. White, Educational Pictures.

sionally competing film executives find themselves allied in a common cause, Mr. Ramsaye succinctly summed up the position of the committee with relation to the works under consideration and introduced Mr. Quigley.

## Stresses Showman's Importance

Mr. Quigley spoke briefly of his publications' part in affording facilities for the exchange of ideas and comparison of methods by showmen and emphasized the importance of recognizing and encouraging developments in the technique of box office salesmanship.

Mr. Ramsaye then introduced A-Mike Vogel, chairman of the Managers' Round Table Club, who stated the objectives of the organization, referred to the recognized record of achievement by its 5,000 members and pointed out that the campaigns on dis-

play were more eloquent in tribute to the ability of the modern theatre manager than any phrases he might command.

Campaigns submitted to the Annual Awards Committee for the final judging are those which have been chosen for Monthly Silver and Bronze Awards throughout the preceding year. Executives serving as judges donate their time and services.

Campaigns considered by the Grand Awards Committee for final honors are here listed by month, showman, theatre, city and picture:

JANUARY: Rene Lebreton, Paramount theatre, Paris, France, "The Crusades." Seth Field, Dirigo theatre, Ellsworth, Me., "The Littlest Rebel." FEBRUARY: Dan Krendel, Tivoli theatre, Toronto, Ont., "The Magnificent Obsession." Matt Saunders, Loew's Poli theatre, Bridgeport, Conn., "Rose

(Continued on page 90, column 3)



# Vote of Experts Assigns Annual Quigley Awards

The Casual Camera Roving the East Ballroom of the Hotel Astor on Tuesday During Deliberations of the Quigley Grand Awards Committee Caught These Views.

[PICTURES BY COSMO-SILEO]



John D. Clark, general sales manager of 20th Century-Fox, Colvin Brown, vice-president and general manager of Quigley Publications, Martin Quigley, and Y. Frank Freeman of the Paramount Theatre department.



Terry Ramsaye, editor of MOTION PICTURE HERALD, and Charles E. McCarthy, director of Twentieth Century-Fox advertising and publicity, share an informal interval.



Clockwise around the study table, Irving Lesser, Roxy theatre; Lowell Calvert, Selznick International; Mort Blumenstock, Warner Brothers; William R. Ferguson, MGM; James Mulvey, Goldwyn, Inc., and A. W. Smith, Jr., United Artists.



Lowell Calvert; George C. Walsh; and Hy Daab, Columbia Pictures' advertising director, bend intently over their judicial responsibilities.





Along the horseshoe rim, left to right: Linton Wells, Edward M. Faye, Al Selig, Lowell Calvert, James Mulvey, Irving Lesser, George C. Walsh, A. W. Smith, Jr., Colvin Brown, Y. Frank Freeman, Terry Ramsaye, Charles E. McCarthy, John D. Clark, Martin Quigley, Robert M. Gillham, Mort Blumenstock, Gordon S. White, J. M. Jerauld, Harry Goldberg, Paul Gulick, S. Charles Einfeld, Monroe Greenthal and Oscar A. Doob. Inside the horseshoe, left to right, Gerard Lambert, Bob Neff, Arthur Mayer, Gus Eyssell, A-Mike Vogel, Leo Brady, Herb Fecke, William R. Ferguson, William R. Weaver, Theodore Sullivan, Si Seadler and Ralph Rolan.

The Story of the Annual Awards Is on Page 13. Portraits of Award Winners in 1936 Appear on Pages 16, 17 and 18



James Mulvey; Monroe Greenthal of United Artists; and William R. Ferguson delve deeply into the exploitation merits of a campaign.



Inspecting campaigns identified by number only are A. W. Smith, Jr.; Robert M. Gillham, Paramount; Al Selig, Gaumont British; Lowell Calvert; Mort Blumenstock; George C. Walsh, Netco Theatres, and Irving Lesser.



A-Mike Vogel, chairman of the Managers' Round Table, introducing Gerard Lambert and Bob Neff, United Air Lines executives, to Terry Ramsaye.



# 23 SHOWMEN WIN DURING YEAR OF



*L. A. CHATHAM, Sooner theatre, Norman, Okla., winner of the 1936 Quigley Grand Award (Silver) for his campaign on "Anthony Adverse", was also winner of the Silver Plaque for October.*

**Q** Twenty-three Winners of Silver and Bronze Plaques Denoting Monthly Quigley Awards for Distinguished Showmanship Demonstrated During 1936 Are Pictorially Presented Here and on the Following Page. At Left and Right are Portraits of Those Whose Campaigns Were Voted Best of the Year by Members of the Quigley Grand Awards Committee at the



**RENE LEBRETON:** January Silver  
*Paramount Theatre, Paris, France*



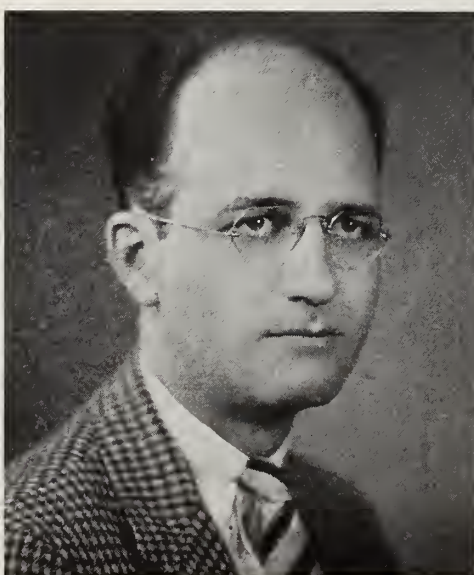
**SETH FIELD:** January Bronze  
*Dirigo Theatre, Ellsworth, Me.*



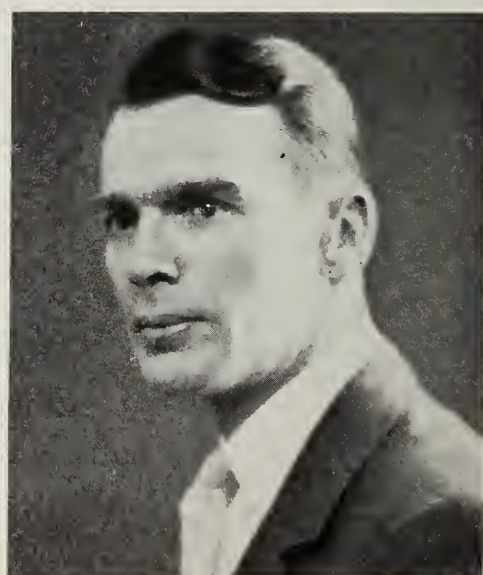
**DAN KRENDEL:** February Silver  
*Tivoli Theatre, Toronto, Ont.*



**RUSS HARDWICK:** April Bronze  
*Lyceum Theatre, Clovis, N. M.*



**R. W. WATERSON:** May Silver  
*Hoosier Theatre, Whiting, Ind.*



**J. L. STALLMAN:** May Bronze  
*College Theatre, Bethlehem, Pa.*



# QUIGLEY AWARDS RISING GROSSES

Annual Judging in New York on Tuesday. Committee Members Are To Be Seen Studying the 24 Campaigns Submitted for Their Appraisal in Photographs on Preceding Pages. The Story of the Annual Grand Awards Appears on Page 13. Save as Noted, Portraits of Monthly Quigley Award Winners Are Arranged Chronologically in the Following Presentation.

S. S. HOLLAND, *Elco theatre, Elkhart, Ind.*, winner of the 1936 Quigley Grand Award (Bronze) for his campaign on "The Music Goes 'Round", also won Silver Plaques in March and July.



MATT SAUNDERS: February Silver  
*Loew's Poli Theatre, Bridgeport, Conn.*



BEN NEWMAN: March Bronze  
*Loew's Rio Theatre, New York*



BILL HENDRICKS: April Silver  
*Warner Theatre, Memphis*



ELIAS LAPINERE: June Silver  
*Olympia Theatre, Paris, France*

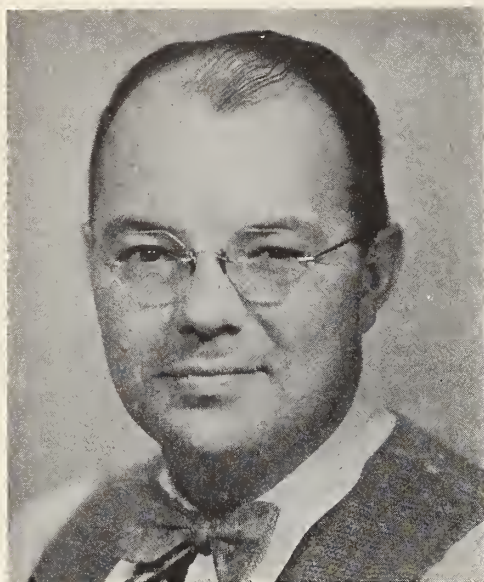


DEL PADGETT: June Bronze  
*Capitol Theatre, Clearwater, Fla.*



GLENN NELSON: July Bronze  
*Harris Theatre, Findlay, O.*





F. D. NESSEL: August Silver  
*Jefferson Theatre, Gosben, Ind.*



H. D. GROVE: August Bronze  
*Fort Theatre, Rock Island, Ill.*



LOUIS CHARNINSKY: September Silver  
*Capitol Theatre, Dallas, Tex.*



GEORGE LIMERICK: September Bronze  
*Yale Theatre, Cleburne, Tex.*



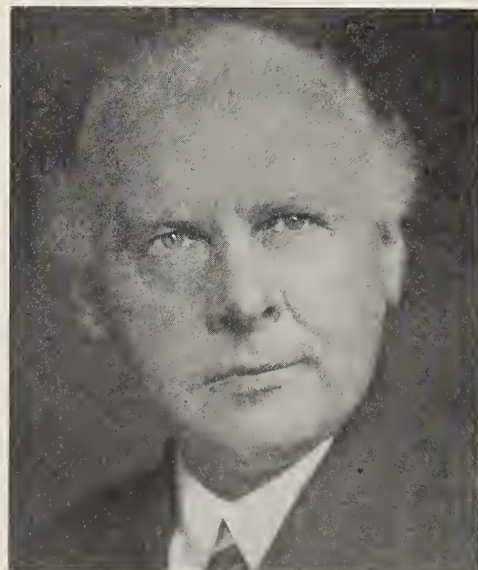
GUY MARTIN: October Bronze  
*Colfax Theatre, South Bend, Ind.*



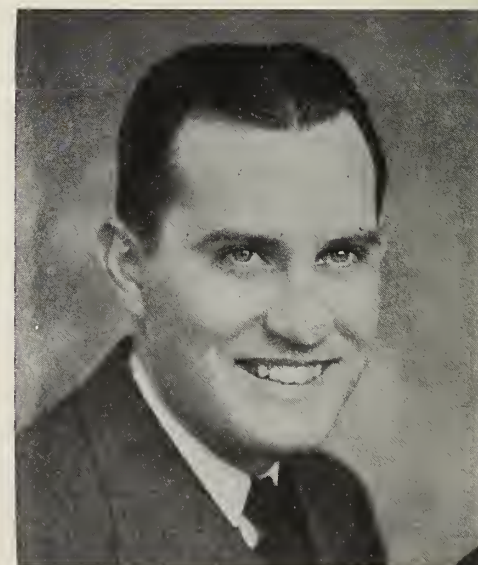
JOHN L. BARCROFT: November Silver  
*RKO Palace, Columbus, O.*



ROSS MEIKLE: November Bronze  
*Regent Theatre, Wanganui, N. Z.*



OLOF ANDERSSON: December Silver  
*Spegeln Theatre, Stockholm, Sweden*



GEORGE HUNTER: December Bronze  
*Fox Orpheum Theatre, Atchinson, Kans.*



**FRED ASTAIRE**

**GINGER ROGERS**

**KATHARINE HEPBURN**

**PAUL MUNI**

**MIRIAM HOPKINS**

**FRANCES FARMER**

**JACK OAKIE**

**EDWARD ARNOLD**

**FRANCHOT TONE**

**CARY GRANT**

**JOE PENNER**

*These Big Names  
in Five Big Pictures  
Right Away*

**PARKYAKARKUS**

**MILTON BERLE**

**EDWARD EVERETT HORTON**

**HARRIET HILLIARD**

**HARRIET HOCTOR**





A vision of glowing loveliness sparkles on the screen.

**KATHARINE HEPBURN • FRANCHOT TONE**

*Quality Street* WITH

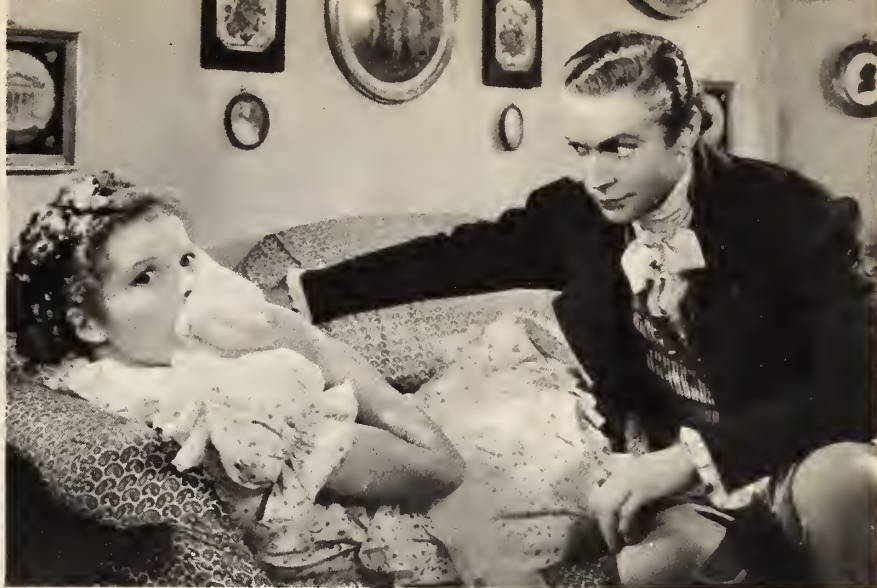
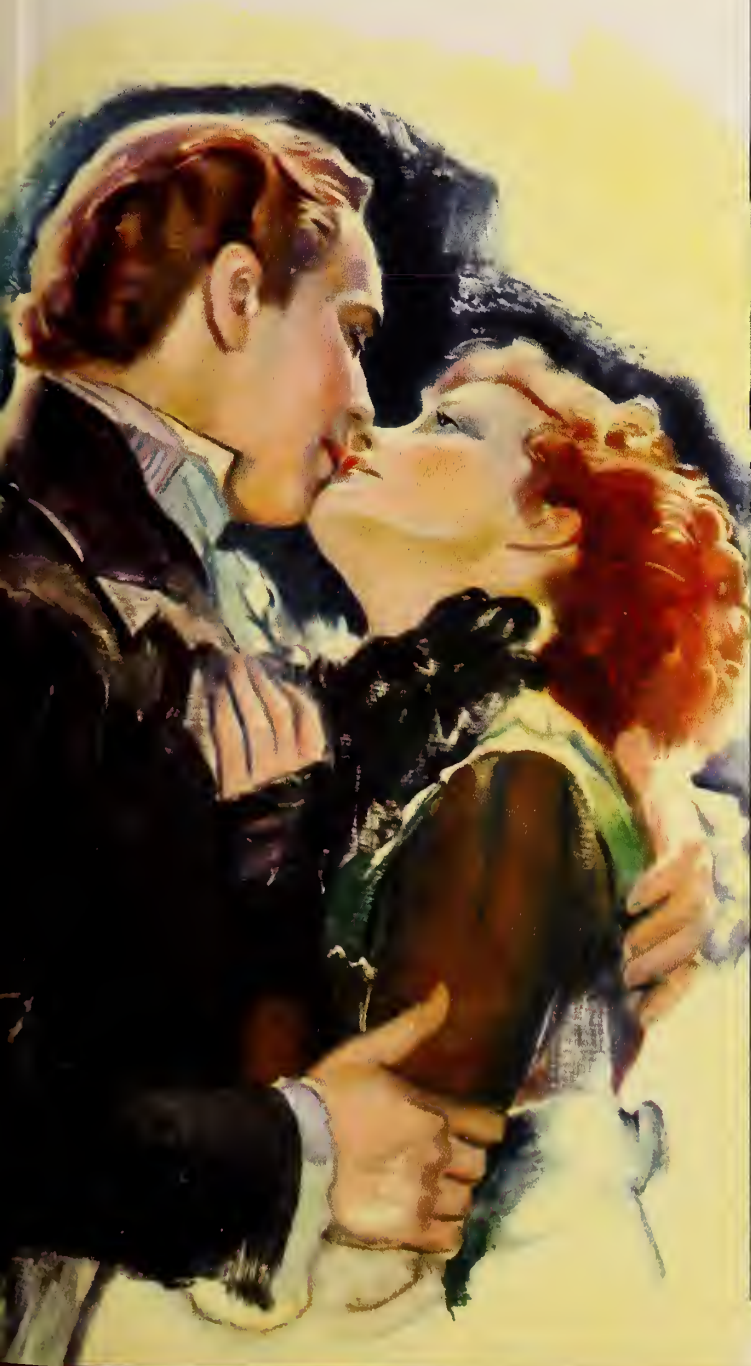
**ERIC BLORE  
CORA WITHERSPOON  
FAY BANTER  
ESTELLE WINWOOD**

**RKO RADIO PICTURE  
FROM THE STAGE PLAY BY  
J. M. BARRIE**

**DIRECTED BY GEORGE STEVENS  
PANDRO S. BERMAN PRODUCTION**



**G**reeted with the warmest words of praise within the gift of trade and fan critics, newspaper columnists and radio reviewers, "Quality Street" currently is proving itself a vigorous contender for top box-office honors. . . In first-run showings during Holy Week and in a score or more openings Easter Week it attracted the kind of business that makes showmen glad they're in the theatre business. . . Cash customers have added their ticket-buying okay to the preview opinion that this hilarious comedy romance is Hepburn's best since "Little Women."...



"Oh, dare I let him know that I am me—and not the awful flirt he thinks the other me might be? . . . What shall I do?"



"Tell me, Phoebe, do you think he recognized me? I seem to feel that all the time he was laughing at me."



She made him propose . . . but it took a lot of scheming to make him pop the all-important question."





**You** always look to Muni for the year's outstanding role. . . And Muni never disappoints! . . . Winner of the Academy Award last year, he has only himself to top this year. . . Here is the role, the story, the cast, the production, that give him the opportunity! . . . Muni and Miriam Hopkins, with Louis Hayward, in a love story cut so clear, so sharp, so bold and so striking in background and treatment as to lift both great stars to glorious new greatness.



**Paul Muni won** the Academy Award for the best male performance of 1936 for his masterful impersonation in "The Story of Louis Pasteur."



**"The truth, the truth, I must have the truth . . . He is my best friend . . . Tell me you are not the woman he loves!"**





Two took off at dawn . . . but only one comes back! . . . Another closed page in the flaming diary of the Fighting Squadron.



Those stolen moments in Paris . . . Those eternities of bliss lived in the time-stopping hours before a red dawn!

# PAUL MUNI MIRIAM HOPKINS *The Woman I Love*

WITH  
**LOUIS HAYWARD**

DIRECTED BY ANATOLE LITVAK

FROM THE NOVEL "L'EQUIPAGE" BY JOSEPH  
KESSEL. PUBLISHED BY LIBRAIRIE GALLIMARD

RKO RADIO PICTURE PRODUCED BY ALBERT LEWIS



"Yes, my Lieutenant . . . my friend . . . That is her picture . . . She is the woman I love . . . and who loves me! . . . Denise . . . Denise . . ."



Medals for the heroes . . . and shrouds of flame for the dead! . . . Which is the worse side of war . . . the fighting and the killing, or the loving and the losing?





Can you picture Edward Everett Horton in a ballet?



Horton and Blore in the "battle for the laughs."



George Gershwin hums it . . . Ginger swings it!



When Fred and Ginger dance the rest of the world stands still! . . . Wait till you see them on **ROLLER SKATES!**







# FRED ASTAIRE GINGER ROGERS

## IN *SHALL WE DANCE* WITH

EDWARD EVERETT HORTON  
ERIC BLORE  
JEROME COWAN  
KETTI GALLIAN  
WILLIAM BRISBANE  
AND  
HARRIET HOCTOR

MUSIC BY  
GEORGE GERSHWIN

LYRICS BY  
IRA GERSHWIN

DIRECTED BY MARK SANDRICH  
PANDRO S. BERMAN PRODUCTION

RKO RADIO PICTURE



Ginger stops stomping to grab the baton . . . "Give, boys!"

**M**illions of fans have wondered if Fred and Ginger can possibly top the marvelous things they've done in the past—the things that have made their pictures break theatre records everywhere! . . . The rousing answer is on the screen! . . . One after another come the unexpected twists, the striking evidences of originality and entertainment greatness—from gasping big production numbers to intimate comedy delights! . . . And Gershwin's musical score! . . . Already it's Hollywood gossip that it embraces more than any picture's rightful share of hits! . . . If there's any more exciting news in show business than the fact that a new Astaire-Rogers show is ready, it's the further fact that the queen and king of song and swing have bigger and better surprises than ever.







**EDWARD ARNOLD  
CARY GRANT  
FRANCES FARMER  
JACK OAKIE IN**

**THE  
TOAST  
OF  
NEW YORK**

**RKO RADIO PICTURE**

**DIRECTED BY ROWLAND V. LEE  
AN EDWARD SMALL PRODUCTION**

Wasp wai



**"Stick to me and you'll wear diamonds! . . . I'll have your name emblazoned all over Broadway! . . . You'll be the toast of New York and the light of my life!"**  
Edward Arnold, as Jim Fisk; Frances Farmer, as Josie Mansfield.





and hefty hips . . . Ah, girls were an armful then!

**T**hose were the days of REAL revelry on Broadway! . . . the days when a man could drink champagne from a chorus girl's slipper and be the lion of the hour—if he could afford it! . . . Those were the times for making millions—and spending them on high living . . . the days when the young industrial giants who were marching with the surge of America trod in glory across the most glamorous age of the wildest, wickedest city in the world! . . . Jim Fisk, Daniel Drew, Commodore Vanderbilt and all the others—the blue bloods and the red bloods, rivaling each other in business and romance to get the most out of life!



**Conspiracy!** . . . To gain control of the Erie Railroad? . . . To corner the country's gold? . . . or just to learn the romantic plans of their perpetual rival?



**There's danger** in the glance of this dancing girl from France! . . . Fleurique, as played by Thelma Leeds.



**Luke, the peddler**, grown rich overnight, laughs his way into romantic rivalry for the favor of the girl all New York is talking about!





"Today, I am a man," theme-lines Milton Berle, with Parky to the left of him and Jo-Jo Joe to the right! Three great comedians in the world's greatest fun feature!



# NEW FACES OF 1937

WITH

JOE PENNER · PARKYAKARKUS  
MILTON BERLE · HARRIET HILLIARD  
AND A HOST OF NEW FACES

RKO RADIO PICTURE  
LEIGH JASON...DIRECTING  
EDWARD SMALL...PRODUCING





**Harriet Hilliard**, whose silvery voice and magnetic charm captivate the airways!



**L**ike the weather, of which Mark Twain said, "everybody talks about it but nobody does anything," is the proposition of new faces for your screen! . . . RKO-Radio has **DONE** something. . . Given you a grand new musical show of new ideas, introducing a host of **NEW FACES**, bolstered by draw names of unquestioned strength. . . Names of outstanding radio stars, with millions of followers. . . Names covering types of entertainment to bring everybody into your theatre . . . and countless new faces to make the folks come back again and again!



**Joe Penner** gives his all to art . . . and all he gets is laughs!



**HERE COMES PARKYAKARKUS!** . . . The signal for the howlingest laughs ever since the Greek dialectician (wow!) first cracked the ether!



**A "Berleske" on murder** . . . with mysterious Milton giving the hypo to one of the famous "Penners from Heaven."



**FROM NOW ON RKO RADIO LEADS THE PARADE...**

**THE KIND OF A PARADE YOU WANT TO MARCH IN!**

**...THE PROOF IS IN THESE FIVE BIG SHOWS—**

**MADE, EDITED, READY FOR RELEASE... ONE**

**AFTER ANOTHER!... BUT THE PARADE HAS ONLY**

**STARTED!... AMONG THE PICTURES EQUALLY**

**AS BIG YET TO COME ON THIS PRESENT**

**1936-37 PROGRAM ARE FRED ASTAIRE IN**

**"DAMSEL IN DISTRESS," WITH GERSHWIN'S**

**MUSIC... HOWARD HAWKS' DIRECTION OF**

**KIPLING'S "GUNGA DIN" SCREEN PLAY BY**

**HECHT AND MACARTHUR... JACK OAKIE**

**IN "SUPER SLEUTH"... ANOTHER BIG**

**HEPBURN PICTURE... BOBBY BREEN IN**

**"MAKE A WISH"... GINGER ROGERS**

**IN "VIVACIOUS LADY"... BARBARA**

**STANWYCK IN "A LOVE LIKE THAT"**

**...JOE E. BROWN IN "ALL IS CON-**

**FUSION"...AND AN OUTSTANDING**

**SCREEN PRODUCTION STAR-**

**RING CLAUDETTE COLBERT.**





# PRODUCERS GET DEMANDS FOR A UNION OF ACTORS

## Screen Actors Guild Files Application for AFL Affiliation; Demands Inclusion in Basic Contract of Five Other Crafts

by JAMES P. CUNNINGHAM

Production and distribution employers in New York had placed in their hands this week a formal demand for their agreement to unionization of actors in Hollywood. Surrounding the presentation were strong inferences of strike threats if such recognition were refused.

This move initiated by the Screen Actors Guild of Hollywood presents the most serious labor problem to confront the producers in two decades. It has been on the way for at least ten years. Previous efforts along the same lines, variously sponsored by Actors Equity Association, failed.

Riding the floodwaters of the nationwide movement toward unionization, labor in the industry this week took full advantage of the rivalry between William E. Green's American Federation of Labor and John L. Lewis' Committee for Industrial Organization, to proceed as follows:

1. The Screen Actors Guild filed application for AFL affiliation to gain its support in a demand on studios for union recognition, with acceptance expected from the Federation.
2. Some 20,000 Hollywood studio workers asked for and received a 10 per cent wage increase, adding an estimated \$3,000,000 annually to film costs.
3. Evidence is in hand of the CIO's intention of competing with the AFL for Hollywood union supremacy.
4. California enacted a labor-inspired law severely punishing employers, including producers, who act against workers for organizing.
5. The strike against Consolidated Film Industries' laboratories in the east continued.
6. A threatened strike of Hollywood chorus girls compelled producers to abandon the use of imported models in "clothes-horse" parts.
7. Stagehands in New York presented theatre circuits with demands for a wage increase.
8. Workers in film exchanges continued their unionization movement.

The Screen Actors Guild came out into the open with its plans at a meeting this week in New York of Patrick J. Casey, the producers' labor contact, and five studio unions who had sent representatives eastward to rewrite contracts with the companies under their continuing five-year basic agreement.

The Guild formally filed its application for affiliation with the American Federation of Labor through the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, one of the five studio unions at the New York meeting. The application in turn will be sent to the AFL international headquarters at Washington for acceptance, and the IATSE membership committee also forwards a copy to Pat Casey's producers' committee on unions for recommendation.

It is the Screen Guild's intention next to seek CIO affiliation and CIO's backing in a move to obtain studio recognition, in case the AFL declines to issue a charter to it. Kenneth

## Labor Moves on Other Fronts

*Producers in Hollywood are not the only motion picture employers concerned over labor movements.*

In New York, circuit executives met with representatives of Local No. 1 and Local No. 4 of the stagehands' union on the workers' demands for increased wages. Both sides were standing on their offers. Another meeting is to be called.

The unions demanded an increase of 15 per cent, retroactive to March 1st. The circuits proposed a two-year deal which would provide for a six per cent increase now, another six per cent rise on September 1st, and a third increase of six per cent on Sept. 1, 1938.

Wilmington, Del., exhibitors and their colleagues in surrounding areas, were disturbed over a general strike of all truckmen, which threatened to close theatres owing to the impossibility of obtaining prints from the film delivery truckmen. The strike was called off, however, at the zero hour.

AFL-affiliated unions were proceeding in distribution to organize exchange employees, outstripping CIO to a similar plan. Activity was reported in more than a dozen exchange centers, with a new branch starting in Buffalo, the Cleveland exchange union presenting demands to employers, Detroit effecting a contract with exchanges, and New Haven holding additional organization meetings. Owen J. Kavanaugh is executive secretary of the new Buffalo branch of exchange workers and poster employees.

Cleveland's demands, made by Coleman Flaherty, national AFL representative, and Walter Crease, business manager of the Wrappers and Packers Union, include a general weekly increase of \$7 over the present scale for shippers, assistant shippers, inspectors and poster clerks.

Thomson, its executive secretary, is representing the Guild.

From some mysterious source, the New York press received generous copy about the Guild's plans for a strike should the organization fail in its demands.

It was said that the Guild "will not shrink from calling a strike" if it does not obtain both union recognition and a producer agreement for collective bargaining.

The Guild occupies in the Hollywood field a position analogous to Actors Equity Association in the theatre, and has a direct relationship with Equity. Equity stage members engaged in screen work are chastised by Equity if they refuse to join the Guild, and vice versa.

The Guild has 5,600 members in Hollywood, of whom 3,500 are "extra" players. Organized

## 20,000 Studio Workers Get 10 Per Cent Wage Increase, Adding About \$3,000,000 to Film Costs; CIO Also Is Active

four years ago as a direct challenge to the actors' branch of the Academy of Motion Picture Arts and Sciences—alleged by the Guild to be a "company union"—the Guild has as officers the following Hollywood stars:

Robert Montgomery, president;  
James Cagney, first vice-president;  
Joan Crawford, second vice-president;  
Chester Morris, third vice-president;  
Kenneth Thomson, a non-player, secretary;  
Boris Karloff, assistant secretary;  
Noel Madison, treasurer.

Some of Hollywood's biggest names are members of the board of directors, including: Edward Arnold, Robert Armstrong, Joseph Cawthorn, Dudley Digges, Leon Errol, C. Henry Gordon, Paul Harvey, Lucille Gleason, Jean Hersholt, Claude King, Fredric March, Frank Morgan, Ralph Morgan, Alan Mowbray, Edward G. Robinson, Lyle Talbot, Spencer Tracy, Elizabeth Risdon, Arthur Vinton, Donald Woods, Robert Young, Pat O'Brien, Humphrey Bogart, Francis Lederer, Franchot Tone and Warren William.

Further evidence of its strength is seen in the type of talent serving on the Guild's advisory board, including Eddie Cantor, Gloria Swanson, Richard Tucker, Berton Churchill, Clay Clement, Frank Conroy, Gary Cooper, Henrietta Crosman, Marion Davies, James Dunn, Edward Ellis, Florence Fair, Norman Foster, Clark Gable, James Gleason, Otto Kruger, Hugh Herbert, Miriam Hopkins, Bela Lugosi, Victor McLaglen, Adolphe Menjou, Jean Muir, Paul Muni, Bradley Page, Dick Powell, Jessie Ralph, Ivan Simpson, C. Aubrey Smith, Charles Starrett, Genevieve Tobin, Lee Tracy, Evelyn Venable, Lois Wilson, Walter Abel, Maude Eburne, Gilbert Emery, Brandon Marshall and Richard Tucker.

## Seeks Five-Year Contract

The Guild specifically seeks to be included with the five other studio crafts—stage hands, painters, carpenters, et al—in the five-year basic contract with producers. In addition to asking recognition, it also seeks the usual arbitration clause and other concessions. An adjustment of working conditions and wages is certain to be included.

The five other studio unions affiliated with the AFL are understood to be in agreement on granting similar affiliation to the Guild.

If a charter is given the Guild the producers easily might be faced with a complete tieup of production by the five AFL studio crafts backing the Guild in a sympathy strike, as an alternative to the producers' recognition of the Guild as a union.

On two previous occasions, the Guild failed to gain its demands. During the NRA, the Government recognized it and the producers did not. At a similar Casey meeting in New York one year ago, the Guild's application was not considered.

## Cites Free Lances' Pay

Mr. Thomson, for the Guild, was quoted by the New York press as explaining that free lance players, "bit" players and "extras" would be the most affected by recognition. Some of them have to work all hours and in several

(Continued on following page)



# GUILD DEMANDS UNION STATUS

(Continued from preceding page)

pictures a day, and in addition are poorly paid, he said, adding that he doubted that there were more than 2,000 extras who earn as much as \$40 or \$50 a month, and explaining that the highest paid of them all make only \$1,800 to \$2,400 a year, from which they must supply their own clothes.

Mr. Thomson is reported to have said in New York that the Guild also "wants the right to supervise contracts" between its player members and studios, as Actors Equity does for stage players.

According to Mr. Thomson, the producers consider the actors as "artists," not "labor," and so are against recognition.

## Equity's Support Expected

Remembering the \$100,000 lost when its president, Frank Gillmore, attempted in 1929 to unionize the Hollywood actors, Equity's full support in the Guild's move probably is assured to the point where should the Guild call a strike to win recognition, the producers would be unable to get replacements from the ranks of Equity.

With an AFL charter and the AFL support that goes with it, the Guild, in a strike, could cripple not only production but exhibition as well, if the 24,000 IATSE-AFL projectionists, stage hands and musicians employed at theatres walked out with them in sympathy. The IATSE is the most powerful union in motion pictures. Equity's 1929 strike in Hollywood failed because of weak connections with AFL unions. The Guild now is attempting to eliminate that weakness.

## Minimum Wage Factor

Out of the Guild's first conference in New York this week, in which Mr. Casey "informally" met Mr. Thomson, came word that the difficulty of standard minimum wage schedules for the widely varied talent classifications represented by the Guild's membership stands as the principal bar to recognition of the players' union by the studios.

But, in view of the five studio unions' advocacy of the Guild's affiliation with the AFL, it appears inevitable that some form of definite action will have to be taken.

Mr. Thomson insists that minimum wage scales for the players are not an issue and should not be permitted to stand in the way of including the Guild in the studio unions' basic agreement. Producers, however, are reported nurturing the opinion that wage scales would have to be set eventually in the event of the admittance of the Guild into the AFL, and, therefore, they are as important at this time as they ever will be.

At a late hour Wednesday, Mr. Casey's office in the old Mecca Building, at 1600 Broadway, reported that the principals were "still negotiating" the Guild matter.

Prospects of recognition by the producers were not considered bright, though indications were that the producers might further consider the application.

The Screen Guild's insistence on union recognition was probably strengthened by the producers' action at the Casey meetings in giving a ten per cent wage increase to some 20,000 studio craftsmen, amounting to some \$3,000,000 annually. The increase becomes effective May 1st.

Mr. Casey was quoted by the press as denying "persistent reports" that the increase would lead to higher admission prices at the box office, assumedly taking the form of higher rentals charged exhibitors, thus forcing theatre owners to raise prices.

However, the New York *Herald-Tribune* declared on Tuesday that "a major chain was

## NEW FILM SHOWS REICH "MARTYRS"

*"Modern Christian German Martyrs", purporting to describe the oppression of non-Jews in Germany under the Nazi government, will be shown for the first time at the Riverside Church, New York, on April 12th, under the sponsorship of the American Committee for Christian German Refugees.*

*The picture contains talks by James G. McDonald, former high commissioner of the League of Nations, in charge of German refugees, and Dr. Harry Emerson Fosdick, rector of the Riverside Church, a Rockefeller endowment.*

said to have warned exhibitors before the labor conference to be ready to boost admission fees because of an anticipated increase in production expenses."

Mr. Casey was further quoted as estimating that this week's action represented a total wage increase in the last two years of 21 per cent, or approximately \$6,000,000, for the unions benefiting. The unions receiving the increases this year are the IATSE, which has several thousand stage hands, projectionists and others employed in studios; the United Brotherhood of Carpenters and Joiners, the Brotherhood of Electrical Workers and the Brotherhood of Teamsters, Chauffeurs, Stablemen and Helpers. The American Federation of Musicians, also strong in Hollywood labor ranks, did not ask for a pay increase at this time.

The application of the Brotherhood of Painters, Decorators and Paperhangers for readmittance to the five-year basic contract, after an absence of five years, was granted by the producers in Mr. Casey's office, but was refused by the union when it was specified that readmittance to the pact would include only the labor classifications which were covered prior to the union's withdrawal from the agreement in 1932.

Regarding the threat of a strike then made by the painters, it was said that the painters' union would get the ten per cent wage increase, too, besides readmittance to the pact, if it did not insist on the inclusion of hairdressers, art directors, make-up artists, and draughtsmen.

The painters' withdrawal in 1932 was also due to the refusal of the producers to agree to the inclusion of the additional workers in the pact.

Whether the painters, constituting a majority of their union, would lose a pay increase and go on strike for a minority became a moot point, despite the threat that the studios face a painters' strike for the end of this week. The threat was made in Hollywood by Lawrence Lindelof, president of the union there.

The producers' union committee at the Casey meetings also acted favorably upon an application by a studio laborers' union for inclusion under the five-year basic agreement. Details of the conditions of the admission were continued under discussion.

Among the principal details to be worked out is the settlement of jurisdictional claims over the various classifications of studio laborers now aligned with the Utility Workers, several of the international unions which are already signatories to the basic agreement claiming jurisdiction over some of the labor classifications within the Utility Workers.

An international union committee headed by William Hutcheson, international president of the United Brotherhood of Carpenters and Joiners of America, represented the studio crafts at the meeting. Mr. Casey headed the producers' committee. Others in attendance included Daniel J. Tobin, general president of the Teamsters and Chauffeurs Brotherhood; George Brown, president of the IATSE; Daniel W. Tracy, president of the Electrical Workers; Joseph N. Weber, president of the Federation of Musicians, and Jack Gillespie, also for the Teamsters. Producers reported in attendance were Nicholas M. Schenck, Metro-Goldwyn-Mayer; Sidney R. Kent, Twentieth Century-Fox; Robert Cochrane, of Universal; Major Albert Warner, for Warner Brothers; Leo Spitz, RKO; E. W. Hammons, Educational; Harry Buckley, United Artists; Barney Balaban, Paramount, and Charles Schwartz, for Columbia.

## AFL Gains Over CIO

The ten per cent wage increase gained by the AFL's four studio unions at the Casey meetings does not help the CIO one bit in its plan to compete with the AFL for union strength in Hollywood.

Nevertheless, indications that Mr. Lewis' CIO is strongly determined to press its case in Hollywood were seen on Tuesday in the wholesale distribution of membership application blanks at practically all the studios.

The general reaction to the move is an atmosphere of expectancy which indicates that labor fireworks are just in the offing in Hollywood, with the AFL a ready opponent for the challenging CIO.

Although IATSE-AFL executives in Hollywood remain officially non-committal on the CIO's studio invasion, those close to the IATSE's councils feel that the AFL is secure in Hollywood because of the five-year non-vertical basic agreements held by the studio crafts now conferring with Mr. Casey in New York.

## Independent Theatre Field

An unofficial observer in Hollywood said this week that the single motion picture branch in which the CIO's drive might gain ground is the independent theatre field. It was said that the IATSE heads were content to let their CIO rival gain the independent theatres because those houses have been the source of nothing but labor grief since the IATSE started its closed-shop drive among the independents one year ago.

The IATSE in Hollywood, however, is watching CIO's moves closely, with "spotters" at CIO meetings, but claiming that complete loyalty and harmony prevails among the IATSE membership and that CIO, therefore, has not a chance of making any substantial inroads in Hollywood.

In any event, the New York *Herald-Tribune*, last Sunday, said, "There have been repeated rumors that the IATSE might move into the camp of John L. Lewis' Committee for Industrial Organization, but George Browne, the president of the IATSE, has not committed himself."

"If the feud between the CIO and the AFL were extended to the entertainment industry," continued the *Herald-Tribune*, "its effects would be felt on Broadway as well as Hollywood."

The CIO came forward with its plan to invade Hollywood, at a mass meeting last Thursday midnight at Lindley Hall, in Hollywood. The possibility of at least a new national CIO-sponsored labor organization of projectionists in opposition to the AFL's

(Continued on page 34, column 2)



# HEAR THEM TALK FOR THE FIRST TIME...

## TWO FULL REELS OF SHEER DELIGHT

for your patrons...and a big box-office build-up for YOU!... Expect an echoing chorus of tickled "ohs" and "ahs" when you show it... because the quins are absolute KNOCKOUTS when they gurgle their baby prattle—IN FRENCH!... If you've got a big show, this one will make it bigger... If you need a BIG ATTRACTION to bolster a weak feature—HERE IT IS!



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# A DAY WITH THE DIONNE



**SPECIAL ADDED ATTRACTION  
AT RADIO CITY MUSIC HALL  
THIS WEEK . . . .**

**PATHE NEWS SPECIAL PRODUCTION  
DISTRIBUTED BY RKO RADIO PICTURES**

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**QUINTUPLETS**



## Board Requests Reinstatement of Discharged Help

Mayor Fiorello LaGuardia's survey board on motion picture dispute in New York has requested that members of the Empire State Operators Union who have been discharged from theatres of the Independent Theatre Owners Association be reinstated in their jobs, Sam A. Lewisohn, chairman of the board, announced this week. The request was made in a letter addressed to Joseph Basson, president of Local 306 of the International Alliance of Theatrical Stage Employees, and Harry Brandt, president of the Independent Theatre Owners Association. It was signed by Mr. Lewisohn, Howard S. Cullman and William Collins.

The letter follows:

"This board has since November 10, 1936, been engaged in working with the projectionists and motion picture theatre operators of this city for the purpose of establishing a basis for permanent peace in the industry. A major step toward that goal was achieved with the signing of a contract between Local 306 and the Independent Theatre Owners Association. This agreement included the following concrete gains to the several parties concerned:

"A—Local 306 by the terms of the contract was enabled to put to work a large number of its unemployed members who as a result were employed in ITOA theatres.

"B—The Independent Theatre Owners Association was assured of an amicable and satisfactory relationship with the projectionists' union, in return for substantial concessions as to wages and hours.

"C—Members of the Allied Union gained membership in Local 306 and were assured of continued employment in their jobs.

"D—The Community as a whole was assured by all parties that industrial warfare in this field, which had previously threatened the public peace, was at an end, and that any future differences would be amicably adjusted.

"It was subsequently revealed that a small number of Independent Theatre Owners Association theatres employed members of the Empire State Operators Union. Because of this overlapping of unions for which no provision was made in the agreement approximately 30 men are now apparently being threatened with unemployment, and it is understood that eight have already been discharged.

"It was never the intent of the agreement to create hardship or to throw out of employment any group of men nor will this board sanction any such injustice. It is unthinkable that an important achievement, involving more than 200 theatres and 400 employees, should be placed in jeopardy by a harsh attitude in a situation involving no more than a dozen theatres.

"For these reasons the chairman of this board, by telegram on March 22, requested the Independent Theatre Owners Association and Local 306 to desist from replacing with 306 men any Empire operators employed in Independent Theatre Owners Association theatres and to reinstate Empire men who had already been dismissed. This request has not as yet been complied with, in so far as the discharged Empire men are concerned.

"This board, therefore, reiterates its request and demands that in the public interest you find a just and satisfactory solution for this problem. The following immediate alternatives are suggested as possible:

"A—To take into Local 306 the Empire men employed in Independent Theatre Owners Association theatres.

"B—To make some provisions for exempting

the 12 theatres involved from the general agreement between 306 and the Independent Theatre Owners Association in so far as it affects Empire men now employed in such theatres.

"There are also constructive possibilities in the amalgamation of the Empire union and 306. However, the Commission recognizes that such an amalgamation cannot be accomplished at once, and for some time past has undertaken exploratory discussions for that purpose.

"At the present time immediate steps must be taken particularly in the case of the eight discharged Empire men. Whether one of the foregoing or some other procedure is followed the position of this board is unalterably that, as a matter of justice and fair dealing, these men must be reinstated and those Empire men who are still employed in Independent Theatre Owners Association theatres permitted to continue at their jobs.

"Aside from the human problems involved there can be no excuse, in view of the larger difficulties which have been resolved, for permitting a minor obstacle to disturb a situation adjusted after months of effort. You have specifically agreed that matters such as these would be amicably adjusted. This board calls upon you to fulfill that pledge."

## Actors Present Union Demands

(Continued from page 32)

IATSE was seen in the announcement by the Empire Projectionists Union to seek a national charter from the CIO.

It was the Empire Union, a New York organization now established in Hollywood, which called last Thursday night's CIO mass gathering. Empire's president, Lawrence Baynes, admitted the charter application idea and said also that the Thursday meeting, although poorly attended, was for the specific purpose of discussing industry-wide labor affiliation with the CIO.

Mr. Baynes characterized the meeting as a step in the move to solidify both studio and theatre groups. He added that a larger meeting will follow.

While many branches of the industry were represented, the total attendance was comparatively small. AFL's "spotters" in attendance are said to have deterred many workers from attending, fearing reprisals, perhaps, from AFL studio crafts of which they now are members.

### California's New Labor Law

While Congress was discussing action in Washington on a resolution denouncing "sit-down" strikes, spying by employers on employees, and refusal of employers to bargain collectively with workers under the Wagner Labor Relations Act, California's legislature passed without debate the same act for the setting up in California of a labor relations board of three members. Affecting producers, exhibitors and all other employers in the state, and having potentialities in any moves by the CIO or Screen Actors Guild to unionize in Hollywood, the law provides for penalties ranging from prison sentences to fines for employers who spy on employees or their representatives, interfere with the formation or administration of any labor organization, require any employee to join a company union, discharge or discriminate against employees testifying before the board, blacklist employees or refuse to grant collective bargaining to employees.

Tabbed in California the "Little Wagner Act," the penalties include imprisonment for three years or a \$5,000 fine, or both.

### Weisman in William Fox Action

Milton C. Weisman, receiver for Fox Theatres Corporation, has been authorized by Judge Martin T. Manton in New York to have his attorney, Basil O'Connor, cooperate in the prosecution of claims against William Fox.

## Paine Succeeds Mills, Named to ASCAP Office

E. C. Mills, general manager of the American Society of Composers, Authors and Publishers in New York, on Tuesday was elected chairman of a newly created administrative committee which is being set up by the organization's board of directors to take over the general supervision of the music licensing society's activities.

John G. Paine, chairman of the Music Publishers' Protective Association, was invited by the board to assume the post being vacated by Mr. Mills on or before May 1. He also said he would recommend Harry Fox, head of the organization's electrical transcription department, for the board chairmanship in his place.

Elected to Ascaph's new administrative committee in addition to Mr. Mills were Gene Buck, Ascaph president; Irving Caesar, Louis Bernstein and Walter Fischer. The board also named Herman Greenberg of the Ascaph staff as assistant general manager.

Meanwhile, in Minneapolis, Ascaph was charged with having a monopoly on popular music at a public hearing on a Minnesota bill which would force it to list prices on its copyrighted music at a price per piece and to abandon its present practice of charging flat fees. Mr. Mills denied these charges and said that the measure was merely an attempt by radio broadcasters to escape paying a fair price for the music they now use.

Mr. Mills leaves shortly for Helena, Mont., to attend a federal hearing there on April 23 at which time the constitutionality of the state's law against the society will be tested.

The United States district court in Los Angeles, meanwhile, signed an order dismissing a monopoly action against Ascaph which had been brought by California Federated Industries, Inc.

## Vitagraph Files Fuller Answer

Vitagraph, Inc., implicated in the suit for alleged conspiracy along with Twentieth Century-Fox and other major companies, alleged by George Fuller of Pensacola, Fla., filed its answer this week denying all items in the bill of complaint, especially stressing the fact that Vitagraph never had a contract with Mr. Fuller.

The trial of the case has been set for April 29 in New Orleans. Mr. Fuller, who operates theatres in Warrenton, Pensacola Beach and Pensacola, Fla., claims he could not get film for these houses because of a conspiracy based on orders issued by two Saenger executives not to sell him. He specifically charges Vitagraph cut off service under an alleged contract already in operation. Other defendants are Gaston Bureau, Jr., Saenger; Harold Wilkes, Paramount; RKO, United Artists, Universal, Metro-Goldwyn-Mayer.



# THE HOLLYWOOD SCENE

## Remarks On Remakes

If one wanted to be strictly technical about it, almost every picture made is a remake of something done before. "Camille" was a feature picture in 1915. MGM remade it as one of its specials on this season's program. Under the same title, the story has been a subject of screen attention four times in the intervening years. Under other titles and in various disguises it has been remade hundreds of times.

### All Companies Participate

No company has been immune to the remake virus. Columbia's "The Mine With the Iron Door" was first seen in 1924. "Penrod and Sam" was made only a few years ago; First National remade it this year. "Prince and the Pauper" came to the screen fifteen years ago; Warners believe its modernization will be one of this year's biggest pictures. Douglas MacLean starred in the first "23½ Hours' Leave" and remade it a few weeks ago.

MGM undoubtedly thinks pretty well of the old standbys. Additionally to "Camille," the studio remade five: "Romeo and Juliet," "Rose Marie," "Maytime," "The Last of Mrs. Cheyney" and "Personal Property" ("Man in Possession"). Scheduled for reproduction next season are "Madame X" and "The Girl of the Golden West."

Although there may be more, Paramount had two, "Clarence" and "Her Husband Lies" ("Streets of Chance"). Republic had three: "The Harvester," "House of a Thousand Candles" and "Michael O'Halloran." Four on the RKO-Radio program, "Criminal Lawyer" ("State's Attorney"), "We're on the Jury" ("Woman on the Jury"), "M'liss" and "Quality Street" were remakes.

Twentieth Century-Fox revived "Captain January" and "Poor Little Rich Girl" for Shirley Temple. "Ramona" was done over in color. The current version of "Under Two Flags" marked the story's twentieth anniversary as a screen vehicle. "Wild Brian Kent" has been around before. "Seventh Heaven" first thrilled the motion picture world less than ten years ago.

### Color Is Factor

Selznick International brought "The Garden of Allah" back to the screen in color for United Artists. Walter Wanger finds his colored rebirth of "The Trail of the Lonesome Pine" still being booked. Selznick International is preparing to remake "The Prisoner of Zenda." Samuel Goldwyn has just put a new "Stella Dallas" in work and Reliance Pictures remade "The Last of the Mohicans."

After much talk about remaking "The Hunchback of Notre Dame" and "Phantom of the Opera," Universal has abandoned the project. However, during the Laemmle regime, Universal remade "Showboat." Warners' "I Married a Doctor" once was "Main Street." Though a fact, it will probably be difficult to realize that "War Lord" is "The Bad Man." The company's immediate remake is "The Desert Song," to go into production shortly.

The practice of remakes is no sign of return to horse-and-buggy days. Producers understand pretty well that it is not easy to pull the wool over the public eye. The fact that in the majority of cases the original titles have been

## "MARIE ANTOINETTE" NEXT SHEARER ROLE

*Norma Shearer will return to the screen in and as "Marie Antoinette" under terms of the arrangement whereby she succeeds her husband, the late Irving Thalberg, as a participating partner with Louis B. Mayer and J. Robert Rubin in the Mayer company. "Pride and Prejudice" is under consideration as a second vehicle.*

reused indicates this. Both critics and public have criticized producers for remakes. They find fault if changes have been made and if they have not. Those having the longest or most retentive memories are most wrought up. All seem to forget that times change and so do people and stories.

## Studios Active

The week saw Hollywood production continuing in high gear. Twelve pictures started. Eleven finished. The activity was widely distributed. Nine studios participated in the new work. Eight companies accounted for that which was finished. While most of the work in both instances was devoted to cleaning up the loose ends of the current season, several of the started and completed productions are earmarked for the 1937-38 program.

Paramount's starter, "Angel," stars Marlene Dietrich with Herbert Marshall. Produced and directed by Ernst Lubitsch, it will also present Melvyn Douglas, Ernest Cossart, Edward Everett Horton and Herbert Mundin in important roles.

### Columbia Starts Two

Two pictures started at Columbia. Seemingly more important is "Once a Hero." Fay Wray returns to the screen with Richard Dix in the leading roles. Victor Killian, Franklyn Pangborn, Granville Bates, Ward Bond and Arthur Lofe are included in the cast. Harry Lachman is directing. "White Heat" introduces a new comer, Don Terry, with Rosalind Keith and Nana Bryant in leading roles.

For Paramount release, Major Pictures started "Midnight Madonna," which will mark the American screen debut of Mady Correll. Warren William has been assigned to the opposite role.

With Ben Holmes directing, RKO-Radio started "There Goes My Girl." Ann Southern and Gene Raymond head the cast.

Republic put two productions in work. "Dangerous Holiday," directed by Nick Barrows, will present Ra Hould, Hedda Hopper, Guinn Williams, William Bakewell, Lynn Roberts, Virginia Sale, Michael Jeffrey, Jack LaRue, Franklyn Pangborn and Jack Mulhall. "Come on Cowboy" will present Robert Livingston, Ray Corrigan, Max Terhune, Maxine Doyle.

Two films also started at Warners. With Lloyd Bacon directing and Marion Davies and Robert Montgomery starred, the supporting cast of "Ever Since Eve" includes Patsy Kelly,

Marcia Ralston, Allen Jenkins, Barton MacLane, Frederick Clark, Harry Hayden and Frank McHugh. In "The Devil's Saddle" Dick Foran, Ann Nagel, George Chesebro, Glenn Strange, Eddie Acuff, Milton Kibbee, Carlyle Moore and Charles Lemoyne will be seen. Bobby Connolly is directing. Grand National started the R. N. Bradbury production which he is also directing; the cast features Tex Ritter, Louise Stanley, Al St. John, Karl Hackett, Charles King, Robert McKenzie and Chick Hamon.

Last of the newly started group is "Sing and Be Happy," 20th Century-Fox. It will present Joan Davis, Anthony Martin, Leah Ray, Dixie Dunbar, Helen Westley, Allan Lane, Berton Churchill and Andrew Tombes. Henry Lehrman is directing.

### Eleven Films Finished

Two pictures were completed at MGM. Though added scenes will be made, "Night Must Fall" was temporarily checked off the production roster. The cast includes Robert Montgomery, Rosalind Russell, Dame May Whitty, Alan Marshall, Merle Tottenham, Kathleen Harrison and Matthew Bolton. Richard Thorpe directed. Likewise to be benefitted by further shooting, "They Gave Him a Gun" was checked off the active list. Spencer Tracy is featured with Gladys George, Franchot Tone.

Republic also transferred two films to the cutting rooms. "Michael O'Halloran" will present Wynne Gibson, Warren Hull, Jackie Moran, Charlene Wyatt, Sidney Blackmer, Hope Manning, G. P. Huntley, Jr., Robert Greig, Helen Lowell, Vera Gordon, Pierre Watkin, Dorothy Vaughan, Bodil Rosing and Guy Usher. Karl Brown directed. The cast in "Gunsmoke Range" is Robert Livingston, Ray Corrigan, Max Terhune, Julia Thayer, Kenneth Harlan, Allen Connor, Jack Padjan and Sammy McKim. Joseph King directed.

Two productions likewise were completed at 20th Century-Fox. The Jones Family in "Big Business," which Frank Strayer directed, features Jed Prouty, Shirley Deane, Spring Byington, Ken Howell, Russell Gleason, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Marjorie Weaver, Frank Conroy, Wallis Clark and Anthony Hughes. Cast names in "She Had to Eat" are Rochelle Hudson, Arthur Treacher, Eugene Pallette, Douglas Fowley, John Qualen, Tom Kennedy, Tom Dugan, Ferdinand Munier and Lelah Taylor. Malcolm St. Clair directed.

### Complete Ruggles Feature

Paramount finished "Turn Off the Moon." It will present Charles Ruggles, Eleanore Whitney, Johnny Downs, Kenny Baker, Ben Blue.

"Woman Chases Man," a Samuel Goldwyn production, was finished at United Artists. Principals are Miriam Hopkins, Joel McCrea.

Warners finished "Empty Holsters." Directed by B. Reeves Eason, it will present Dick Foran.

At Columbia "Shooting Shadows" was checked off the list. The cast includes Charles Starrett, Barbara Weeks, Bruce Lane, Ed Piel, Sr., Ernie Adams, Art Mix and Dick Botiler. Leon Barsha directed. "The Girl Said No," an Andrew L. Stone production, also directed by him, was completed for Grand National distribution. Robert Armstrong, Irene Hervey, Paula Stone, Holmes Herbert, Gwili Andre and Ed Brophy compose the cast.



# ACTION AWAITED ON FILM 'DIVORCE' BILLS

## Vote in Minnesota's Senate Awaited After Approval in Committee by 9 to 6 Vote

The bill sponsored by Allied States Association of Motion Picture Exhibitors to require the separation of theatre ownership from producing and distributing interests was awaiting a vote on the floor of the Minnesota State Senate this week after having been reported favorably by the legislative committee.

An identical bill is now a law in North Dakota with a test of its legality expected soon and other measures along the same lines have been allowed to die without action in Ohio and Indiana.

In Wisconsin the Senate has had a theatre divorce bill under consideration for weeks and a companion bill was introduced in the Assembly by Earl Hall from Monroe. The Senate bill is in the hands of the committee on state and local government which has not made any recommendation although a hearing was held recently.

Lobbying was reported in progress in the Iowa legislature for the passage of a theatre divorce bill sponsored by the Iowa-Nebraska Allied unit.

The Minnesota Senate committee was reported to have approved the bill in a secret ballot by a vote of 9 to 6. Scheduled questioning of distributor representatives by proponents of the bill was forestalled at a hearing last week when only representatives of labor were permitted to testify, the committee ruling that the ground had been covered so far as exhibitors and distributors were concerned at a session held the previous week. The projectionists' union, in an affidavit, expressed opposition to the bill, while the stagehands and musicians favored its enactment.

At the first hearing L. J. Ludwig and Theodore Hays, of the executive staff of Minnesota Amusement Company, an affiliate of Paramount, urged defeat of the bill. W. A. Steffes, who is leading the Allied fight to bring about the divorce legislation, and H. M. Richey, national Allied secretary, told the committee the law is necessary to prevent independent exhibitors from being forced out of business.

### Called Unconstitutional

More than 100 jammed the Minnesota House committee room on Tuesday at a sub-committee's fourth hearing on a companion bill to the Senate measure. The bill would require producers and distributors to offer their product at equal prices and give all exhibitors in theatres of a certain seating capacity and price scale an equal chance to purchase films. The sub-committee is considering merging the measure with the divorce bill now pending in the Senate. At Tuesday's session local representatives of Twentieth Century-Fox, Paramount, United Artists and Metro-

Goldwyn-Mayer argued against the measure on the ground that it was unconstitutional. The sub-committee was to report back to the House committee on Friday.

With the session due to close April 21 and with legislators harassed by relief measures in defense of which 100 sit-down strikers beset the capitol in a two-day stay this week, it is considered unlikely that either bill will come to a vote even if they are placed in the special order of business.

While the divorce bill threatens, no further expansion in Minnesota of the Minnesota Amusement Company is contemplated at present, John J. Friedl, president, said last week. He refused to amplify the recent statement of Mr. Ludwig, who is counsel for the company, that the circuit's attorneys are studying the North Dakota law with a view to institution of a test case on its constitutionality.

The Wisconsin Senate committee on legislation has made no report on the divorce bill although more than two weeks have elapsed since a public hearing was held. Labor leaders who appeared at the session defended the circuit operators, declaring that the producer-operated theatres gave their employees better wages and more satisfactory working conditions. Edward J. Brown, representing the International Brotherhood of Electrical Workers, said that unions always have had difficulties with independent theatre owners.

### Pathe in SEC Request

Pathe Film Corporation has applied to the Securities and Exchange Commission in Washington for permission to register on the New York Stock Exchange 625,310 shares of \$1 par value common stock, of which 585,095 shares have been issued.

### Extend Sound Course

As a result of a unanimous request made to the Academy of Motion Picture Arts and Sciences Research Council by the class taking the advanced course in sound recording, the lectures of Harry Kimball, Metro-Goldwyn-Mayer sound engineer and instructor, have been extended for three weeks.

### Reissuing Moore Film

Columbia is reissuing the Grace Moore picture "One Night of Love," in England, on June 14, with first run at the Stoll, Kingsway, which has already played it twice.

### National Pictures Raises Capital

National Pictures Corporation has increased its capital at Dover, Del., from \$100,000 to \$1,000,000. The Corporation Fiscal Company acted as the agent for the picture company.

### "Ecstasy" Changes Theatres

"Ecstasy," after 13 weeks in the World Playhouse in Chicago, has been moved to the Orpheum in the loop to continue its stay in town with a lower admission price scale.

## Early Film Days Recalled by Death Of Emile Pathe

Emile Pathe, 77, who with his brother Charles was one of the pioneers of motion picture, phonograph, radio and camera development, died April 5th at his home in Pau, France. Since the World War M. Pathe had been connected with the Pathe Marconi Company, manufacturers of Marconi radio instruments in France, and he was president of that organization at the time of his death.

Originally a Paris tobacconist, M. Pathe joined his brothers Charles and Theophile in founding Pathe Freres in 1896.

### Partners Contributed \$500

The Pathe brothers each contributed \$500 to start their company. Its chief assets were two kinetoscopes, an Edison invention, by which the early motion picture devotees, after dropping a coin in the slot, could turn a crank and see a succession of photographs which created an impression of likelike action. From this small start Pathe grew to a venture involving millions of dollars.

It was Emile Pathe who brought into the industry of the motion picture the once important figure of Jacques A. Berst who was the first American manager for Pathe Freres and subsequently variously and prominently active in the affairs of the American industry, including the post of general manager for the Selig Polyscope Company in Chicago, and one time president of the late great General Film Company toward the end of the days of the Motion Picture Patents Company's dominance.

### Newsreels Started

Pathe News, then known as Pathe Weekly, was founded by M. Berst in New York, upon the precedent of the Pathe Journal of Paris, the original newsreel.

M. Berst, then a youth, became the editor of a tobacco trade journal published in Paris by Emile Pathe. With the arrival of the motion picture he was transferred to the film trade in the days when Pathe was among the greatest producers in the world market.

In 1905 Pathe Freres sent M. Berst to New York with a portmanteau full of sample films. He opened an office in Madison Square and went vigorously into competition with the American concerns which had previously bought only one print specimens of the Pathe product for "duping" purposes, that being the quaint commercial custom of the period.

Four years after M. Berst's advent the company, of which Charles and Emile had obtained full control, opened a studio in Jersey City. In 1914 Pathe produced "Perils of Pauline," the first serial starring Pearl White. Five years before, the company had shown the first news film.

After the World War the company's operations in the United States were directed by Pathe Exchange, Inc., until 1935, when a reorganization led to the formation of Pathe Film Corporation. The company now is engaged chiefly in the development and printing of motion picture film, the production and distribution business having been sold to RKO Radio.



# ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Walter Wanger in Hollywood has been all steamed up over those 12 "Most Photographed Girls in the World" who were drafted by him from the ranks of the New York commercial photography models' agency conducted by John Powers, for Mr. Wanger's "Vogues of 1938."

The girls have had no social life since their arrival in Hollywood, and because they have been working so hard and so long, Mr. Wanger told them the other afternoon that he would give them a big party as soon as shooting is over.

Mr. Wanger also confided to the girls that he personally would select their male escorts, all of whom, he promised, would be "single, 100 per cent morally pure and able to furnish proof of a substantial bank account." The girls seemed indifferent, and Mr. Wanger could not understand their lack of enthusiasm for his hospitable gesture.

What Mr. Wanger did not know was that most of his 12 proteges are not only the "Most Photographed Girls in the World," but also they are out of circulation because of adoring husbands standing close by. Four of them—Dorothy Day, Mary Oakes, Phyllis Gilman and Frances Joyce—even boast of motherhood.

Today's big opportunity for any Hollywood producer looking for a production supervisor may be found in a want ad for a job appearing in Ted Cook's New York American department, as follows:

**LAZY, HATE WORK, BUT MUST.** Short hours, good pay. Oehlberg, 1938 Sheffield St.

London's *Era* reports that a scientist has produced a hissing noise that will dispel fog.

Hollywood could use it when the plot thickens.

Scientists on this side have found that sound produces chemical changes in certain materials. Eggs, for example, can be cooked with sound. Without any rise in temperature, eggs have been soft-boiled by radio music.

Maybe you can soft-boil eggs with radio music. The effect on some of us is more toward a stew.

And from Lou Smith, in Hollywood, to Johnny Chapman, in New York, comes the story of a meeting between George Gershwin and Igor Stravinsky. Music-writer Gershwin asked Great-composer Stravinsky would he give him some lessons in orchestration. He said he wanted to put the arrangement on a business basis and would pay anything Stravinsky asked. The composer asked Gershwin how much he made in Hollywood, and George said something about \$250,000 a year. "Then YOU give ME lessons," said Stravinsky.

Perhaps it's the fresh spring air, but Frank Lydon, Boston Allied vice-president and owner of the Hamilton theatre, has been figuring in the millions. Last week he played "If I Had a Million," following with "Let's Make a Million," and then, "One in a Million."

Mr. Lydon is now trying to get "Pennies from Heaven" to balance.

Manager Jimmy Wilson told his Philadelphia baseball team, in training at Winter Haven, Florida, that they cannot attend any more motion picture shows down there because "they aren't hitting."

The little independent Victory Pictures, the other morning handed out "bonuses" of super-colossal deluxe Rolls Royces, one each to a film cutter, Fred Bain; a studio electrician, Otto Buhner; Fred Preble, technical assistant, and Bob Hill, director.

Sam Katzman, head of Victory, gave the cars because the workers brought in Mr. Katzman's serial, "Blake of Scotland" yard, before schedule. (The cars were in the serial.)

And that's not all. Mr. Katzman told the studio laboring crew that he would give another automobile, an El Romero, to the laborer who worked the hardest. So far it's a clean toss-up between Wally Mansell, property man, and Leonard Sasserath, pick-and-shovel, as to whose job was the best.

The El Romero was only slightly used. It's a car of Spanish manufacture, formerly the property of the maker's family who perished in the present Spanish revolution.

The place where all of this unusually ambitious effort was spent on the serial is a location camp known as "Lazy A Ranch."

President Roosevelt says a new economy must be evolved in which we utilize every drop of water that comes to us by rain or snow.

Wall Street probably will interpret it to mean that it is all right to start watering television stocks.

Those reformers who strain their vocal chords talking about Hollywood are all wrong in their conception of the movie colony. They can take Thyra Samter Winslow's word for it that the stars go to concerts, play games and sit in the sun and knit.

Why, chirped Miss Winslow, "Gloria Blondell, Joan's sister, telephoned her mother one night when I was there to ask if she might stay out until 11 o'clock."

"And we write sonnets," Miss Winslow added. "Take a group of words like house, rabbit, habit, mouse, grouse, inhabit, stab it and louse, and everybody writes a sonnet around them. The results," she explains, "are always different and usually amusing."

Miss Winslow is in New York for a vacation from Burbank, where for a year she has been writing for Warner Brothers.

*Motion Picture Daily* gives page-one prominence to an announcement that Darryl F. Zanuck and Douglas Fairbanks, Sr., are going to Africa in August to hunt tigers. "It will be tough on the tigers," observed the *Daily*.

Our best information is that the *Felis tigris* ranges only from Persia across Asia to the Malay Peninsula, Sumatra and Java, and northward to southern Siberia, but never in Africa.

Anyway they can hunt tigers in Africa.

And while Mr. Zanuck and Mr. Fairbanks proceed merrily with their plans to hunt in August, Columbia's Frank Capra is regretting a hunting idea which he recently nurtured. Last Friday, in Hollywood, Mr. Capra was indicted on a warrant issued for his arrest for alleged violation of the migratory bird law which is based upon a treaty with Mexico. Mr. Capra is charged with hunting and shooting 20 ducks and a lone mud hen. They probably got him for taking the mud hen.

Hollywood is figuratively crying for entertainers as versatile as Dr. James M. Landis, new dean of Harvard Law School, whose favorite trick is to sit atop a quart milk bottle with legs extended, reach to the right and pick a match from the floor, to the left for a cigarette and bring both to his lips without falling off.

For his Hollywood debut, presently in Warner Brothers' "King and the Chorus Girl," Fernand Gravet, imported from Paris, changed his name from Graavey, for fear that "Americans would get me mixed up with their well-known national dish."

Odd McIntyre learns that Will Hays and Cole Porter are two of New York's keenest followers of the returning favorite of old style white and black bean soups. Until recently the soups were to be found only in the Bowery beaneries or in the roustabout shacks of the water front. Now the potage is gaining such popularity that even the hi-tone Waldorf-Astoria on toney Park Avenue is bending to the taste.

Comedian Joe Cunningham writes to Mr. McIntyre that only in Beverly Hills will a gorgeous blonde wear a mink coat over slacks and drive up to an open front market in a mile-long car featuring a liveried chauffeur, then with a drawing room air saunter up to the counter and order a pound of hamburger—and it's not for the dog.

Anent Terry Ramsaye's editorialization last week about the unfortunate impending acquisition of "strip teasers" for motion pictures, word comes from Hollywood that New York's "strip queen," Gypsy Rose Lee, will do nothing more in the Twentieth Century-Fox picture for which Darryl Zanuck signed her than merely caper, actually clothed, in a mild little dance or two. All of which is confusing in view of the fact that at least 4,682,087 pretty girls are on the records of the producers' own Central Casting Bureau in Hollywood as being available for the same job.

Mr. Ramsaye mentioned in his editorial the "musty aroma" heavily incensed by the "touch Minsky" strip-tease, Herbert Minsky being the Number 1 authority on Broadway's burlesque flower. Mentioned also were such titles as "Mind Over Mattress" and "She Strips to Conquer" as being perfect demonstrations of the quality of the strip-teasing merchandised by the burlesquers.

Mr. Minsky, next day, had his personal representative, Walter Fleischman, call *Motion Picture Herald's* editorial offices to register a "vigorous" complaint against the editorial—on the grounds that the Minskys never produced a show called "She Strips to Conquer!"

FLASH!! From Hollywood:

"Eddie Selzer, Warner studio press agent, and already an honorary Tennessee colonel, has been made an honorary admiral by the American Airlines."



# FILMS CHARGED WITH MONOPOLY OF MUSIC

## Joe Davis Protests to Trade Commission Against Code of Music Publishers

The new code of fair trade practices for music publishers, prohibiting such tactics as giving "push money" to orchestra leaders, honoraria to singers and "plug" premiums to dancers, was attacked this week by Joe Davis, independent song publisher and head of the company bearing his name. The code was formulated by the Music Publishers' Protective Association in New York following conferences in Washington with the Federal Trade Commission.

In a telegram to the Federal Trade Commission, Mr. Davis charged that the code was a direct step toward monopoly of the music industry by motion picture producers.

Mr. Davis' telegram said:

"As sole owner of Joe Davis, Inc., possessor of over 1,000 musical copyrights, I would like to send my protest to the code which the Music Publishers Protective Association is trying to inflict on the music industry. Their policy of fair play will turn into foul play and the independent publishers' future will be of no consequence. With the motion picture companies buying up publishers little by little they now have every advantage as to writers and exploitation over the independent publishers. If the code is passed the Music Publishers Protective Association will undoubtedly change its title to the Motion Picture Publishers Association. Please investigate thoroughly before you make the music business a real monopoly."

### Charges "Blast of Propaganda"

In commenting on his objections to the proposed code, Mr. Davis described as "strange" the "blast of propaganda" which was released last Sunday to the daily newspapers in New York by a publicity organization retained by Joseph V. McKee, counsel of the Association and former acting Mayor of New York.

Mr. Davis pointed out that on the first page of the release Mr. McKee's name appeared four times to make it appear more of a publicity release for the individual than for the organization. Mr. Davis also charged that the code as framed by Mr. McKee could serve only to make it still more difficult for the independent music publisher to do business if it did not drive him out entirely.

### Another Conference Coming

Mr. Davis felt that if the financially powerful motion picture affiliated music publishing houses, through their association, were to be permitted to set up rules of conducting the business, then the Government was countenancing the breakdown of the foundation of the statutes on monopoly and interstate commerce.

John G. Paine, chairman of the music publishers' association and its general counsel as well, on his return from the Wash-

ington conferences, declared that another trade conference would be held either late this month or early next month. He said that he was present when Mr. Davis' telegram arrived and that when it was read to him in the FTC offices he had remarked that in every industry, as President Roosevelt often had said, there was a 10 per cent which was not amenable to discipline and that the proposed code, like the NRA, was framed to hold that 10 per cent in line.

Mr. Paine described as absurd the threats by some of the independent publishers that if the code were granted they would bring injunction proceedings. No code could be granted by the Federal Trade Commission, he explained, unless it complied with the provisions of the Trade Commission Act.

## Brecher Urges Roxy Price Rise

Admission prices at the Roxy theatre on Broadway should be raised to the level maintained at the nearby Capitol and Paramount if the theatre obtains the Twentieth Century-Fox franchise under consideration, Leo Brecher, New York theatre operator, testified this week in the hearings on the theatre's reorganization plan before Special Master Addison S. Pratt in New York.

Harold P. Seligson, counsel for the Tip-ton bondholders' committee, drew from Mr. Brecher the statement that long-term franchises are subject to considerable uncertainty. The Roxy plan contemplates a 20-year first run franchise with Twentieth Century-Fox. Mr. Brecher revealed that he may attempt to obtain a first run franchise from that same producing company if its deal with the Roxy fails. He expressed the opinion that the proposed plan is perfect.

George W. Retz, a member of the Pound bondholders' committee, also testified that he had found satisfactory the proposed plan of reorganization for the theatre.

Mr. Pratt denied a motion by Mr. Seligman for dismissal of reorganization proceedings.

The hearings were adjourned Tuesday and a conference was held with W. C. Michel of Twentieth Century-Fox on possible revision of that company's offer. Sidney R. Kent, president, said, "We are not prepared to boost our bid."

Meanwhile, Master Pratt ordered an inventory of the equipment of the theatre. The equipment is valued at \$44,239 on the books, but the appraisal is under dispute.

### French Ban "Black Legion"

"Black Legion" has been banned in France by the French Board of Censors in Paris under the new French censorship regulations, which specifically bar gangster pictures. It was indicated at the Warner home office that the decision would be appealed immediately to the Commission of Film Control of the Ministry of National Education.

## Hertz Acquires Paramount Paper

by FRANCIS L. BURT  
in Washington

Extension of John Hertz' Paramount holdings in February by the acquisition, through Lehman Brothers, of 167,000 six per cent 20-year debentures is shown by the semi-monthly report of the Securities and Exchange Commission on the transactions of officers and directors in the securities of their corporations.

In addition to the debentures, Mr. Hertz, at the close of the month, held 6,000 shares of Paramount common stock and 8,000 shares of six per cent second preferred, all through Lehman Brothers, and, through a trust, 15 shares of six per cent first preferred.

The commission announced receipt of a report from Jack Cohn showing the acquisition in February of 12 shares of common and 964 common stock voting trust certificates, bringing his holdings in those securities to 517 shares and 39,534 certificates.

The only other large transactions reported in the semi-monthly summary were the acquisition of 13,890 shares of Loew's common by J. Robert Rubin, whose holdings at the close of the month were 16,980 shares.

Disposition of 400 shares of Paramount common stock was reported by Y. Frank Freeman, New York, whose holdings at the close of the period were 600 shares.

## Australian Asks Quality Clause

The inclusion of a quality clause in the British quota law was urged this week by Cresswell O'Reilly, Australian censor in Sydney, in his annual report for 1936. A quality clause, he said, "would appear to be eminently desirable and would help to raise standards of British films."

He declared that pictures have shown marked improvement in entertainment value and technical quality, and that British films varied from a censorship and entertainment standpoint more than the product of other countries.

Only eight films from all countries were rejected during the year out of a total importation of 1,684 films of all classes. Of these 1,084 came from the United States and 489 from the United Kingdom. Nineteen films were rejected at the first showing; 11 of these were subsequently passed either on appeal or after deletions. Comparative figures show that 64.4 per cent of the films were imported from the United States and 29 per cent from the United Kingdom, practically the same as in the previous year. The percentage of rejections from the United Kingdom was 2.9 as against 1.4 from the United States.

### AMPA Committee Named

Gordon White, John C. Flinn and Marvin Kirsch have been named as the committee in charge of entertainment for the dance of the Associated Motion Picture Advertisers at the Hotel New Yorker May 1st.



★  
THE REASON BERNIE  
CAN NEVER BE PRESI-  
DENT IS HIS HEAD IS  
TOO BIG FOR A THREE-  
CENT STAMP!

THE ONLY THING THESE  
FEUDISTS CAN AGREE ON  
IS THAT "WAKE UP AND LIVE"  
IS THE HOTCHA-TOPSA  
OF HOWLARITY!

I'VE ALWAYS TRIED  
TO SAY NICE THINGS  
ABOUT YOU, WALTER,  
BUT I COULDN'T  
THINK OF ANY!



★  
**WAKE UP  
AND LIVE**  
★



**SWELEGANT!**  
**CINEMAGNIFICENT!**  
**MUSICOLOSSAL!**  
**YOWSAH!**



Winchell winces! Bernie burns! Alice  
 Faye fascinates! Patsy Kelly flipcracks!  
 Ned Sparks dead-pans! Jack Haley  
 gets panicky! The whole cast's a howl!  
 Gordon & Revel reveal nine new song  
 hits! The title's a showman's pip! It's the  
 sho-wow that tops "Sing, Baby, Sing,"  
 "One in a Million" and "On the Avenue"!

**Flashola!**  
**NINE SMASHOLA SONGS**  
**BY GORDON & REVEL**  
*including*  
 "It's Swell of You"  
 "I'm Bubbling Over"  
 "There's a Lull in My Life"  
 "Never in a Million Years"  
 "Wake Up and Live"





**THE SWEET-HOT OF ALL 20th's MUSICALS!**



with  
**WALTER WINCHELL      BEN BERNIE      ALICE FAYE**  
**PATSY KELLY • NED SPARKS • JACK HALEY**

**GRACE BRADLEY • WALTER CATLETT  
LEAH RAY • JOAN DAVIS • DOUGLAS  
FOWLEY • MILES MANDER**

**Directed by Sidney Lanfield**

Associate Producer Kenneth Macgowan. Screen play by Harry Tugend and Jack Yellen. Original story by Curtis Kenyon. Based on Dorothea Brande's book.



**Darryl F. Zanuck**  
in Charge of Production



**A SENSATIONAL  
RECORD...**

THE *Hollywood* **REPORTER**

## 20th's Holdovers Hit 4-Year High; 'Million' Tops All

New York.—All records for the past four years have been smashed by 20th Century-Fox which reports 6785 pictures held over from August 1, 1936 to date. These holdovers range from an extra day to nine weeks. The Sonja Henie feature "One In A Million" topped all the marks in the number of extended showings. Eleven other pictures accounted for 6543 holdover dates of the total.

...but  
**WATCH "WAKE UP AND LIVE"  
CRACK IT!**



THE KEYSTONE  
OF YOUR FUTURE

*Hint:* Wake up and set  
"Wake Up and Live" for extra-  
extended playing time now!



# U.S. COMPANIES QUITTING GERMANY AS NAZIS ADMIT CONTROL OF FILMS

## Small German-Speaking Companies Outside Reich Called Better Outlet Than Germany Itself, Under New Policy

The last of the American motion picture interests trying to do business in Germany is abandoning its activities there, finally despairing of the market. The move was reported this week by wireless from Berlin to the New York press. At the same time the German government broadcast an announcement verifying and clarifying reports of its move to take complete control of the German industry, forging the final link in the Adolph Hitler-Joseph Goebbels chain of propaganda media, already concentrated in control of the German press and radio.

On March 27th, or thereabouts, the German industry passed into the hands of the Hitler government when Mr. Goebbels, minister of propaganda, established a government-directed trust monopolizing production and distribution of domestic motion pictures. Mr. Goebbels thereby became the "dictator" of films in Germany, adding to his so-called "titles" of "dictator" of press and of radio.

Little doubt now exists that German motion pictures hereafter will represent unadulterated propaganda, for the government itself gives official admission of the foundation of such a film policy.

In a bulletin received in New York on Monday, from "the German Film Industry," and postmarked "Berlin W. 35, Bendlerstrasse 10," appears the statement that "Germany expresses her absolute faith in the film with a national stamp," obviously referring to a completely subsidized industry.

At the same time Germany was making known the newest state of German film affairs came word of the writing of finis to activities of American companies there. All large U. S. producer-distributors formerly conducted substantial business in the country, but with the beginning of Adolph Hitler's nationalization movement, the exodus started and only Fox Films, Metro-Goldwyn-Mayer and Paramount Pictures remained. However, they have been finding the market narrowing with each new Hitler or Goebbels decree favoring the domestic industry to the detriment of outside interests.

Notice that American companies are abandoning their attempt to make the German market amount to something was wireless last weekend by the New York Times correspondent from Berlin.

"The small German-speaking countries outside the Reich are becoming a more important outlet for good American films than the 65,000,000 Germans within Germany's borders," it was said.

## Must Be Synchronized in Germany

The foreign department of the Motion Picture Producers and Distributors of America, in New York, had heard nothing "officially" of the American companies' latest movements in and out of Berlin. It was explained that the German market for American companies had been at a minimum for a long time, and that the move of U. S. companies out of Germany undoubtedly would bring an end to all American operations there, inasmuch as German law now forbids synchronization of any foreign product in Ger-

## WORLD PEACE DESIRE IS NEWSREEL THEME

*That the nation today is more than ever desirous of peace is the conclusion of News of the Day in its review of the World War, which features the reel's current release in this week's celebration of Army Day.*

*The special story on the 20th anniversary of America's entry into the World War sketches the horrors of submarine warfare, the hectic days of the draft, the transporting of troops to Europe and actual scenes of trench warfare.*

man language for use in Germany unless the synchronization is done in Germany.

"Fox Film Corporation," the Times correspondent wireless, "announced this week that it was synchronizing 'Girls' Dormitory' into German at the studios in Rome, and it is reported that not only Fox but other American concerns are expected to do their German synchronization of further films in Italy with Viennese in the parts.

"This program is the result of the consistent German refusal to admit into the Reich good American box-office attractions. American distributors here have discovered that the censor shows a conscious and obvious preference for American films that are second-rate and unlikely to appeal to the public," the dispatch said.

## The Censors' Methods

"It is asserted that when a group of American films is sent up to the censor the worst of the lot from the standpoint of their appeal to the public will be released and the remainder rejected," continued the wireless.

"Officially this policy enables the government to point out that it is distributing its contingents fairly, but at the same time it prevents American films from making inroads into the market reserved for domestic producers.

"The result when a really popular American production slips by the censor is shown in the case of 'San Francisco.' It occupied for weeks one of the best first-run houses in Berlin, and it is still showing to crowded houses throughout Germany. In the small industrial town of Gelsenkirchen it ran for three weeks in the town's best photoplay theatre, naturally shutting out German films.

## No Explanation Required

"The censor does not need to give any explanation for rejecting a film. The excuse generally given is that a 'non-Aryan' was acting in the picture or took part in its production.

"Since some 'non-Aryan' is almost certain to appear somewhere in the production of any American film, this explanation would justify banning all American pictures.

"Officially speaking, 120 foreign films are admitted to Germany yearly. This season will probably end, according to the latest reports, with approximately the same number of films turned out by the German producers, although 153 were scheduled," the press wire added.

"The so-called contingent licenses are distributed in groups. Sixty go to concerns distributing German films within Germany and are non-transferable. Thirty are given to German

## Only American Films of Least Appeal Released by Censor, Preventing Inroads Into Market, While Denying Partiality

producing and distributing concerns on the basis of their exports and can be transferred or sold.

"The remaining 30 are at the personal disposal of the Propaganda Minister, Dr. Joseph Goebbels. In general, the Propaganda Minister has shown little favor to American applicants.

## Licenses Limited

"This system makes it extremely difficult for American concerns distributing here to make any headway. They are limited to the supply of import licenses that can be transferred by German concerns exporting abroad, and by the fact that the 28 films shown here during the last season by American distributors exhausts the supply from this source.

"It is now generally reported that since the government has virtually taken over the German film industry the position of the Americans in the German market will be made even more difficult.

"The policy of the Reich seems to be to set up a barter system for films and limit the concerns' possible import of foreign films to those countries that accept an equal number of German films. As there is virtually no market in the United States for the great majority of German films, the outlook for the Americans here is unusually dark.

"At the same time Germany is doing her best to monopolize the Austrian market. Protests have already been made to United States officials in Vienna by American film interests that the Austrians have been guilty of a breach of the most-favored-nation clause through an arrangement by which German producers are to be allowed to place 90 films in the Austrian market without paying the contingent fees that distributors of other nationalities are forced to pay.

"Barter deals also have been made with Czechoslovakia and Italy on a basis that allows the Germans to introduce several films for every one accepted. The reason is that both the Italians and the Czechoslovaks find difficulty in obtaining any sort of foreign market for their product."

## Official Policy on State Industry

Decision of the Nazi government to monopolize its motion picture industry as a state "trust" was explained by Dr. Fritz Olinsky in the official announcement received in New York this week direct from the "German Film Industry" in Berlin. He explained that at a recent meeting of the Reich Film Chamber, the government film-control medium, "there were a series of spiritual leaders of the German cinema who endeavored to elucidate all the problems facing German screen and at the same time point out the road to be taken in the work to come."

The following basic principles of German film policy, it was said, can now "be clearly stated" as the result of that meeting:

"The business of the cinema must in no case, as it did in the early days of the films, predominate over the art of the cinema, but must serve it. In future there is to be no question that the art of the cinema shall be the primary factor, and for this reason, as has already happened, in one of the largest German film concerns, recognized screen artists will be appointed and given a voice in the management of the great German film enterprises.

"For the present the question still remains

(Continued on following page)



# REICH ANNOUNCES FILM CONTROL

(Continued from preceding page)

open whether films created out of pure devotion to art without any furtive glancing at the business prospects can, like the high-class stage, count upon the patronage of the State. But in any case the remarks of Reich Minister Dr. Goebbels indicate clearly that this question will be considered in a favorable light in cases of film productions of really artistic and ideological excellence.

"Germany expresses her absolute faith in the film with a national stamp, and is fully aware that in this tendency she is not alone, since all the small countries which in the past few years have created their own film industries with State support have essentially the same desire; they, too, seek to show their public film productions which bear the countenance of the country and it is also their intention to use these films abroad as their visiting cards, so to speak. By this development, observable in many countries, it will come about that the film with a strongly international stamp will be forced more and more into the background for the cinema-going public of every country will expect of the films coming from abroad that they reflect strongly the peculiar nature of their country of origin.

## Sees American Parallel

"All this will be more and more taken for granted as the former predominance of business in the cinema is broken. Incidentally, the country where the commercial point of view in the films is stressed most of all, namely, the United States, has in reality always produced its films in this way. The American pictures have always been 100 per cent American; the Americans have always disdained to produce films deliberately with an international character with an eye on the export trade. Their films have had an unparalleled success in other countries for the very reason that untold millions of cinema-goers have found it so extremely interesting to see in these pictures a bit of America with all its peculiarities—a country which they would otherwise never get to know at first hand.

"Undoubtedly, a film with a national stamp must also reflect the ideology of its country. A film of present-day Germany must carry in it the ideology of present-day Germany, only this ideology must never be allowed to become obtrusive bias. Bias which is detected always fails of its purpose, praiseworthy though that may be. The ideological attitude must rather be incorporated into the film as a matter of course on which no stress need be laid, just as one does not usually talk much about things which have become a part of one's very self.

## "Leader Principle"

"From all this it may be concluded that the cinema must be as close to life as possible, always, of course, taking into consideration the laws of the art of the cinema.

"Art is not life itself, but a sort of elevated aspect of life," said Reich Minister Dr. Goebbels. The screen dramatist's task is to 'condense' life, and the deciding criterion is whether he succeeds, with all the conglomeration of emotions prescribed by the laws of cinematographic art, in awakening in the audience an impression of closeness to reality.

"To achieve this aim the German cinema places unreserved faith in the 'leader principle', in the outstanding artistic personality who must not be bound by majority decisions but goes about his creative task on his own initiative and with unlimited responsibility.

"These are the foundations of German film policy as they have been becoming more and more clearly discernible since 1933," the government statement continued. Without doubt a visible degree "of success has already been

## German Production Season in Review

	Announced	Passed by Censors	In Preparation	Per Cent
Ufa .....	29	24	2	86
Tobis-Europa ..	23	14	3	74
Tobis-Rota ..	22	10	5	68
Syndikat-Tobis	22	10	7	77
Bavaria .....	20	14	3	85
Terra .....	14	10	2	86
Others .....	23	17	..	74
All together...	153	99	22	79%

achieved with them. Thus the total box office receipts of German cinema theatres in 1932 were estimated at 180 million marks, as against 270 million marks in 1936. To be sure, production costs have risen considerably in the same period; thus in 1933 the total turnover of German film production was calculated at 28-30 million marks while it grew in 1936 to about 55 million. The important point is that attendance at German cinemas has been constantly and very considerably rising in the past few years; it has increased from approximately 238 million in 1933 to about 333 million in 1936.

"The well-known film statistician Dr. A. Jason of Berlin has calculated:

that 80 million metres of crude film are consumed annually in Germany,  
that two million metres of film pass the censors annually,  
that Germany has 28 film studios with 22,955,-square metres of buildings,  
that Germany has 5,302 cinema theatres with a seating capacity of 1,943,099,  
that the German film industry supplies the principal source of income to 52,652 Germans,  
that the Film Division of the Reich Propaganda Administration comprises 22,357 local groups and bases.

"Now that the 1936-37 production season is three-quarters over, a survey of the films already passed by the censors or still in preparation shows that more than three-quarters of the programme, namely 79 per cent has already been realized. Of the 153 productions announced for the season, 99 have thus far been exhibited or at least passed the censors, while 22 are in the studios or in preparation.

## Gordon White Cites Costs of Advertising

The motion picture spends approximately \$70,000,000 annually for advertising, Gordon White, advertising and publicity director for Educational Pictures, said Tuesday night in a lecture at Hunter College. Of this amount, \$58,000,000 is in newspaper advertising, \$7,500,000 in bill posting and \$4,500,000 for accessories, he estimated.

## Kent to France

Sidney R. Kent, president of Twentieth Century-Fox, and Walter J. Hutchinson, foreign manager, sailed from New York Wednesday on the *Queen Mary* en route to Paris for the company's European convention April 28th.

## Giannini Going Abroad

Dr. A. H. Giannini, president of United Artists, announced in Hollywood Tuesday that he was sailing for Europe on May 4th.

## Freddi in Berlin For Film Alliance

Luigi Freddi, chief of the motion picture division of the Italian Propaganda Ministry, has arrived in Berlin to arrange an alliance between the German and Italian film industries, according to a wireless to the *New York Times* this week.

Johanna Friedrich Doering is the German partner and Mario and Ida Franchini are the Italian partners in an association formed to finance distribution of Italian pictures in Germany and encourage the market for German product in Italy.

"It is suspected that the main purpose is to break the overwhelming hold of American films on the Italian market," said the dispatch. "The appetite for the Italian product will be whetted here by an advertising and propaganda campaign."

The first Italian picture to be shown in Berlin under the new arrangement is a propaganda production titled "Mario."

It was pointed out that this week in Rome every first-run theatre was showing American product.

The *Times* correspondent said the German film press was rejoicing over the failure in New York of an attempt to boycott the French Ufa-financed "Amphitryon," one paper hailing it as a "great moral victory for a German film in the United States."

"German film stars have learned that their salaries are to be drastically cut as the first step toward making up the year's deficit of the film industry, amounting to 12,000,000 to 15,000,000 marks. The government also hopes to better the German film balance of trade through barter deals. Last year 8,000,000 marks worth of films were imported, while only 4,000,000 marks worth were exported."

## McFadden Heads New Shorts Unit

Following the success of his program building and short subject booking department, which has been in operation for three years under Besa Short, R. J. O'Donnell, vice-president of Interstate Circuit, this week added a publicity, advertising and exploitation division to the department to divorce it completely from the feature department. Fred McFadden has been appointed by Mr. O'Donnell as head of the new division.

Mr. McFadden takes up his new duties after five years with Interstate in publicity and advertising. He came to Dallas in 1930 after graduating from the University of Illinois and prior to his association with theatres he spent a year as English instructor in a private school and another year as assistant to John Rosenfield, Jr., amusements editor of the *Dallas News*.



# THE CUTTING ROOM

## High, Wide and Handsome

(Paramount)

Romance with Music

The title and the fact that Oscar Hammerstein wrote the original, adaption and lyrics, and Jerome Kern prepared the music, suggests that this production strictly is a musical like "Rose Marie" and "Showboat," upon which both collaborated. Such is not the case, however, even though there is considerable musical content.

"High, Wide and Handsome" concerns itself with two of the most important events in American history, the discovery of oil in Pennsylvania and the laying of the first pipe lines. It is both a melodrama of commerce and a romance. The whole is being tailored in a fashion that promises to be unusually interesting. While it brings a novel subject to the screen, it also has a cast of wellknown players.

One of the happiest memories of America's Victorian era is the old fashioned medicine show where the bombastically confident quack peddled his marvellous cure-alls. The story starts in such atmosphere, with the doctor's comely daughter alluring the yokels into purchasing. A farm boy discovers a method of bringing to the surface that sticky, tarry substance that long has been a bane to farmers. The railroad and mining tycoons fight to destroy it. Excessive tariffs bring the idea of a pipe line. As the medicine show girl and the farm boy marry, into rural Pennsylvania rushes an army of adventurers, accompanied by a steely eyed horde of feminine camp followers. As the story of the boy and girl is worked out, the saga of oil and the great battle that raged about it is told.

Irene Dunne, of "Showboat" and "Theodora Goes Wild," and Randolph Scott are the leads. The principal supports are Dorothy Lamour, Raymond Walburn, Charles Bickford, Elizabeth Patterson, William Frawley, Akim Tamiroff, Ben Blue and Alan Hale. In character roles will be seen Irving Pichel, Lucien Littlefield, Helen Lowell, Tommy Bupp and Russell Hopton, and many others.

With an important production featuring an important star, Paramount has chosen a director of acknowledged ability, Rouben Mamoulian. From "City Streets" to "The Gay Desperado," Mr. Mamoulian has handled such notables as Garbo in "Queen Christina," Marlene Dietrich in "The Song of Songs" and Fredric March in "We Live Again."

Release date: Approximately June 10.

## Tomorrow's Headlines

(Radio)

Topical Melodrama

The title suggests another newspaper story, but the theme deals with a new kind of news reporting, the use of radio's latest development, pocket sized short wave transmitters which make possible the broadcasting of news immediately and from the spot. As the operations of the apparatus are illustrated, the story weaves this novelty into a high speed action film, crammed with thrills.

From an unpublished story by Thomas Ahearn, the screen play is by Edmund L. Hart-

man, recently credited with participation in preparation of "The Man Who Found Himself," "Wanted, Jane Turner," "China Passage" and "Without Orders," and by J. Robert Bren, who was Hartman's collaborator in all but "Wanted, Jane Turner." Richard Rosson, whose activities in late years have been the handling of the action sequences in such films as "Viva Villa," "Come And Get It" and "Captains Courageous," for which the head director usually received all the credit, now gets opportunity to be head director himself.

The star, Lee Tracy, has made "Criminal Lawyer" and "Wanted, Jane Turner" for Radio since his appearance in "Sutter's Gold." Diana Gibson, who has had minor parts in several Radio and Universal productions, is given her first chance at a leading role. Other than Donald Meek, who specializes in Casper Milquetoast characterizations, the remainder of the cast is made up of Radio stock company players. In principal parts are Philip Huston, Paul Guilfoyle, Tom Kennedy and George Irving.

Release date: Undetermined.

## Hills of Old Wyoming

(Paramount)

Adventure

The records attest the popularity of the Hopalong Cassidy films. Continued favorable comment in the "What The Picture Did for Me" section of the HERALD reveals that they have made a favorable impression on managers and patrons. Generally, in both the old and new series, the stories have been pretty much the same, with production technique inserting novelty.

"Hills of Old Wyoming," however, promises to be quite different. Probably the most striking fact about it is that it brings back a prime favorite of the whoop and holler fans, the Indians. Cowboy and Indian material always has been depended upon to stir enthusiasm. Lately, it has been more or less ignored as the cowboy heroes have taken to singing to vary their shooting and riding proclivities.

Here Hopalong and Windy have taken up a cattle ranch abutting an Indian reservation. Rustlers are active. The neighboring ranchers suspect the Indians. Hopalong's suspicions take another track. Interceding for the Indians who are about to go on the warpath, he reveals a crooked Indian agent as the culprit who robs the white men while cheating and abusing his red charges.

Based on Clarence Mulford's "The Roundup," which Maurice Geraghty adapted, the production is being directed by Nate Watt, who handled the latest Hopalong films.

William Boyd and George Hays again are featured. Russell Hayden succeeds James Ellison as the third member. Stephen Morris, seen in other pictures in the series, is the Indian Agent. The red men are headed by Chief Big Tree. The two women are Gail Sheridan, about whom the romantic content revolves, and Clara Kimball Young. Other players, most of whom have long been identified with western productions, are Earl Hodgins, Steve Clemente, John Beech, George Chesboro, Paul Gustine, Leo MacMahon and John Powers.

Release date: May 6.

## Escape from Love

(20th Century-Fox)

Romantic Farce

Lots of persons—maybe they are skeptics—hold to the idea men and women can't get along either with or without each other. That, substantially, is the theme of this romantic farce. A husband and wife decide upon divorce. Before the severance can be made, the wife insists that the husband pick out a new mate for her. The search carries all over America to Europe. The pair, still bitterly quarreling but always making up, undergo many hilarious experiences. Finally they discover they can't get along without each other so they might just as well try to get along with each other.

The story is based on a Hungarian novel, which England's Leslie Landau and Hollywood's Don Attlinger adapted. Both writers, who are having their first fling at big time screen play writing, have been very careful to be sure that their efforts would be 100 percent Americanized. Eugene Forde, who recently completed "Midnight Taxi" for this company, is the director.

Gloria Stuart, seen in "36 Hours To Kill," "The Poor Little Rich Girl" and "Professional Soldier" and, Michael Whalen, also with Miss Stuart in the two pictures last-named, are the battling husband and wife. The supporting cast is small, but includes two players who made hits in recent 20th Century-Fox Films, George Sanders in "Lloyds of London" and Cora Witherspoon in "On the Avenue." Gerald Oliver Smith, borrowed from Universal where he has been featured in several productions, and June Brewster complete the lineup.

## The Good Old Soak

(MGM)

Comedy Melodrama

In one way or another, one that the studio didn't like, word got around that MGM had this picture in production. To set at rest any fears as to the story's moral character, it might be said that the script never would have gotten by the alert eyes of the Production Code Administration, nor would MGM have invested quite a few dollars in its production unless both organizations were quite sure that it would meet with public approval.

As a matter of fact "The Good Old Soak," the accent presumably being on the "good," is a domestic comedy melodrama revolving around a simple old reprobate who has a fondness for the bottle and an aversion to work, yet more virtues than vices and more strength of character than rumor credits him with possessing. When his son gets in a jam and disaster threatens his family, he rises to the emergency with true nobility. There seems to be a distinct parallel between this and "Old Hutch."

The elements being welded into the film are what almost everybody would like to see in all films, comedy, pathos, romance, adventure, a bit of skulduggery, and excitement.

Looking at the property, which J. Walter Ruben, maker of "Old Hutch," "Public Hero," "Riff-raff" and "Trouble for Two," is both producing and directing, from the angle of

(Continued on page 48)





**THOSE TRADE PAPER  
BOYS SURE 'NUF CAN  
SPOT A HIT!**

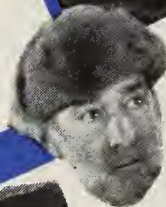
"A boxoffice bullseye! Fast-paced,  
brightly amusing dialogue...hilarious  
climax!"  
—Boxoffice

"Good for plenty of laughs! Really  
amusing situations! Don Ameche and  
Ann Sothern make a fine team!"  
—Showmen's Trade Review

"First class entertainment. Audiences  
will find this thoroughly enjoyable.  
20th Century-Fox can take a bow!"  
—Los Angeles Times

"Good fun! Pleasing entertainment  
on any bill. Keeps moving at a fast  
pace!"  
—Hollywood Reporter

"Slam-bang romantic funning gauged  
to popular taste!"  
—Variety Daily







HE WAS HANDSOME  
SHE WAS ROMANTIC  
and the snow was up to *here!!!*



*Don* AMECHE • *Ann* SOTHERN  
in  
**'FIFTY ROADS  
TO TOWN'**

SLIM SUMMERVILLE • JANE DARWELL  
JOHN QUALEN • DOUGLAS FOWLEY • ALLAN  
LANE • ALAN DINEHART • STEPIN FETCHIT

Directed by Norman Taurog

Associate Producer Raymond Griffith. Screen play by George Marion, Jr., and William Conselman. Based on the novel by Louis Frederick Nebel. Music and lyrics "Never in a Million Years" by Mack Gordon and Harry Revel.



Darryl F. Zanuck  
in Charge of Production



# FROM THE STUDIOS' CUTTING ROOMS

(Continued from page 45)

who's in it, reveals much of commercial significance. Wallace Beery has the role of the labor dodging, nip-taking old soak. Janet Beecher is his wife. Una Merkel is the family slavey, his companion in conviviality, and Ted Healy the fellow who supplies Beery with the products that are his pride and joy. Eric Linden is in the role of the high flying boy who plays around with a night club queen, played by Judith Barrett, dips into his firm's money and steals his mother's nest egg when he's up against it. Betty Furness is the daughter whom everyone loves. Robert McWade is a skinflint banker, who'll swindle anyone, until he runs up against the old soak. Other players are George Sidney, James Bush and Oscar O'Shea.

Release date: Tentatively April 23.

## King of Gamblers

(Paramount)

Melodrama

The slot machine racket is to be exposed in this production, the story being based on facts and figures from newspaper headlines and the secret files and reports of police and government investigators. There is also a love story of a night club entertainer and a reporter who stand shoulder to shoulder to unearth a series of crimes and fight a noble fight.

A story by Tiffany Thayer has been adapted to the screen by Doris Anderson. The production is being directed by Robert Florey, who recently did "Happiness Preferred." Claire Trevor, borrowed from 20th Century-Fox where she appeared in many pictures, and Lloyd Nolan are listed as the leading players, but the central character, king of gamblers, is played by Akim Tamiroff. His work in "The General Died At Dawn" and "Her Husband Lies" has established him in patrons' minds as a performer who delivers exactly what is required of him. Next important personalities are Helen Burgess, Buffalo Bill's wife in "The Plainsman," Larry Crabbe and Porter Hall, featured in "The General Died at Dawn" and "The Plainsman." Atmospheric and character roles are assumed by Harvey Stephens, Barlowe Borland, Purnell Pratt, Colin Tapley, Paul Fix, Cecil Cunningham, Robert Gleckler, Nick Lukats, Fay Holden, John Patterson and Evelyn Brent.

There are several music numbers prepared by Leo Robin and Richard Whiting and Burton Lane and Ralph Freed, which will be sung by Miss Trevor.

Release date: May 7.

## War Lord

(Warner)

Melodrama

This production is based on Porter Emerson Brown's "The Bad Man." Holbrook Blinn made the character of the sinister but whimsical Mexican band man famous on the stage. The novel subsequently became a motion picture about ten years ago. It is safe to say that Mr. Brown or Mr. Blinn never visioned that in this day and age Warner Brothers would use the theme they made famous for a photoplay located in the bandit infested North China country, or that in the person of Boris Karloff, the "best caballero in all Mexico" would become the best war lord in all North China.

It might be remarked here, however, that while the plot theme of the original is sketchily retained, its development will be such that the

film will constitute a brand new picture. Under the writing technique of Crane Wilbur and the direction of John Farrow, it is safe to surmise that only those who are informed of the fact will have any idea that "War Lord" and "The Bad Man" are brothers under the skin.

As romance and thrill are blended, this treatment has to do with the activities of an American group in China seeking to outcheat each other for possession of valuable oil well properties. Running along with that is a contrast of love elements. Then there is the war lord, a sinister, whimsical grafter who plays both ends against the middle, meanwhile dodging the vengeance of a Chinese provincial governor.

Supporting Mr. Karloff, who will be given ample opportunity to demonstrate his horror provoking screen abilities, are a few known actors, Beverly Roberts, Ricardo Cortez, Willard Parker, Douglas Wood, Marcia Ralston, and Gordon Hart. Chinese actors, Richard Loo, Luke Chan, Jimmy Leong, Chester Gan, Eddie Lee and Maurice Lui, are cast in Chinese parts. Two Japanese, Tetsu Komai and Mia Ichioaka, paradoxically appear as Chinese. Further establishing the complete difference, a Russian, Vladimir Sokoloff, is assigned to the role of the Chinese governor.

## As Good as Married

(Universal)

Comedy

Woman trouble is the theme of this production. A man of many loves finds it necessary to marry his secretary. He makes plain that the arrangement is to be a marriage in name only. Then up pops his past. Infatuation for one of his old flames drives his wife into the company of another man. All concerned become involved in a series of woolly and exciting adventures. But the marriage in name only turns out to be the real thing when husband and wife discover they really love each other.

The production is based on a story by Norman Krasna. It is being directed by a comedy specialist, Eddie Buzzell.

John Boles and Doris Nolan, now in "Top of the Town," are the by-convenience husband and wife. Walter Pidgeon is the other man and Tala Birell the other woman. Other players are Alan Mowbray, Katherine Alexander, Esther Ralston, Ernest Cossart, Mary Philips, Dorothea Kent, David Oliver and Harryavenport.

Release date, May 9.

## Michael O'Halloran

(Republic)

Melodrama

The story long has been regarded as one of Jean Stratton Porter's best novels. In theme and mood it is human interest melodrama that follows an elevating course. It is interesting to note that a writer, Adele Buffington, who was closely associated with Mrs. Stratton Porter the last years of her life, was assigned to prepare the adaptation.

A valuable property, one fully deserving the attention of any kind of exhibitor or patron, Republic has recruited an imposing cast of name players to bring the story to screen realism.

Detailing how a woman's regeneration is worked by the sufferings of children, it presents Wynne Gibson in the leading role. Miss Gibson's ability to handle tragic roles is attested by a long series of important pictures. Hers, however, is not the only known name in

the cast. Other principals are Jackie Moran who will be seen as Michael, Charlene Wyatt as his crippled sister, Warren Hull as the sympathetic doctor, Sidney Blackmer as Miss Gibson's estranged husband, Hope Manning as her sister, and G. P. Huntley as an unscrupulous divorce lawyer. Supporting players include Robert Greig, Helen Lowell, Vera Gordon, Pierre Watkin, Dorothy Vaughan, Bodil Rosing and Guy Usher.

Whereas the majority of Mrs. Porter's stories had a rural background, this is located in New York. Backgrounds and settings have been modernized, but the essence of the plot is as the author visioned it, and intended for the entire family.

Release date: May 13.

## One Hour of Romance

(Warner)

Melodrama

By the expert manner in which she has interpreted the characters in several recent films, Kay Francis has come to be recognized as one of the screen's foremost actresses. "The White Angel," "Give Me Your Heart" and "Stolen Holiday" are illustrative. Again Miss Francis has been assigned to an emotion stirring role. She is a woman who kills so that her own child may be saved from the man who years before ruined the mother's life.

Stories which adapt such a theme have long been recognized as worthy screen material. Their primary appeal to women gives them a running headstart. When they are well produced and include a star of the status of Miss Francis and a roster of players that includes such capable performers as Ian Hunter, who has been with Miss Francis in all of her recent pictures, Basil Rathbone, again playing one of his menacing roles, Dorothy Peterson, Laura Hope Crews, last in "Camille," Donald Crisp, Robert Barrat, as well as the promising newcomers Jane Bryan, Mary McGuire and Marcia Ralston, their potential popularity is almost automatically assured.

"One Hour of Romance" is based on a Continental novel and stage play which was written by Hans Rameau. It is told in two sequences. The first is in the nature of a prologue, and the second, by means of a flashback, details the happinesses and tragedies of the woman's earlier life.

The screen play is by Margaret LeVine and Jules Epstein. Joe May is the director.

The intent of the producers is to create a film which will blend the best values of sentiment and at the same time will be uplifting in the manner in which it portrays the beauty of a woman's sacrifice.

Release date: Undetermined.

## Love under Fire

(20th Century-Fox)

Melodramatic

Loretta Young and Don Ameche, previously together in "Ramona," "Ladies in Love" and "Love Is News," are featured. Ameche was starred in "50 Roads to Town" and Miss Young will be seen in the "Cafe Metropole." The supporting cast includes Katherine DeMille and John Carradine, the leads in "Ramona." Later Miss DeMille appeared in "Banjo on My Knee" and Carradine is in "Captains Courageous." Others prominent in the action are Sig Rumann, Frances Drake, Walter Catlett, Borrah Minevitch and his harmonic band, Harold Huber and E. E. Clive. Players occupy-



# FACTS FOR EXHIBITOR ON NEW FILMS

(Continued from preceding page)

ing lesser roles include Juan Toren, Don Alvarado, Clyde Cook and Dan Collette.

The production is adapted from a stage play, "The Fugitives," which is meeting with success in London. The screen play is credited to Gene Fowler and Ernest Pascal. It is being directed by George Marshall, whose talent for handling melodramatic material has been demonstrated many times in such pictures as "Nancy Steele Is Missing," "A Message to Garcia," "Show Them No Mercy" and "The Crime of Doctor Forbes."

Action takes place against the background of an unidentified but easily recognized war torn European country. The story concerns an English girl seeking to evade imprisonment for a crime which she mistakenly believes she committed and a Scotland Yard detective who trails her believing she did commit the crime until he discovers evidence that proves otherwise. The fate of both is continually menaced by the opposing loyalist and rebel armies. The script calls for plenty of excitement, also considerable comedy contrast.

Release date: June 17.

## The Cop

(Universal)

Melodrama

In recent months, New Universal has been enjoying considerable success with its B product. The tide has been running so much in its favor that the studio personnel likes to consider all its productions as class A's. "The Cop" appears to be one of those films that has class A potentialities.

The cast includes Robert Wilcox, Edward Ellis, Nan Grey, Richard Earle, Alma Kruger and Billy Burrud.

A policeman story, the original is by Kubec Glasmon, with screen play by Lester Cole. Milton Carruth is the director.

The theme is melodramatic with a love story. A policeman kills a man. To atone for the deed, though it was in line of duty, he adopts the slain man's child. The boy shows no criminal tendencies. Getting a job in a bank, he falls in love with a stenographer. By accident he takes along a deposit envelope as he unwillingly goes to keep an engagement with an uncle just out of jail. The loss is discovered and the boy is forced to resign. Environment and association with his uncle lead him into crime and he is jailed. Endeavoring to clear himself, he tips off a fellow convict to the hiding place of the bonds. They are stolen. Later the boy is paroled. With the girl, he learns where the ex-convict is hiding. He arrives just as his foster father kills the convict. The boy's innocence established, he is reconciled with the cop.

## Missus America

(Radio)

Comedy

High speed comedy is the theme, a satire on the innumerable contests in which American housewives constantly are participating. Primarily it deals with the consequences involved when a careless housewife wins the title of "America's Perfect Housewife" in a nationwide contest promoted by a noodle manufacturing company. It will not be giving away any secrets to reveal that the woman's henpecked husband did practically all the work for which she is honored.

The story is by Jack Goodman and Albert, two favorably known fictionists who have con-

## Best Sellers and Renters

"Gone with the Wind" is clinging to its record as the best seller and best renter in the fiction field, according to the monthly listings of "Ten Bests" in "The Retail Bookseller", house organ of The Baker & Taylor Co., New York. Following are the leaders in both classifications:

### Ten Best Sellers

(Based upon a count of sales from February 15 to March 15)

1. Gone with the Wind, by Margaret Mitchell.
2. We Are Not Alone, by James Hilton.
3. Bread Into Roses, by Kathleen Norris.
4. Theatre, by W. Somerset Maugham.
5. Paradise, by Esther Forbes.
6. Bushman's Honeymoon, by Dorothy L. Sayers.
7. Of Mice and Men, by John Steinbeck.
8. As Long as I Live, by Emilie Loring.
9. Honeyball Farm, by Ethel M. Dell.
10. The Stone Field, by Martha Ostenso.

### Ten Best Renters

(Based upon nationwide reports)

1. Gone with the Wind, by Margaret Mitchell.
2. Drums Along the Mohawk, by Walter D. Edmonds.
3. Yang and Yin, by Alice Tisdale Hobart.
4. The Sound of Running Feet, by Josephine Lawrence.
5. Rose Deeprose, by Sheila Kaye-Smith.
6. Bread Into Roses, by Kathleen Norris.
7. White Banners, by Lloyd C. Douglas.
8. Rich Man, Poor Man, by Janet Ayer Fairbank.
9. Great Laughter, by Fannie Hurst.
10. Busman's Honeymoon, by Dorothy L. Sayers.

tributed several times to Saturday Evening Post. The screen play was prepared by a trio of writers: Jack Towner, who worked on several Wheeler and Woolsey stories, Bert Granet, who did "The Gentleman From Louisiana" and the short "So This Is Harris," and Joel Sayre, whose latest screen work for Radio was "Annie Oakley." Direction is in the hands of Joseph Santley, a comedy specialist who did "The Smartest Girl in Town" and "Walking on Air" for this company.

Victor Moore and Helen Broderick, starred in "We're on the Jury" and featured in "Swing Time," are the leads. Moore also will be remembered for "Goldiggers of 1937." Youthful love interest is shared by Ann Shirley, who

has been graduated to grownup girl roles by Samuel Briskin following "Too Many Wives" and "Make Way for a Lady," and the newcomer, Alan Bruce, onetime Marquette football player and photographer's model. Two others, William Brisbane and Ada Leonard, specialty dancers, make their debuts. Other important players are Frank M. Thomas, Ray Mayer and Mira McKinney.

Release date: May 13.

## The Footloose Heiress

(Warner)

Comedy Romance

A group of Warner's younger players, going through that intensive training period out of which come the stars of tomorrow, are featured in this production. The players, however, are not amateurs; all have been seen in supporting and feature parts. Additionally, the cast is sprinkled with seasoned performers who can be depended upon to supply balance and insure a smoothly running story.

The important quartet includes Ann Sheridan, Craig Reynolds, William Hopper and Anne Nagel. With them are two other comparative newcomers, Teddy Hart, seen in "Three Men on a Horse" and "After the Thin Man," and Lois Cheaney. The tried and tested group includes Hugh O'Connell, Hal Neiman, Frank Orth and William Eberhardt.

Basically the story loosely follows a "The Taming of the Shrew" idea. With comedy and romance, both constantly present in action, situations and dialogue, the theme concerns a willful, headstrong heiress determined to have her own way in all matters, particularly those that affect her love interest, and a personable young fellow who takes it upon himself to reduce her conceit and ego. The action carries through a series of humorous incidents in which the supposed tramp hero transforms himself into an advertising genius and another kind of genius, too, who not only knows all about all kinds of women but is an expert in dealing with a footloose heiress.

The original screen play is by Robertson White, whose name is yet to become distinguished. Direction, however, is in the hands of William Clemens, who has demonstrated his adeptness in handling amusing modern stories.

Release date: May 13.

## Sir Victor Wilson Feted

Sir Victor Wilson, president of the Motion Picture Distributors of Australia, was honored at the Paramount studio last week at a luncheon. Among those present were Ernst Lubitsch, Herbert Marshall, Edward Everett Horton, Ida Lupino, Shirley Ross and John Hammell.

## Roush Succeeds Waller

Leslie Roush has been named to succeed Fred Waller in charge of short subject production in the east for Paramount. Mr. Waller resigned last week.

## New Markey Contract

Darryl F. Zanuck, in charge of production at Twentieth Century-Fox, has given a new long term contract to Gene Markey, associate producer.

Harry Gray, musical director at Republic studios in Hollywood, has been made a producer at that studio.



# Camera Tricks Give Insurance Men Biggest Problem in Baring Fraud

*So Officials Turn to Simple Photography for Valid Evidence*

Insurance companies, in their use of motion pictures to protect an investment of millions of dollars in accident and disability underwriting, have finally overcome the obstacle which the technical perfection of Hollywood's trick and process photography raised against the acceptance of films in court as valid evidence. C. E. Anstett, chief of the inspection department of the New York Life Insurance Company, explained the method this week in an interview in his ninth floor office in the company's modernistic building overlooking Madison Square. On his desk lay a leather cased 16 mm. camera and two telephoto lenses.

Evolution of this weapon against those who bring false claims for insurance payment has come in spite of court verdicts that photographic evidence is deceptive, smacks of sensationalism or provides a fertile field for exaggeration. Today, insurance companies are filming their own feature story—in short, simple motion picture sequences—of men and women performing everyday actions.

Mr. Anstett, who pioneered in the use of photography to combat the wiles of the "fake claim" racketeer, after six years of experience has evolved a technique which has enabled company attorneys to prove to the satisfaction of the most skeptical court that motion pictures are evidence, valid though dramatic.

## Care in Taking and Developing Film

That technique, Mr. Anstett said, is based on minute caution in the taking of the pictures and in developing them.

He told how suspected claimants are trapped by the camera.

A typical case, he said, of the thousands in the company's files is that of a man who enters a claim for payment of disability insurance on the ground that he has suffered almost total loss of vision. The company suspects that his claim is false. A private detective with a 16 mm. camera equipped with a telephoto lens puts the man under surveillance. Within a few days there is sent to the laboratory a film which, when developed, depicts the "blind" man looking at his wrist watch and running through a crowded station to catch a train.

Although such a picture would seem to be indisputable evidence that the claimant's vision was better than he said it was, the company could not hope to have it accepted as such in court without means at hand to prove that the picture was what it purported to be. At this point, Mr. Anstett said, most attorneys trying to introduce such evidence have failed.

The skepticism of the courts has been built largely, the insurance official said, on the popular conception that "anything can happen in the movies." Exhibitors have protested often against the countless articles in general magazines purporting to reveal the "inside" story of Hollywood production technics, shattering the illusion upon which

motion pictures are built. To overcome the judicial doubts it is necessary to have proof, first of all, that the film was not tampered with in any way. Recent development of reversible film which is run through the camera as raw stock and then developed and used as a print has been invaluable for this purpose, he said. Officials of the developing laboratory can testify on the stand that the film used in the camera is the same as that used for projection.

## Answer Distortion Charge

An argument used frequently by attorneys for the claimants is that the speed of the camera can be so adjusted as to distort the picture, for instance, to show the man hurrying through the station, when he actually was walking. To forestall this objection, simple cameras, developed for amateur operation, are used exclusively by the New York Life Insurance Company. With only one or at the most two speeds available, the detective is able to swear that the picture was taken at the speed at which it is run through the projector in court. Further than this, the cameras are clocked periodically by the manufacturer, and affidavits detailing their operation are kept on file for exhibition in court.

In addition, the apertures of all the cameras used in the work are marked so as to leave an identifying scratch on the film.

Indicating the prevalence of the suspicion with which motion picture evidence is regarded by legal authorities, Mr. Anstett pointed out that he had found it impracticable to employ professional photographers for the surveillance work. An expert photographer, he said, would impress the court with his knowledge of the subject but at the same time lay himself open to the suspicion of having taken an excellent process shot.

## "Dating" Also Effected

Attacks on the films from another direction, that they are not dated and thus are not proof that the "blind" man performed the action depicted when the company claims he did, are met by including in the sequence a shot of a magazine or a newspaper, indicating that the film could not have been made before a certain date. This precaution, Mr. Anstett said, has proved particularly useful in taking pictures of persons who, relatives claim, have disappeared.

The picture evidence is so conclusive that many hastily withdraw their claims when they view pictures of themselves, taken without their knowledge, showing them doing things they said they were unable to do. A linoleum worker, suing a theatre corporation for workmen's compensation insurance on the ground that he had been injured in a fall so that he could not lift a tack hammer, was shown in the act of wielding a nine pound sledge. A woman who sought payment of her husband's life insurance fainted on the witness stand when the court was shown a motion picture of her supposedly dead husband. Both claims were disallowed.

# Canada Plans To Reorganize Radio Network

Following a countrywide tour of inspection of broadcasting facilities and after obtaining an outline of regional problems, Major Gladstone Murray, recently appointed general manager of the Canadian Broadcasting Corporation, has drawn plans for reorganizing the Dominion Government's network which is operating under the name of the company, it was revealed in Toronto this week.

Under the new plan, Toronto and Montreal will be the main production centers, the concentration being due to the available talent there. There will be less broadcasting from Ottawa than for some years. George Taggart, production chief at Ottawa headquarters, has been transferred to Toronto as regional representative and he has been accompanied by six CBS employees to handle general network operations from Toronto. Mr. Taggart succeeds Stanley Maxted, former Toronto regional director, who is being retained as a producer and artist.

A move is under way, according to Major Murray, to raise the power of Station CRCT, Toronto, from 5,000 to 50,000 watts as, he said, "we are not satisfied with coverage from Ontario." Negotiations are under way with the Mexican Government for the removal of high-powered XERA from the same band with CRCT due to interference.

## Report New Exhibitor Group for Missouri

Plans for a new exhibitor organization to be known as the Theatre Owners' and Managers' Association of Missouri have reached the point where it is expected incorporation papers will be filed shortly, it was revealed in St. Louis this week. No national affiliation is planned, it is understood. The aim of the organization is to concentrate upon Missouri exhibition problems, especially pending legislation. St. Louis competitive situations also will be handled and according to the plan, an effort will be made to control giveaways, double bills and price scales.

## RCA Stockholders Re-elect Officers

The stockholders of Radio Corporation of America held their annual meeting in the RCA Building in New York Wednesday and 9,272,000 shares of stock were voted approving the re-election of directors.

This is 63 per cent of the total stock outstanding as compared with 59 per cent voted at last year's annual meeting. Proxies were received from 56 per cent of the company's stockholders this year, which was also a larger number than the previous year.

## Pathe Profit \$183,953

Pathe Film Corporation and its subsidiary companies announced on Wednesday a profit of \$183,953 for 1936 after deduction of all charges, including interest, depreciation and provision for federal taxes.



*with an EYE  
to the BOX-OFFICE!*

“INTERNES

CAN'T

TAKE

MONEY”





**"INTERNES CAN'T  
TAKE MONEY"**



**Paramount's**  
*has box-office*



**"Internes Can't Take Money"**  
has... **HOSPITAL BACKGROUNDS**

Much of the dramatic action in this dynamic picture takes place in a hospital. Not familiar and stereotyped scenes, but an hitherto undramatized phase of the life of the hospital interne, the temptations to which he is subjected, the sacrifices he is called upon to make in order to stick to his ideals.



**"Internes Can't Take Money"**  
has **UNDERWORLD BACKGROUNDS**

Action outside the hospital brings in the underworld and many colorful underworld characters. Here, too, originality of plot and freshness of treatment are maintained, an ingenious twist being given to the actions of a kingpin racketeer who is called upon to pay off a debt of honor.



# "INTERNES CAN'T TAKE MONEY" elements that audiences LOOK for in pictures



"Internes Can't Take Money"  
has . . . **MOTHER LOVE**

Poignant, sincere, heart-tugging scenes that portray a young mother's search for the child that has been taken from her. Scenes that grip as they show the heights to which she rises when called upon to sacrifice everything that respectable women hold on to in order to get her child back.



"Internes Can't Take Money"  
has . . . **SUSPENSE**

Scene after scene, cleverly directed, superbly played by stars who get every bit of emotional and physical value out of their roles. Scenes that will live long in the memory . . . the whole worked up to a gripping and affecting climax that will leave audiences emotionally limp.



"Internes Can't Take Money"  
has . . . **SUPERB ACTING**

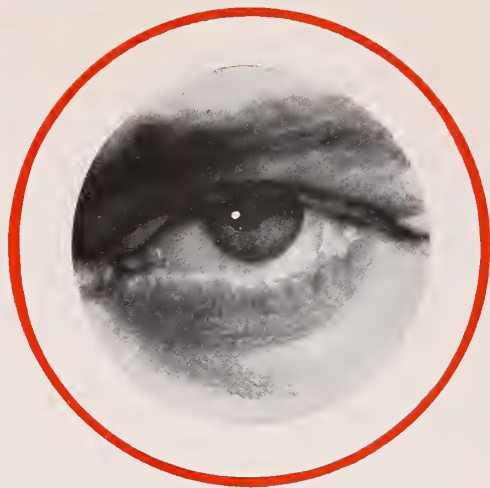
A new Barbara Stanwyck, aided by a story that gives real opportunity to her talents. Joel McCrea adds to his stature as a leading man. Lloyd Nolan and Stanley Ridges in crisp underworld roles make dynamic every scene in which they appear. Perfect direction by Alfred Santell.

Barbara Stanwyck and Joel McCrea in  
**"INTERNES CAN'T TAKE MONEY"**

with LLOYD NOLAN, Stanley Ridges, Priscilla Lawson,  
Nick Lukats. A Paramount Picture. Directed by Alfred Santell







**Mr. EXHIBITOR:**

***Is Your EYE on  
Your BOX-OFFICE?***

We take it for granted it is. We also take it for granted that you're showman enough . . . businessman enough . . . to dig into this matter of **"INTERNES CAN'T TAKE MONEY"**. Give it every consideration. Base that consideration on the unusual story . . . the Class A performances of **BARBARA STANWYCK, JOEL McCREA, LLOYD NOLAN, STANLEY RIDGES** . . . the finished direction. Then, give the picture the preferred playing time it deserves, the kind of advertising buildup that'll presell it to your audience, and we'll underwrite it that "Internes Can't Take Money" will make plenty of money for you.





# Stage Perks Up with Manna From Films and Wall Street

*26 Shows in Times Square Two Months ago, 35 Today and 20 Coming*

by FREDERICK W. AYER

The stage finally is making progress in its long fight to gain formidable attention once again as an American entertainment medium, along with motion pictures and the radio.

In a surge of activity, the Broadway theatre during the last two months finally has emerged from the apathy which marked the first half of the season. Brought on, perhaps, by the sudden realization on the part of managers that for the first time in the past eight years the American theatre is faced with a public demand for theatrical entertainment which far exceeds the supply, play producing in New York at this writing has taken on the aspect of mania, with one play after another opening, some to stay for a time, others closing almost on the heels of their premieres.

Two months ago there were only 26 shows in the Times Square area; today there are 35, with at least 20 more scheduled to open within the next six or eight weeks, and whether a majority of these prove to be successes or failures is regarded by some persons with indifference because the activity involved points clearly to the fact that the legitimate theatre is far from being moribund and that there is a definite public for this type of entertainment.

## Film Companies Investing

Such activity for this time of year has been unprecedented since the depression and, aside from the fact that there has not been a supply to equal the demand, one reason for the deluge of plays which has hit Broadway has been the loosening of Wall Street purse strings. Also contributing is the fact that some motion picture companies are investing in plays once more, unofficially, for the most part, and without much fanfare.

Added impetus has been provided by various movements to consolidate the interests of all factions within the theatre, in addition to the first concrete proposal to put the theatre as a national institution on a firm footing, a proposal made last month by Alfred Harding of Actors Equity Association, who suggested in an editorial in *Equity*, the association's house organ, the extension of the theatre on a national basis either by direct subsidy or through a professionally guided adaptation of the Federal Theatre Project.

Mr. Harding vigorously urged Equity to sponsor a move in New York to make the professional theatre available to school children in order to awaken the interest of on-coming generations in the stage, such a move to be conducted in cooperation with

## NEW YORK PUPILS IN SAFETY FILM

*To dramatize the dangers that children face going to and from school, the New York school system is preparing to make a full-length feature picture that will emphasize traffic safety regulations, Dr. Joseph M. Sheehan, associate superintendent of schools, announced this week.*

*The picture, which will have a plot, is to be supervised by professional photographers from the WPA Adult Educational Project, and will have as its "heroes" the "Safety Patrols" made up of pupils.*

the League of New York Theatres, the theatrical unions and school authorities.

Referring to the type of entertainment which might be employed in the suggested extensions of the stage, Mr. Harding observed that "it certainly would not be a theatre built to Broadway specifications."

He advocated drama in the national tradition, history and spirit for the great American masses to whom the modern theatre is not available or offers nothing.

The subject of extending the theatre in America and gaining new patronage for it has been, and still is, under consideration by Equity, the League of New York Theatres and the Dramatists Guild.

## New Organization

An organization, to be known as the American Theatre Council, embracing all groups within the legitimate theatre, has been established in an effort to solve the many problems now besetting the Broadway stage and the "road." Present plans call for a national convention, to be held in New York from May 18 to 21.

The council is composed of Luise Sillcox, Sidney Howard, Dramatists' Guild; Frank Gillmore, Paul Turner, Equity; Marcus Heiman, Lawrence Langner, Warren Munsell, League of New York Theatres.

The function of this proposed council, briefly, is to unite all groups of the theatre to the end that the present obvious demand for theatrical entertainment shall be satisfied and that greater stimulus shall be provided for the increase of worthwhile theatrical output throughout the country.

The movement to establish a board or council comprising all groups within the theatre is not a new one, such an effort having been made in 1926 and again in 1928, then known as the American Theatre Board. At this time, however, it has been decided to drop the term "board," inasmuch as the new organization is to become a con-

sulting body and not an arbitration board having powers of jurisdiction. To this end the organizers wish it made clear that no union or organization coming within the Council will be asked to forego any rights and the Council will not trespass on any field of its composed member bodies. Discussions will be held only by agreement of all concerned and controversial problems will not be treated.

## Clearing House for Ideas

In addition to devising ways and means for meeting the increased demand for theatrical entertainment throughout the country, the convention in May will attempt to solve some of the industry's problems and at the same time will serve as a clearing house for ideas and suggestions for the general welfare of the theatre.

Included in the new council are the League of New York Theatres, by which Broadway managers are represented; the Dramatists Guild, representing playwrights, and Actors Equity Association. Also expected to endorse the Council through participation in the activities are the American Federation of Musicians, the Scenic Artists Union and the Theatrical Protective Union.

A meeting of the Council's steering committee to formulate convention plans was held last week at the New York headquarters of Actors Equity, with Frank Gillmore, Equity president; Paul Turner, Equity counsel; Luise Sillcox, executive secretary of the Authors League and Dramatists Guild; Marcus Heiman, president of the League of New York Theatres, and Lawrence Langner and Warren P. Munsell of the Theatre Guild, all in attendance.

## Revival of the "Road"

One of the most important issues to be discussed at the forthcoming convention will be the subject of concentration upon a revival of the road. To this end, it is expected, the motion picture industry will be asked to cooperate, especially in the matter of making available several film theatres for road attractions.

Many former legitimate theatres throughout the country have become obsolete, many are poorly equipped and constructed, and if the approaching campaign to revivify the road is to be successful it will be necessary first to have theatres available. Most of these are film houses, but just what form the plan of cooperation by the film industry is to take, and on what basis, is not known at this time.

Meanwhile Equity is having its annual difficulty with its election of officers and Council members. An opposition ticket to that put forward by the association's nominating committee loomed as a possibility this week as cries of "nonrepresentation"

(Continued on following page)



# THEATRE ON NATIONAL BASIS ASKED

(Continued from preceding page)

resounded throughout Broadway corridors when the regular slate was made known.

Those named as candidates for a three-year term, and all at present in office, are:

Frank Gillmore, president; Osgood Perkins, first vice-president; Florence Reed, second vice-president; Arthur Byron, third vice-president; Peggy Wood, fourth vice-president; Paul Dulzell, treasurer; Leo Curley, recording secretary.

Those named for five-year terms as councillors are:

Glenn Anders, Franklin Fox, William Gaxton, Walter N. Greaza, Louis Jean Heydt, Ben Lackland, Burgess Meredith, Claudia Morgan, Edith Van Cleve and Richard Whorf.

Nominees to fill unexpired terms on the council are Clifton Webb, to serve until 1939, and Mary Morris, to serve until 1940. Kenneth Thomson of the Screen Actors Guild has been mentioned to run on the opposition ticket for president and Alfred Lunt and Dorothy Bryant have been suggested as others to be included on the rival slate.

At last week's council meeting a regulation was adopted whereby it was expected that a proposed referendum on secret voting would not have to go to the membership. This constituted a complete reversal of the council's attitude which previously had been preponderantly opposed to changing Equity's method of voting. While the proposed secret vote amendment did not receive the required plurality at the meeting, the Council felt it should accede to the majority.

Equity officials up to this time have seen no special objection to secret balloting, regarded by its proponents as an American custom at political elections, and if the majority so wills it that method unquestionably will be adopted.

## Actors Guild Stands Pat

Meanwhile, on the West Coast, the Screen Actors Guild announced on Monday that it will not shrink from calling a strike if its demands for recognition by the producing studios, in addition to its demands for collective bargaining, are rejected.

The Guild, which occupies in the motion picture a position analogous to Equity in the theatre, claims a membership of 5,600, of whom some 3,500 are extras.

The Guild's demand was to have been presented Tuesday to a committee representing the leading producers by Kenneth Thomson, its executive secretary, who arrived in New York over the weekend for that purpose.

The producers met on Monday with officials of a group of labor unions with whom they have contractual relations to discuss a new agreement.

In spite of upheaval within the ranks of the organized legitimate theatre, the Federal Government's WPA theatre project rounded out its first full year in business with an estimate that in New York City alone more than 5,500,000 attended the project's 9,280 performances in 1936.

According to the report, made public last week, 2,900,000 of the patrons saw dramas,

732,000 attended Federal theatre vaudeville shows, 415,000 saw the WPA circus and 1,468,000 attended marionette performances.

The longest run by a WPA play was credited to "It Can't Happen Here," which, at this writing, has had more than 100 performances in New York City.

While the WPA officially was releasing these statistics, other sources delved into the financial aspects of the Government's entry into the theatrical picture, specifically with regard to the actor, and it was ascertained that the average yearly income in 1936 of actors in WPA engagements was substantially more than that of the great majority of performers in Broadway commercial productions.

Confirming the contention in many quarters that the WPA offers greater security in the theatre than private work, statistics show that the Federal Theatre performer, at \$23.86 a week, earned \$1,240.72 between January 1 and December 31, 1936, while the professional actor, commanding \$200 a week, averaged only \$1,020 because of the irregularity of theatrical employment.

## Norma Shearer in Mayer Company

Norma Shearer this week became a participating partner in the Mayer Company, of which her late husband, Irving Thalberg, was one of a triumvirate with Louis B. Mayer and J. Robert Rubin, under the terms of a settlement completed in Hollywood recently before Nicholas M. Schenck, president of Loew's, Inc., left for New York.

The deal, while not believed to have been actually signed as yet, keeps the actress in the Metro-Goldwyn-Mayer starring group, and removes all doubt, which has been considerable in Hollywood relative to her future, by providing that she will star in from three to six pictures, the first of which is expected to be "Marie Antoinette," which was planned before Mr. Thalberg's death.

The limited circle in Hollywood acquainted with the details regards the deal as another piece of diplomacy and business sagacity on the part of Mr. Schenck and further evidence of his intention to maintain the Metro family without a split.

In the background is the Mayer company, formed some years ago under a contract which still has several years to run. Mr. Mayer, Mr. Rubin and Mr. Thalberg, as participating partners, shared in the profits of pictures they produced for the company. It is this profit-sharing which accounts for the huge earning power of these three individuals. Miss Shearer is understood to have claimed equities and profits accruing from Thalberg-produced pictures which are still in distribution throughout the world.

Both David O. Selznick and Norma Shearer have announced the withdrawal of Miss Shearer from consideration of Scarlett O'Hara in "Gone With the Wind," which Mr. Selznick will produce.

## Decision Reserved On Brandt's Plea To Enjoin Loew's

Decision was reserved this week by Justice Hammer of the New York Supreme Court on the application of 33 Brandt theatres for an injunction restraining Loew's, Inc., from continuing the five-two division which the circuit recently instituted in many houses. Counsel for major companies denied that there ever was a contract stipulating that Loew's circuit should run pictures on a divided week basis of four and three days instead of five and two days.

Counsel for the plaintiffs told the court that if a theatre did not buy pictures from the eight companies it could not remain in business long because the public had been trained to believe that those companies supplied most of the pictures of "great entertainment value." He declared that by the time a picture had played Broadway and first run neighborhood houses there was only a small public left for the plaintiffs' business, so that a five-day run of a picture in their neighborhood would prove a serious handicap. He also argued the five-two split is a violation of existing contracts.

Seven attorneys denied these allegations in behalf of the defendants and argued that the four-three division in question never was general. They contended further that there is nothing in existing contracts binding the defendants to any set number of days during which pictures should run in Loew theatres. Justice Hammer reserved decision.

## New Universal Has Birthday

New Universal Pictures this week is celebrating its first anniversary under the operation of the new interests, headed by J. Cheever Cowdin, which took over control one year ago. The studio was reorganized with Charles R. Rogers being placed in charge.

The company now has five features ready for national release in "Top of the Town," "We Have Our Moments," "When Love Is Young," "Let Them Live," "Night Key" and "California Straight Ahead" as well as "As Good as Married," "Wings Over Honolulu," "Oh, Doctor!" and "The Road Back" in the final stages of production.

## Form Imperial Branch

Imperial Pictures of the Northwest, Inc., has been formed in Seattle to handle Imperial productions under a franchise agreement covering the Seattle and Portland territory.



# INDUSTRY ESCAPES MANY INIMICAL BILLS AS STATE LEGISLATURES CLOSE

## Colorado House Passes Two Per Cent Admission Tax; Three Measures in Maine Call for Levies

The flood of legislation, considered adverse to the motion picture industry, is fast ebbing with the adjournment of various state legislatures. Innumerable measures, usually designed to increase the burdens of taxation already being borne by exhibitors, were proposed immediately prior to the sessions or during their early days, but most of these died in committee or were killed as they came up for vote:

In the past week there was activity in 13 state bodies and in only two of these were measures favored by the industry passed. In the others, taxes or restrictive measures were levied on showmen. Delaware was alone in producing a favorable tax bill. States in which inimical legislation appeared were Colorado, District of Columbia, Illinois, Kansas, Maine, Maryland, New Hampshire, New York, Pennsylvania, West Virginia and Wisconsin.

In Washington, D. C., amendment of the copyright law to provide specifically against infringements in broadcasting was proposed by Senator Sheppard of Texas in Congress. This is supplemental to the bill already calling for the copyrighting of published motion picture material. At the same time the House Committee on Immigration was to hold an executive meeting to discuss the Dickstein alien actors bill, sponsored by the committee's chairman.

### Colorado House Votes Tax

The Colorado house passed a bill imposing a two per cent admission tax on theatres and the measure went to the Senate for action. At present the state has a sales tax which exempts motion pictures.

Motion picture exhibitors in the District of Columbia would be taxed \$200,000 a year which could not be passed along to their customers, under a bill introduced in the House by Congressman Collins of Mississippi. The measure calls for a "license tax" or two per cent of the monthly gross receipts, less admission taxes collected, to be levied, according to Representative Collins, "for the privilege of engaging in such a theatrical business" in Washington. The tax, if approved by Congress, would become effective July 1st.

A bill exempting motion picture studios and plants established in Delaware on or after July 1 from taxation for a period of 15 years has been passed by the House at Wilmington. The measure was introduced by Representative W. W. Ringer of Millville. Property not used for production would not come under the exemption.

In Illinois three measures were put before the House. Representative De Grazio's measure proposed to legalize giveaways while Representative McSweeney proposed to place attendants in all rest rooms in the-

## WARRIORS DENY FLYNN SHOOTING

*Anent the Hearst newspapers' Monday headline: "ACTOR ERROL FLYNN SHOT ON MADRID WAR FRONT", the New York Times correspondent at Madrid wirelessly on Tuesday as follows:*

The Spanish civil war was tried out last night as the ground for motion picture publicity. Today Madrid does not know whether to be resentful or to be amused. In any event American radio fans may be assured that one of their idols—Errol Flynn—was not wounded.

Official disapproval of Mr. Flynn's action was expressed in a note the Defense Junta issued tonight over the signature of Colonel Fernando Redonda.

"For whatever good it may do," it says, "this is to make it known that neither in the Madrid Defense Junta nor in the Section of Operations has notice been given of the film actor Errol Flynn's being wounded on the Madrid front or that on any occasion he has been authorized to visit the University City front or any other front of the capital."

*Only the other day Warner Brothers announced that it had cabled Mr. Flynn to return to Hollywood to star in a new motion picture, "The Perfect Specimen."*

atres, to be on duty at all hours while the house is opened. Representative Kewin would prohibit outdoor advertising outside city, town and village limits in the state.

The Kansas legislature adjourned at noon last Friday after having passed a two per cent retail sales tax, which will be collected by means of Kansas-mined zinc tokens. The law becomes effective July 1st. In the final shuffle of business, the following measures were lost: increases in individual and corporation income taxes; amusement taxes; two per cent tax on all forms of advertising and fixing hours and wages in industry.

### Tax on Billboards

A tax on billboards was proposed in the Maine legislature at the rate of 50 cents a square foot on outdoor advertising boards. Theatre admissions also were threatened by two bills, one to tax each ticket one cent and another to tax all tickets and complimentary tickets 10 per cent.

The Maryland legislature passed a measure permitting the showing of Sunday films in Oakland subject to a tax of 5 cents on each ticket to go to the free library of the town and to the Children's Aid Society. Another measure called for Sunday shows in Anne Arundel county, subject to a 10 per cent tax on gross receipts to go to the American Legion for charity. Another bill was before the lawmakers to permit Sunday pictures in Annapolis.

A move to require that New Hampshire

## Delaware Invites Studios with 15-Year Tax Exemption Bill; Exhibitors Protest Tax Proposal in Wisconsin

theatres open two hours later on Sundays was defeated in the House at Concord by a vote of 197 to 156.

### Standing Room Bill Loses

The Assembly Codes Committee of New York at Albany killed the Rossi bill prohibiting the sale of a seat in public assembly without having one actually available and making the penalty not less than \$24 or more than \$100. As there was no companion bill in the Senate the bill was dead for this year.

Exhibitors, on Tuesday, intervened in the deliberations by distribution companies' attorneys at the offices of the Motion Picture Producers and Distributors of America, to urge further opposition to the payment of the two per cent New York City sales tax on film rentals collected within the city, with the result that company lawyers again delayed a decision on abandoning further legal action on the tax. The distributors have until April 25 to apply to the court of appeals for a rehearing of the previous adverse decision.

Bills pending in the Pennsylvania legislature and applying to the motion picture business included: extension of the four per cent amusement tax schedule to expire on July 1st, requirement of two projectionists in a booth and compelling theatres to screen diagrams showing exits.

Governor Earle signed a bill requiring theatres to grant one day of rest in each calendar week to all employees.

### Wisconsin Tax Protested

With the adjournment of the West Virginia Legislature, bills meeting their death included measures requiring distributors to maintain distributing offices in the state and establishing a censor board. A bill banning Bank Night expired in committee.

A three per cent amusement tax might ruin the small theatre operator in Wisconsin, exhibitor representatives testified this week before the Assembly's committee on taxation at Madison, in connection with a hearing on the Balzer Bill, which seeks to tax theatre receipts. It was estimated the bill would raise \$500,000 annually to be used to alleviate the state's old-age pension problem.

At Steubenville, Ohio, the Capitol, one of the largest theatres in the upper Ohio valley, was interrupting its straight picture program Sundays to bring in the stage shows playing the Stanley at Pittsburgh, where Sunday performances now are prohibited.

Voters at Tarrant, Ala., in an "advisory referendum election," voted to retain an ordinance prohibiting Sunday shows. The election had no legal standing, but was called at the request of a citizens' committee.



# Robber!

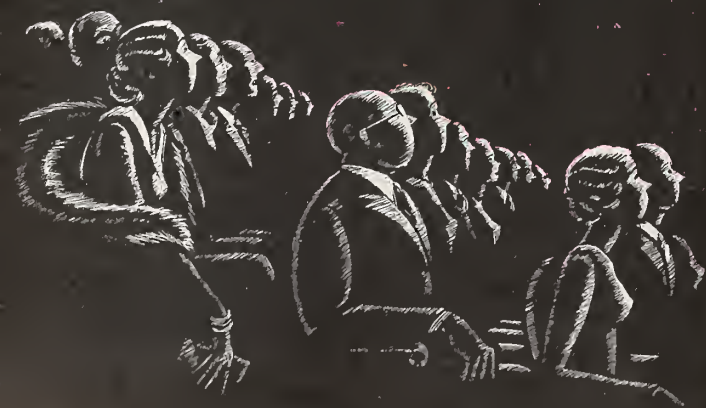
we've been

# SHORT-CHANGED!

Don't blame your cashier for the mistake—it's the only reaction to expect when patrons discover somebody's rung in a short that's not Vitaphone's! Audiences have learned that the augmented Vitaphone star list and studio facilities guarantee the peak in picture entertainment anywhere this side of the feature—so they know they're not getting full value unless you give them the superior standards of

EXIT

# VITAPHONE





## BROADWAY BREVITIES

*This Week*

Ken Murray & Oswald in  
"Mail and Female"

## VITAPHONE NOVELTIES

*This Week*

Babe Ruth in  
"Home Run  
on the Keys"

## MELODY MASTERS

*This Week*

Clyde McCoy  
& His Orchestra in  
"A Jam Session"

## MERRIE MELODIES

In New Technicolor

*This Week*

"She Was An  
Acrobat's Daughter"

## BIG TIME VAUDEVILLE

*This Week*

"Vitaphone  
Diversions"  
with Smith & Dale

## LOONEY TUNES

*This Week*

"Porky's  
Romance"

## PICTORIAL REVUES

*This Week*

Eighth of  
the Series

## COLORTOUR ADVENTURES

In Full Color

*This Week*

"Cradle  
of Civilization"

# VITAPHONE SHORTS

*And Whose  
Little Man  
Is He?*



VITAPHONE'S...For 'The Best Color Short of 1936'

**"GIVE ME LIBERTY"**

(Now rebooking for Decoration Day and July 4th!)

Other 'Best Color Shorts' for Holidays:

**"SONG OF THE NATION"**

**"UNDER SOUTHERN STARS"**

**"ROMANCE OF ROBERT BURNS"**

**"CHANGING OF THE GUARD"**

(The Coronation fever makes this one a super-value!)



# MPPDA REELECTS HAYS AND NAMES NEW BOARD

**1,875 Features Produced in Year, 1,374 Outside U. S., Says the President's Report**

Election of three new directors and formal re-election of all officers marked the annual meeting of the Motion Picture Producers and Distributors of America, held at New York headquarters last Friday. Officers re-elected were: Will H. Hays, president, who has a long term contract; Carl E. Milliken, secretary; Frederick L. Herron, treasurer, and George Borthwick, assistant treasurer. It is Mr. Hays' sixteenth consecutive term.

Elected to the board as new members were Barney Balaban, president of Paramount Pictures, succeeding Adolph Zukor, who resigned on assuming the chairmanship of the Paramount board; Leo Spitz, president of RKO Radio Pictures, succeeding Merlin Hall Aylesworth, who recently left RKO for the Scripps-Howard newspapers; and, E. B. Hatrick, vice-president of Cosmopolitan Corporation.

These and the following, reelected, make up the new board for 1937-38; for Columbia Pictures, Jack Cohn; United Artists, Harry D. Buckley; Universal, R. H. Cochrane; Educational, E. W. Hammons; Twentieth Century-Fox, Sidney R. Kent; RCA Photophone, David Sarnoff; Loew's, Nicholas M. Schenck, and Albert and Harry M. Warner, for Warner Brothers. Independent corporation directors reelected include Cecile B. DeMille, Sol Lesser and Hal Roach.

Besides Mr. Zukor and Mr. Aylesworth, board resignations last Friday included those of Ned E. Depinet, of RKO; Jesse L. Lasky and the MPPDA's treasurer, Major Herron. Mr. Hatrick's election came out of the new affiliation of Cosmopolitan with the MPPDA, as ratified at Friday's meeting.

Mr. Hays, in his annual report to the directors, included details showing that 1,594 pictures were approved by the Production

Code Administration in 1936, compared with 1,748 in 1935.

Of last year's total 763 were features and 831 were short subjects. Nineteen of the shorts were reissues as were 142 of the features. Member companies of the MPPDA produced 462 of the 763 features, non-member companies made 242 and foreign companies 59. Of the shorts, 607 were produced by member companies and 224 by others. The Code Administration analyzed 1,407 books, plays, synopses and scripts, wrote 6,268 opinions and had 1,448 consultations.

Commenting on the motion industry in foreign countries Mr. Hays reported that there were approximately 1,875 features produced throughout the world during 1936. Of these 1,374 were produced in countries outside the United States. The production from European studios aggregated 721, England being the largest contributor with 217, Germany 130, France 125, Russia 92, Spain 32, Sweden 27, Czechoslovakia 26, and Hungary 20. Other countries were Mexico 28, Argentina 20, Brazil 7, Peru 1, Japan 470, China 100, India 40, Philippine Islands 15, Egypt 10, Australia 9, New Zealand 3, and Netherlands-India 1.

## Quotas in Ten Countries

A total of 235 foreign produced films were shown in the United States, the report said, originating as follows: Argentina 1, Austria 1, China 1, Czechoslovakia 2, England 40, France 17, Germany 74, Hungary 13, Italy 24, Mexico 28, Palestine 1, Poland 4, Russia 16, Spain 3 and Sweden 10.

"Ten foreign countries now have some form of quota or contingent law aimed in effect at the distribution of American-made pictures," the report said. "Such problems emphasize the distinction between the policy of the open door to world films here and restrictions abroad.

"Our own government has been most understanding in the whole matter. Its active promotion of world trade on a reciprocal basis has aided greatly in presenting

a common front with regard to American film interests."

Mr. Hays pointed out that the efficacy of self-regulation is shown in the motion picture industry's rise under such self-government in the last 15 years. He advised his members that better films are creating a universal public, and named a great range of successful productions made under the Production Code. These better pictures are erasing the distinctions between specialized audiences, he said.

## Attacks Adverse Legislation

Urging the member companies to solve their problems within the industry, Mr. Hays attacked new adverse legislation and those elements within the industry which "demand legislation instead of cooperation." Citing the problems which arise from the complicated trade relations of the industry the MPPDA president pointed out that an average of 27,000 miles of film is handled every day in the exchanges by distributors who in a single year execute 12,000,000 contractual obligations with exhibitors, who in turn provide 12,000,000 persons every day with entertainment in 16,000 theatres.

Responsible exhibitors, distributors and producers regard the policy of regulation by government legislation as a danger to investments in all theatre properties and to an uninterrupted film supply for the public, Mr. Hays said.

## Film Import in Dutch Indies Up

by PHILIP DE SCHAAP  
in Amsterdam

During 1936 a total of 1,312,692 meters of film were imported into the Dutch Indies, of which 1,280,136 meters were sound film and 32,556 meters silent. These figures compare with a total import of 1,128,627 meters imported during 1935. The United States accounted for the greater part of the total import during both years, the percentage reaching 67. The total of German importations has decreased.

▽

A gold plaque has been awarded to Loet C. Barnstijn's Filmproductie for the production of "Merijentje Gijzen's Juegd," judged the best film produced in Holland in 1936.

## Virginia Bruce Honored

The Modern Musicians Society this week presented Virginia Bruce with the Award of Merit of the organization for her singing of two songs in "When Love Is Young." The presentation was made in Hollywood by Ted Fio Rito.

## "Rose" Gets French Prize

According to word from Paris, the French production "Rose" has been awarded the Prix des Independants and a cash prize of 5,000 francs. The film will be released in the United States by French Motion Picture Corporation, headed by Jules S. Tapernoux.

Frank Gillmore, president of the Actors' Equity Association, has resigned from the advisory board of the American National Theatre and Academy.

## Original Screen Stories Increase As Source for Feature Productions

*The following table, based on the feature length pictures made and approved in Hollywood during 1936 and published in Mr. Hays' annual report to the board of directors of the MPPDA, demonstrates the growing percentage of original screen stories used as sources:*

SOURCE	TOTAL	1935	TOTAL	1936
		PERCENTAGE		PERCENTAGE
Original screen stories	244	47.0	371	67.82
From stage plays	41	8.0	38	6.96
From novels	142	26.4	92	16.81
From biographies	3	.6	2	.37
From short stories	37	7.0	39	7.13
Miscellaneous	52	11.0	5	.91



# AUSTRALIAN GOVERNMENT FAILS TO TAKE FILM POWERS FROM STATES

**Premier of South Australia Objects to Ceding Quota Authority Because He Would Be Giving Up Control Over Theatres**

by CLIFF HOLT  
in Melbourne

Once again, it seems, the Commonwealth Government has failed to wrest film powers from the States and this position will stand for another twelve months at least. Under the Commonwealth Constitution, the federal government has no film powers except in relation to tariffs and censorship, and ever since the recommendations of the Royal Commission into films in 1928, the federal administration has endeavored to acquire wider control, but the States invariably have refused to forego their constitutional privileges.

The principal argument in favor of federal control is that it would effect uniformity in censorship and in the Quota laws, which, so long as they are confined to New South Wales, cannot be expected to be as efficacious as if they covered the whole of Australia. Since New South Wales represents only about 25 per cent of Australia's potential revenue, the prospective producer is not likely to be so influenced by the attractions of a Quota which has no effect in 75 per cent of the market. Mr. Butler, premier of South Australia, agreed with this argument and was prepared to cede his State's power over Quota legislation to the federal government but for the reason that by doing so he also would be giving the federal authorities complete control over South Australian theatre buildings. The trouble, he explained, lay in a complicated legal position which embodied two issues in the one Act.

As South Australia gives no sign of embarking upon Quota legislation, and Victoria's projected Quota is still not law, and Queensland and Western Australia show no signs of supporting any such legislation, it looks as if a Commonwealth Quota is a long, long time away, especially as the enactment of the measure in New South Wales has not been followed by the spectacular results its advocates expected.

Wellknown Australian film men will be paying a call on New York within the next few weeks. The Commonwealth film censor, Cresswell O'Reilly, is on the water bound for the Coronation Celebrations in London and will return via the United States. Sir Victor Wilson, president of the Motion Picture Distributors Association, will reach New York in a week or so, and Stanley S. Crick, managing director of Twentieth Century-Fox in Australia and New Zealand, has just sailed for London, and, like Mr. O'Reilly, will be returning through New York.

## Australasian Stage Tour

Sir Benjamin Fuller, stage producer, and Snider and Dean Theatres, Ltd., announced

that they jointly have clinched a deal with A. B. Marcus for an Australasian tour with a company of 80 performers. The Dominion tour is to start in Auckland on April 6th. Engagements in all the key centers will follow.

Sir Benjamin said that the Marcus company would bring theatrical equipment to the value of £100,000. The repertoire will include three full-length productions, and the producers said the deal represented the biggest enterprise of the kind in this country in ten years.

Snider and Dean Theatres, Ltd., is a motion picture circuit established 18 months ago. The company controls 36 theatres, city, suburban and country houses.

Though far from being in the strong position it once occupied, there is an increased interest in the legitimate stage in Sydney and Melbourne particularly, and first-class revue such as that staged by Frank Neil is definitely making money.

## Fewer Films Censored

In his annual report for 1936, Mr. O'Reilly said that films were more closely approximating censorship standards and there was improvement in entertainment value and technical excellence. "The quality of British films," he said, "varies, both from a censorship and entertainment point of view, more than films from other countries, and the inclusion of a quality clause in the British Quota laws would appear to be eminently desirable and would help to raise the average standard of British films. There have been several notable films recently dealing with British history, literature, institutions or life, but the strange paradox is as true today as it was when 'Disraeli' was made that the best 'British' films are made in America."

Only eight films from all countries were rejected out of a total importation of 1,684 films of all classes. Of these, 1,084 came from the United States and 489 from the United Kingdom. Nineteen films were rejected in the first instance, 11 of them subsequently passed either on appeal or after cutting. Comparative figures showed that 64.4 per cent of films were imported from the U.S.A. and 29 per cent from the United Kingdom, practically the same percentages as in the previous year. The percentage of rejections from the United Kingdom was 2.9 as against 1.4 from the United States.

The percentage of rejections of features for the last four years was as follows:

	1933	1934	1935	1936
	%	%	%	%
Passed without eliminations....	45.8	53.9	69.7	75.1
Passed with eliminations....	44.7	38.45	23.9	20.9
Rejected in first instance....	9.5	7.56	6.4	4.6
Absolute rejections .....	2.5	3.3	4.3	*1.7

\*Not including five miniature films rejected outright.

## Buys Canadian Theatres

Famous Players Canadian Corporation has purchased theatres in Kelowna, Kamloops, Vernon and Chilliwack, all in Canada, from R. E. Berry. The houses have been operated by Famous Players for the past eight years on leases.

## Edward Laemmle Dies in Hollywood

Edward Laemmle, director and nephew of Carl Laemmle, died in Hollywood last week-end of a heart attack. He had been with the Universal studios for the last 18 years.

Mr. Laemmle was born in Chicago September 25, 1900. He entered the motion picture industry 16 years later. Among the pictures he directed were "Cheating Cheaters," "Man, Woman and Wife," "The Drake Case" and "A Notorious Gentleman."

## Charles J. Weaver

Charles J. Weaver, executive of RCA until his retirement last January, died in Florida last week following an operation. Mr. Weaver was superintendent of RCA Communications central radio office until his retirement. He joined the Marconi Company which later became RCA in 1903.

## Darrell Kepler

Darrell Kepler, 44, projectionist, and inventor of a safety device now used on motion picture machines in many cities, died in an automobile accident in Sharon, Pa., this week. He was a native of Crawfordsville, Ind.

## W. A. Simons

W. A. Simons, who had operated theatres in Idaho and Montana for the past 20 years, died at his home at Missoula, Mont., last weekend. He was 72 years old.

## Buster Morency

Buster Morency once a featured child actor, died March 30 at Regina, Sask., from leukemia. He had played with Andy Clyde among others.

## George W. Barnum

George W. Barnum, veteran actor, died this week at the Edwin Forrest Home in Philadelphia at the age of 85. Born in Newark, he started his stage career at the age of 29 after graduating from the Newark Military Academy. His last appearance was in New York five years ago in "The Noose."

## Anna Laughlin

Mrs. Dwight V. Monroe, mother of Lucy Monroe, opera and radio singer, and known professionally 25 years ago as Anna Laughlin, committed suicide by gas in New York Tuesday after writing a rambling, three-page note in which she said that her daughter had "forsaken" her. She was starred in "Top O' the World" and "The Wizard of Oz."



# ALLIED CONVENTION IS POSTPONED TO MAY 26

## Committee Chairmen Named by P. J. Wood for Annual Gathering in Milwaukee

The annual convention of Allied States Association, scheduled for the Hotel Pfister in Milwaukee, has been postponed two weeks until May 26-28.

Peter J. Wood, secretary of the Independent Theatre Owners of Ohio, chairman of the convention committee, made known the following committee chairmen:

General convention, Edward F. Maertz; banquet, Max Krofta; entertainment, Merrill Devine; publicity, Arnold Brumm; reception, George Langheinrich; exhibits, Ross J. Baldwin; transportation and hotel, George Fischer; convention arrangements, A. C. Berkholtz; credentials, Gene Gonderski; women's activities, Mrs. Frank Fischer.

In addition to Mr. Wood, the national convention committee is composed of Ray A. Tesch, secretary; Nathan Yamins, Lee W. Newbury, W. A. Steffes, M. B. Horwitz, William D. Davis, Roy Bair, F. J. McWilliams, H. M. Richey, Aaron Saperstein, Col. H. A. Cole and Walter Littlefield.

A program of special events has been arranged and there will be a display of the latest developments in theatre equipment and accessories.

In New Haven, Conn., by unanimous vote an Allied Regional Survey Committee has been appointed and authorized to gather information from members of eastern units regarding film buying. The committee's report will be considered at the national convention.

The committee includes Jack Unger, chairman, and Irving Dollinger, New Jersey; Jack Whittle and Sam Holtz, Maryland; Arthur Howard and Frank Lydon, Massachusetts; Charles Olive and Abe Lichtman, Washington; Joseph Davis and Joseph Shulman, Connecticut.

Al Ploesner, manager of the Orpheum theatre at Akron, Ohio, has been elected president of the Akron Independent Exhibitors Association to succeed Robert Menches, who held the post for the last seven years. Other officers elected were: Robert Menches, first vice-president; Charles Stalder, second vice-president, and J. G. Deetjen, secretary.

## Reisman, in Australia, Sees Better Films Ahead

by CLIFF HOLT  
in Melbourne

"Major studios are endeavoring to eliminate secondary quality productions and exhibitors can look forward to the future with utmost confidence," Phil Reisman, foreign sales manager of RKO Distributing Corporation, told the Australian industry on his arrival from New York. "Theatres in the U. S. A. are doing great business," he

said, "and conditions generally in the industry are most satisfactory." Mr. Reisman's stay in Australia will be confined to four weeks, during which time he proposes to make a survey of Australian theatres, audiences and the trade's general methods of operation.

▽

Universal here has set a deal with General Theatres Corporation under which the company's complete service will go into the circuit's houses in Sydney, Melbourne, Brisbane, Adelaide, Hobart and Launceston (Tasmania). This leaves Perth the only capital in which Universal is not tied up with GTC, the company having previously sold in that territory to the Grand.

## Speech in Films Called Careless

Motion picture stars are far from being models of perfection in speech, Mrs. Jane Dorsey Zimmerman, president of the Eastern Public Speaking Association, told the 28th annual conference of that organization at the Hotel New Yorker this week in New York. She conceded that Robert Taylor "has a fairly good voice, but his speech is too careless, even for the parts he plays." Mrs. Zimmerman, however, was able to pick such flaws in Walter Huston, Jeanette MacDonald, Ronald Coleman, Herbert Marshall and Philip Merivale that she contended that they also are "not good to listen to as accepted models of American English."

Explaining her criticism of the motion picture stars, Mrs. Zimmerman said that Mr. Huston has "an excellent voice and his speech possesses rhythm, good pronunciation and precision." She added, however, that "most of the types he plays are those of the average American business man and consequently his voice quality in such roles could not be recommended to any one as a model for anything but that kind of character."

Miss MacDonald was grouped with other fine singing voices which "fail to carry over smooth, pleasant voice tones and rhythm of speech into the talking parts which they play." Mrs. Zimmerman admitted, too, that "roles given these stars give little or no opportunity for them to demonstrate models of good speech."

## Board Joins Association

The Film Board of Trade in New Orleans has joined the Association of Commerce, carrying out a program of cooperation with civic and employers' organizations.

## Trampe Buys Franchise

Mack D. Weinberger, general sales manager of General Pictures, has announced that Charles Trampe of Midwest Film Company has bought the General franchise for the Milwaukee territory.

## Borrowed Stars' Publicity Revised

Following a number of objections by stars and players to the type of publicity and exploitation given them when lent to other studios by their contract employers, Hollywood publicity departments this week cautioned their staffs as well as the New York and field forces not to advertise borrowed stars as their own.

In a letter to John D. Clark, general sales manager of Twentieth Century-Fox, Harry Brand, studio publicity chief, calls attention to the matter and urges cooperation.

"Occasionally when we borrow a star from other studios," the letter reads, "over-enthusiastic publicity men exploit and advertise them as Twentieth Century-Fox stars. This is quite an important point," the letter continues, "and players under a loanout are not to be designated as members of this company's roster. Their home offices are quite right in objecting and the difference should be strictly observed.

"For that reason I suggest that it would help the situation throughout the world if this information were passed on to our field forces. Attention should be called to the difference in press books on pictures in which loaned stars and players from other studios appear."

## Exhibitors Hit At New Product

The Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois this week said that it was sending a protest to the Motion Picture Producers and Distributors of America, Inc., in New York, against any movement in Hollywood toward "sex appeal" in motion pictures.

The organized industry will be informed that the motion picture theatre owners and their patrons, notably the Better Films Council of Greater St. Louis and similar bodies elsewhere in that territory, will not stand for any swing toward the emphasis of "women of the vampire type" or the playing up of strip tease females on their screens."

The action of the theatre owners' organization came as the result of a syndicated article out of Hollywood that appeared in the St. Louis *Globe-Democrat* Sunday, March 28, headed "Is Sex Coming Back to Hollywood?" The newspaper story indicated a decided swing back to sex appeal in pictures. The article was profusely illustrated to bring out the point.

The exhibitors also went on record as against the payment of score charges during the coming exhibition season and President Fred Wehrenberg appointed a special committee to perfect plans for resisting any attempt to force exhibitors to pay score charges.

Paul Wilkins, with Metro-Goldwyn-Mayer in Hollywood for 28 years and recently associate casting director, has joined Republic Studios there as casting director.





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FOR

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THE  
FIRST  
MODERN  
DRESS  
STORY IN  
TECHNICOLOR





*Hitch your  
Box Office to*

# 'A STAR IS BORN'



# TECHNOLOGICAL

## The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 64

F. H. RICHARDSON

Bluebook School Question No. 64 was: (A) Suppose a new screen is to be purchased and installed in your theatre: Auditorium seating space, 48 feet wide; distance proscenium to rear wall, 110 feet. There is a balcony with rear seats 136 feet from proscenium. Stage depth, 19 feet. Proscenium opening, 38 feet. Projection lenses 23 feet above stage floor. Manager requests advice regarding screen dimensions, location and type of screen surface. How would your report read?

I have decided to omit names this week, in order to have room for the reply and very excellent diagram presented by J. R. Prater of Palouse, Wash., who says:

"Data supplied is insufficient to give an exact answer, but I have done the best I could by making reasonable assumptions and answering in general where necessary. Following is the report and scale drawing of actual conditions I would present to the manager if my advice were asked regarding a new screen in the theatre under discussion. If time would not permit making the drawing, I would apply the given conditions to the chart on page 154 of the Bluebook to quickly obtain a reasonably accurate estimate.

"Screen Dimensions: A screen 18x13½ feet would best serve the greater part of the theatre. This may seem small considering that rear balcony seats are 148 feet from screen (when screen is set 12 feet behind proscenium), but a well-illuminated 18-foot picture can be seen from this distance without undue eyestrain, and a larger picture would be unsatisfactory for most of the front half of the main floor, which will be occupied much more frequently than the rear of balcony.

"Location of screen: To reduce projection

angle and to make front seats as acceptable as possible, screen should be placed as far back on stage as possible, leaving only sufficient room behind screen for speakers. Seven feet should be plenty for this, which places the screen 12 feet back of proscenium. Place screen as low as possible without allowing stage floor to obstruct the view of front seat patrons. Distance from front seats to stage and height of stage above auditorium floor not being given, it is impossible to state the exact height bottom of screen should be above stage floor. Front seats should not be closer to screen than one foot, three inches for each foot of screen width, which in our case would place front seats 22½ feet from screen. Then if stage were three feet, 6 inches high, which is a fair average, screen need be only one foot above stage floor to allow a clear view from an eye level of 40 inches above auditorium floor 22½ feet in front of screen.

"Type of screen surface: This theatre would be served most efficiently by a specular screen surface having high frontal reflection power, such as a glass bead or metallic (aluminum paint or similar) surface. The reflection power of such surfaces falls off rapidly as viewing angle increases, but this can be tolerated since all of balcony and about 85 per cent of main floor seating area (assuming front seats are not closer than 22½ feet from screen) is within a viewing angle of 20 degrees. However, if such a screen surface is used, I would advise tipping the top of screen back about nine inches, for the following reasons:

"Assuming projection room to be at rear of balcony, projection angle would be about six degrees. With screen vertical, light would be reflected most strongly at an equal angle of six degrees downward, and the strongest re-

### BLUEBOOK SCHOOL QUESTION NO. 70

(A) What detailed information is necessary before a sound system can be operated for maximum results and with safety to the apparatus?

(B) Why is it necessary to understand details of projection room wiring?

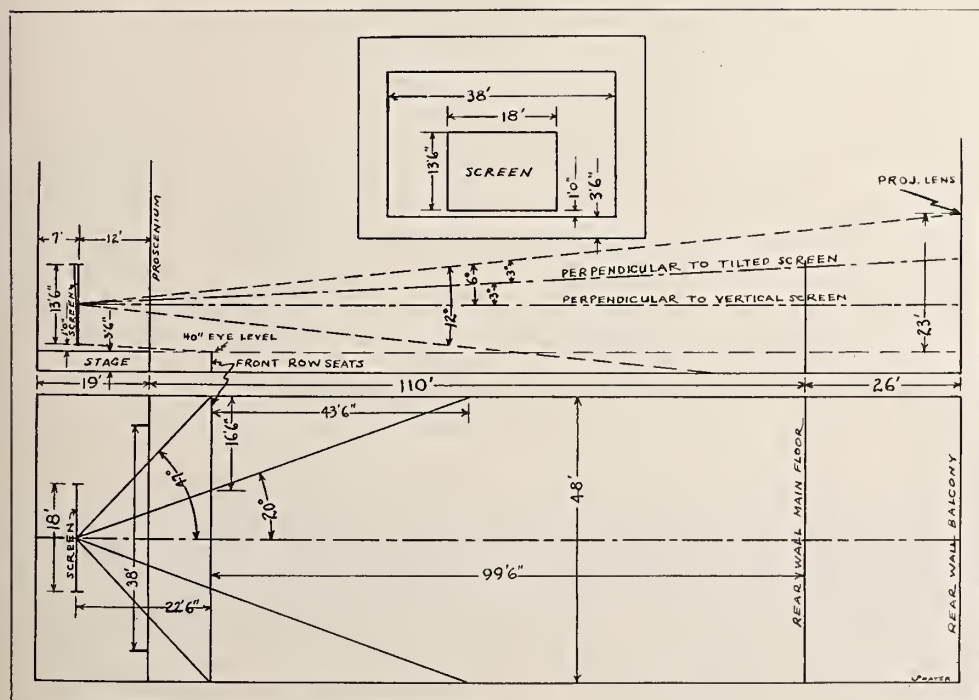
(C) Why should projection room wiring be charted and the various circuits tagged?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

lected light would then be directed toward patrons of about the middle of the main floor, while balcony patrons at about three times the distance from screen would receive light equivalent to that from a viewing angle of 12 degrees vertically. The reflection power of most specular type screen surfaces will fall off from 15 to 20 per cent at a 12-degree angle. Tipping top of screen back about nine inches would not be objectionable to main floor patrons, and both projection angle and balcony viewing angle in relation to screen would thus be reduced by about half, with the result that from 7½ to 10 per cent of reflected light would be taken from main floor center, where it is not needed, and directed toward balcony, which needs the most light of the entire seating area.

"While such a specular screen surface is the most efficient in reflection power, the screen image on it will be somewhat harsh and glaring, especially from seats near the screen. If it is possible to provide about 20 per cent more projection light than such a specular surface would require, a pure white screen surface having somewhat less frontal reflection power, but excellent diffusion power within the viewing angles involved, would give a very much softer and more pleasing screen image. Tilting this screen would not be necessary, but would still be helpful and would give the picture better depth of focus by reducing the projection angle. If theatre is a deluxe house, I would say the more pleasing image obtainable with a pure white screen having good diffusion power, would be well worth the added expense of the necessary increase in projection light."

Bert Rudnick, former booker for National Screen Service in Boston, has resigned to join Warner Bros. Herbert Rice has joined National Screen to replace George Levy, named to fill Mr. Rudnick's post.





# SHOWMEN'S REVIEWS

## Night Must Fall

(MGM)

Melodrama

On the fifteenth day this picture was in production, it was nine days behind schedule. The reason was that Metro-Goldwyn-Mayer, Hunt Stromberg, the producer, and Richard Thorpe, director, had run up against a tricky story, one that, at first considered just another picture, had taken on the aspect of importance. The film was reported complete as of April 3rd. Money would be lost if anyone bet that it won't be back for further processing.

"Night Must Fall" may never crack any box office records. Nobody ever expected that "Frankenstein" would stand patrons in lines a block long. "Night Must Fall" is not exactly a "Frankenstein" story, but, in a modernized way, it is the nearest approach to a thrill-chill shocker that the screen has attempted in several years.

The play upon which it is based, written by Emlyn Williams, ran 52 weeks in London. There is no debating that British tastes differ radically from American. Nevertheless, elemental melodramatic entertainment, intelligently visualized, speaks a universal language. The film is melodramatic in that it is an intensive study of the soul of a murderer. Its central character is a personable young man, blessed with a brilliant brain and cursed by sadist imagination. Conceited but humble, possessor of delusions of grandeur, especially towards women, he is a callous murderer. Terrorizing many, he calmly smokes a cigaret, when captured, as he gloats over the sensation his trial will cause.

The story is told and photographed in a new and unorthodox fashion. It brings a new technique to the screen. The audience is with the murderer all the time. There are no dissolves, fadeouts, hands-going-around-the-clock, pages-being-torn-off-calendars to indicate illusion. Seeing the man's actions, audiences also will be aware of what is going on in his mind and why. They follow him all the time. Consequently there is no mystery to "Night Must Fall."

Effecting the illusion of the story was what caused the delay. An idea that looked like a routine job on paper suddenly became a problem and an inspiration.

The leading role is in the hands of Robert Montgomery, who emerges from the playboy type of roles. The girl is Rosalind Russell, in "Under Two Flags" and given many votes for the Academy Award as best actress of 1936 for her work in "Craig's Wife," though the statuette finally went to Luise Rainer for her work in "The Great Ziegfeld." Miss Russell in "Night Must Fall" of course does not have the same opportunity that "Craig's Wife" presented.

Guarding against stock characterizations, none of the other players chosen is familiar, except Alan Marshall. Four persons who played the entire London run of the show are in the picture, Dame May Whitty, Merle Tottenham, Kathleen Harrison and Matthew Bolton.—Gus McCARTHY, in Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Hunt Stromberg. Directed by Richard Thorpe. Based on the play by Emlyn Williams. Screen play by John Van Druten. Musical score by Edward Ward. Recording director, Douglas Shearer.

Art director, Cedric Gibbons. Associates, Fredric Hope, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ray June. Film editor, Robert J. Kern. Reviewed before P. C. A. Certificate No. Release date, April 23. Adult audience classification. Running time to be determined.

### CAST

Danny .....Robert Montgomery  
Olivia .....Rosalind Russell  
Mrs. Bramson .....Dame May Whitty  
Justin .....Alan Marshall  
Dora .....Merle Tottenham  
Mrs. Terence .....Kathleen Harrison  
Belsize .....Matthew Boulton  
Nurse .....Eily Malyon  
Guide .....E. E. Clive  
Saleslady .....Beryl Mercer  
Mrs. Laurie .....Winifred Harris

## Another Dawn

(Warner)

Love Melodrama

Producers long have been convinced that theatre goers are eagerly interested in love triangles, and many such photoplays have proved highly profitable. In this picture, Warner Brothers endeavors to demonstrate how intelligent folk, two men and a woman, who are not given to hysteria, solve such a problem. Naturally it is a sophisticated film, and it is one in which class patrons will find much to interest them in the way of story telling technique, commendable acting and thoughtful arrangement of situations. The plot is revealed mainly through dialogue, many lines of which readily may be adapted to intriguing copy. From the viewpoint of the masses, which generally depend upon illustrative action to understand the complete idea, the film is lacking in that quality. Only in one sequence, the picturization of a British cavalry patrol being decimated by desert nomads, is there any thrill action. Comedy contrast, too, is held to a minimum.

While the class elements of the film undoubtedly will be appreciated by the intelligentsia, houses in which the masses make up the predominant patron contingent undoubtedly will find it necessary to place much dependence upon the box office value of Kay Francis and Errol Flynn.

Sympathy for "Colonel Wister," played by Ian Hunter, prompts "Julia Ashton," played by Kay Francis, to marry him. He takes her to an army outpost in the dangerous desert. As the Colonel is required to go out to pacify menacing Arab tribes, "Julia" is thrown under the protection of and into companionship with the second in command, "Capt. Denny Roark," played by Errol Flynn. Under the spell of the desert moon and the ecstasy of a warm kiss, the thing both feared happens—they fall in love. Dialogue makes it evident that Flynn's sister, who long has borne a suppressed love for "Wister," and the Colonel himself are aware of the situation.

"Roark" survives a desert fight which takes on the atmosphere of "The Lost Patrol," and returns to the garrison. There does not seem to be any way out for honorable men and women until raiding Arabs provide a possibility. An officer must undertake a mission from which it is practically certain there will be no return. A coin is tossed, "Roark" wins. But "Wister," who has suffered in dignified restraint, takes his place in the airplane. A radiogram informs "Julia" and "Roark" of "Wister's" death.

The theme is treated with intelligent sin-

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

cerity, too much so, possibly, for popular consumption. There are no tense emotional or physical clashes. Nothing in the film creates the illusion that passions flame. There are no forced theatrics. No attempt is made to kindle fiery enthusiasm. None of the characters is made unpleasant. Consequently it may be expected that the so-called upper strata of patrons will need only few hints to draw their interest. The problem is to capture ordinary folk. That will have to be solved by capitalizing on name values and understanding local tastes.

*Previewed by a press audience in the studio projection room.—G. M.*

Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Directed by William Dieterle. Original screen play, Laird Doyle. Associate producer, Harry Joe Brown. Assistant director, Frank Heath. Art director, Robert Haas. Photographed by Tony Gaudio. Film editor, Ralph Dawson. Dialogue director, Stanley Logan. Gowns by Orry-Kelly. Musical direction, Leo F. Forbstein. Music by Erich Wolfgang Korngold. P. C. A. Certificate No. 2254. Running time, when seen in Hollywood, 70 minutes. Release date, to be determined. Adult audience classification.

### CAST

Julia Ashton .....Kay Francis  
Capt. Denny Roark .....Errol Flynn  
Colonel Wister .....Ian Hunter  
Grace Roark .....Frieda Inescort  
Wilkins .....Herbert Mundin  
Lord Alden .....G. P. Huntley, Jr.  
Hawkins .....Billy Bevan  
Sergeant Murphy .....Clyde Cook  
Henderson .....Richard Powell  
Sir Chas. Benton .....Kenneth Hunter  
Mrs. Benton .....Mary Forbes  
Mrs. Farnold .....Eily Malyon  
Yeoman .....Charles Austin  
Butler .....Joseph Tozer  
Mr. Romkoff .....Ben Weldon  
Fromby .....Spencer Teakle  
Campbell .....David Clyde  
Kelly .....Charles Irwin  
Wireless operator .....Reginald Sheffield  
Ali .....Martin Garralaga  
Achaben .....George Regas  
Lang .....Jack Richardson  
Glass .....Edward Dew  
Lloyd .....R. M. Simpson

## The Hit Parade

(Republic)

Musical

Nat Levine's farewell to Republic is a picture of which he may well be proud. "The Hit Parade" is a lively, fast moving attraction, a lavishly and smartly produced film that alert and aggressive managers, who view things only from the commercial angle, should welcome. Unlike the earlier, pretentiously produced musical, "Follow Your Heart," which disappointed, this up-to-date topical show has the necessary elements for popular and therefore financial success.

Factors to which patrons and exhibitors may look for satisfaction are: a soundly written melodramatic love story, production technique which gives the show the atmosphere of a musical revue of radio, stage and vaudeville, better than average name values, plenty of vocal and orchestral music, a lot of humor, sufficient action to balance dialogue, and worthwhile performances by the leads, featured players and specialty performers introduced.

The production is divided into three main chapters and several scenes. In the first episode, "Monica Barrett," a radio favorite, whom "Pete Garland" has promoted to fame, gets swell headed and walks out on her mentor.

(Continued on page 68)



**BUSINESS  
IS**

# COLOSSAL!

"Elephant Boy" gets speedy Rialto start! By 3 P. M. every seat in the theatre had been sold four times, according to the management.

— Motion Picture Daily

## CRITICS THUNDER PRAISES FOR GREATEST EPIC THRILLER!

A great big beautiful feature...A Rialto Theatre overflowing with cautious customers, can't be wrang...Never before in my professional movie-going days have I heard a Rialto Theatre audience stand up and cheer...They stood up and cheered "ELEPHANT BOY" yesterday...A film of films...A Good, a grand, on unusual picture...This corner recommends it without holding backward...It couldn't be improved upon.

— Robert Gorland, N. Y. American

A beautiful and exciting picture...The child Sabu is a real find...Elephants give the picture its high dramatic value and its uniqueness.

— Kate Cameron, Daily News

A spectacular film, combining the up-roar which delights the men with the whimsy which charms the ladies...Colorful Indian backgrounds, impressive animal scenes, the ambitious scale of the production, lend substantial punch to the tender story. The entire family will enjoy "ELEPHANT BOY."

— Bland Johanneson, Daily Mirror

Exciting, tender, entertaining...First rate enough to appeal to all ages and nearly all tastes.

— William Boehnel, N. Y. World-Telegram

One of the most likable of the jungle pictures...Moves with rare charm and visual interest...Sabu, the Indian boy, is a sunny-faced, manly little youngster, whose naturalness beneath the camera's scrutiny should bring blushes to the faces of the precocious wonder-children of Hollywood.

— Frank S. Nugent, N. Y. Times

A magnificent photoplay of men and elephants...Should have an irresistible appeal to many adults...The thirteen-year-old Sabu, who plays Toomai, is as engaging a child actor as you will find in the films. "ELEPHANT BOY" is an unusual and engrossing screen drama.

— Howard Barnes, N. Y. Herald Tribune

Has a decided charm, a distinctive quality that endears the entire picture to everyone...Filmed with vitality and good taste... "ELEPHANT BOY" delighted this grown-up.

— Eileen Creelman, N. Y. Sun

Better than the work of almost any one else you can think of...A splendid production as well as a unique one...Children will love the picture and so will elephant-minded adults...Good enough to be ranked among the better animal and native-life pictures.

— Archer Winslen, N. Y. Post

Based on "Toomai of the Elephants" by

**RUDYARD  
KIPLING**

directed by

**ROBERT FLAHERTY  
and ZOLTAN KORDA**

a London Film

Released thru UNITED ARTISTS

ALEXANDER KORDA presents

# ELEPHANT BOY





"Pete," discouraged by this act of ingratitude, but more disappointed that "Monica" prefers "Leeds" to him, sets out to discover another potential star. In a beer hall he discovers "Ruth Allison" singing, and quickly elevates her to a high radio spot. In love with "Pete," "Ruth" climbs the ladder quickly as "Monica" hits the skids.

In the second chapter, "Monica," bent on revenge, learns that "Ruth" is a parole violating convict and exposes her to the press. "Ruth" disappears. "Pete" conducts a fruitless search.

In the third chapter, "Pete" organizes the foremost radio, stage and vaudeville performers to combine in a broadcast appealing to "Ruth" to return. Ruth hears the entertainment, rushes back to the studio, and finds that the officer who has been pursuing her has been trying to hand her a pardon.

Frances Langford's acting and singing is of high caliber. So is that of Phil Regan and the material contributed by Max Terhune, Edward Brophy, Pert Kelton, Sammy White and the other featured players is of similar order. A glance at the credits reveals the host of radio performers who participate.

It is a picture for the bigger theatres and of better than average value for secondary houses.

*Previewed in the Alexander theatre, Glendale. The audience, which sees all kinds of previews, good, bad and indifferent, expressed its appreciation. Comment heard in the lobby and outside foyer indicated a general willingness to compare "The Hit Parade" favorably with any of the radio revues of the screen.*—Gus McCARTHY.

Distributed by Republic Pictures. Produced by Nat Levine. Associate producer, Colbert Clark. Directed by Gus Meins. Screen play by Bradford Ropes and Samuel Ornitz. Original story by Bradford Ropes. Photographed by Ernest Miller. Special effects by John T. Coyle. Supervising editor, Murray Seldeen. Film editors, Ernest Nims, Lester Orlebeck. Musical supervision, Harry Grey. Musical director, Alberto Colombo. Songs: Lou Handman, Walter Hirsch, Ned Washington, Sam H. Stept, Cliff Friend, Matt Malneck and Duke Ellington. Sound engineer, Terry Kellum. Costumes by Eloise. P. C. A. Certificate No. 3125. Running time, when seen in Hollywood, 80 minutes. Release date, April 26, 1937. General audience classification.

#### CAST

Ruth Allison.....Frances Langford  
Pete Garland.....Phil Regan  
Monica Barrett.....Louise Henry  
Eddie White.....Pert Kelton  
Mulrooney.....Edward Brophy  
Rusty Callahan.....Max Terhune  
Tillie.....Inez Courtney  
Teddy Leeds.....Monroe Owsley  
J. B. Hawley.....Pierre Watkin  
Bedtime Story Man.....Stanley Fields  
Success Story Teller.....Johnny Arthur  
Sergeant O'Hara.....J. Farrell MacDonald  
Parole Officer.....William Demarest  
Herman.....George Givot  
Dancer.....Sammy White

The Gentle Maniacs.....Paul Garner  
Richard Hakens  
Yvonne Monoff  
Tic Toc Girls.....Mildred Winston  
Barbara Johnston

and Carl Hoff and the Hit Parade Orchestra, Duke Ellington and His Band with Irie Anderson, Eddie Duchin and His Orchestra, and the following radio personalities: Molasses and January, Pick and Pat, Al Pearce and His Gang, the Voice of Experience, Ed Thorgersen, Oscar and Elmer.

## Parole Racket

(Columbia)  
Melodrama

This is an unvarnished and straightforward treatment of the subject named in its title and such related subjects as the same implies. That is to say, it shows without glorification or technical artifice the interplay of pressures, suggestions and inducements linking the activities of criminals and parole officers in such cities as the undesignated one represented. It depicts working methods of gangsters and police in equivalent detail. It is susceptible to any and all of the legitimate exploitation devices commonly employed for material of this kind and incidents are varied and numerous enough to give it seemingly local pertinence in almost any community.

The picture opens with racketeers exacting tribute brutally from business men in a city where the press is indifferent. A young police

officer, who has obtained convictions of many criminals subsequently released on parole and returned to carry on their depredations, denounces a publisher but the newspaper does not change its tone until its drivers are assaulted by sluggers. Then the publisher cooperates with the officer, who arranges to have himself demoted for seeming venality, forces the racketeers to bribe him and, convicted of accepting hush money, goes to prison. From here he threatens to name the racketeers unless he is paroled and they arrange his release, after which he joins the gang. He rises rapidly in the organization and takes command when the leader is imprisoned, keeping the tribute money in a safe until the unidentified "higher-up" to whom it is due shall call for it in person. When he does so, turning out to be the chairman of the parole board, the officer reveals his real objective and arrests him, narrowly escaping gang vengeance but putting an end to mob rule in the city and winning the girl (a reporter otherwise unimportant to the story).

Paul Kelly plays the determined policeman without heroics and the picture is businesslike and direct throughout. There are violent and fatal incidents but these, too, are handled for what they are worth as plot factors and without overemphasis. The film is unostentatious, essentially sincere, and handles its subject in the manner of a better grade newspaper article without for a moment editorializing.

*Reviewed at Loew's Ziegfeld theatre, New York, where it ran with "When You're in Love," the film seemed to hold complete interest and respect for its objective.*—W. R. W.

Produced and distributed by Columbia. Directed by C. C. Coleman, Jr. Assistant director, George Rhein. Screen play by Harold Shumate. Film editor, Dick Fantl. Photographed by George Meehan. P. C. A. certificate No. 3050. Release date, March 4. Running time, 61 minutes. General audience classification.

#### CAST

Tony Roberts.....Paul Kelly  
Betty Wilson.....Rosalind Keith  
Anna Gregg.....Leona Maricle  
Jameson.....Thurston Hall  
Punchy Woresky.....Gene Morgan  
Tim Delevan.....John Spacey  
Nat Beldon.....Francis McDonald  
Captain McArthur.....Raymond Brown  
Sergeant O'Leary.....Jack Daly  
Judge Grayson.....C. Montague Shaw  
"Dapper" Dunning.....Al Hill

## The Mighty Treve

(Universal)  
Comedy-Drama

Some dog pictures please all of the people, some of the people are pleased with all dog pictures, every now and again the market turns out to be abruptly ripe for a good dog picture and, then or any time, audiences give dog pictures the benefit of whatever doubt there may be as to plausibility of story, realism of incident and, above all, sagacity of the canine principal. This picture may or may not fall into any of these grooves, but it asks much less than most in the way of concession as to probability and logic. It is a plain story wherein a young man who loves a good dog sticks to him as it is unanimously agreed a normal young man should.

The young man in the picture is Noah Beery, Jr., and the dog is Tuffy, seen in "Trail of the Lonesome Pine," "Old Hutch" and other films of recent date. The young man trains the dog on his father's sheep ranch and, when death comes to the father and the ranch is sold at auction, takes the dog, a horse and a parrot, and rides away to seek a future for all of them. He is employed by another sheep rancher, falls in love with his daughter, wins a prize with the dog at a county fair, and then they are separated. Ranchers charge the missing animal with the killing of sheep and, when the animal returns, order the young man to shoot it. This he refuses to do and the dog is proved innocent. (There are many incidental passages depicting canine intelligence.)

The story is unfolded in leisurely fashion and the dog is made to seem to do nothing that a good dog might not do. The human actors confine themselves likewise to plain acting. Notably lacking is the incredible commonly

evoked in pictures built around canine interest. (The parrot speaks and acts as no parrot ever did but isn't important after the picture gets started and almost nobody in a given audience knows anything about parrots anyway.)

*Reviewed at Loew's Mayfair theatre, New York, where it held a metropolitan audience steadily and handkerchiefs dabbed eyes at proper intervals.*—W. R. W.

Produced and distributed by Universal. Associate producer, Val Paul. Directed by Lewis D. Collins. Screen play by Albert R. Perkins, Marcus Goodrich and Charles Grayson. Story by Albert Payson Terhune. Photographed by Jerome Ash. P. C. A. Certificate No. 2806. Release date, January 17. Running time, 70 minutes. General audience classification.

#### CAST

Bud.....Noah Beery, Jr.  
Aileen.....Barbara Read  
Uncle Joel.....Samuel S. Hinds  
Mr. Davis.....Hobart Cavanaugh  
Mrs. Davis.....Alma Kruger  
Pepe.....Julian Rivero  
Slego.....Edmund Cobb  
Hibbens.....Erville Alderson  
Wilton.....Guy Usher  
Treve (the dog).....Tuffy

## The Late Mattia Pascal

(Colosseum Film, Italian)  
Comedy

Psychological study is the forte of Pierre Blanchard, and he makes the most of his performance as "Pascal." He interprets with intelligence the transition of the character from the dreamy timidity of the "Pascal" tricked into an abominable marriage to his later forceful and humorous personality.

Isa Miranda has the role of Louise, the gentle orphan whom "Pascal" meets in a pension.

The picture, made in two versions, Italian and French, is essentially a comedy, though it has an element of humor which might be considered rather grim to the American patron. "Mattia Pascal," after a few days away from home, strays into a cemetery and sees a funeral, which he is informed is his own. He seizes this case of mistaken identity and lets the body of the drowned man pass as his own. Thus he is able to escape from the two shrews who are his wife and mother-in-law. From then on his troubles become even more complicated. He is unable to begin a new life as he finds himself with the civil status of a corpse. —VITTORIO MALPASSUTI, Rome.

Produced by Colosseum Film. Director, Pierre Chenal. From the story of Luigi Pirandello. Screen play by Chenal, Stengel and Salacrou. Cameramen, Mundviller, Bac, Lombardi. Setting, G. Fiorini. Music by L. Ferrari Trecate and Jacques Ibert.

#### CAST

Isa Miranda.....Irma Grammatica  
Pierre Blanchard.....Nella A. Bonora

## Beethoven Concerto

(Amkino)

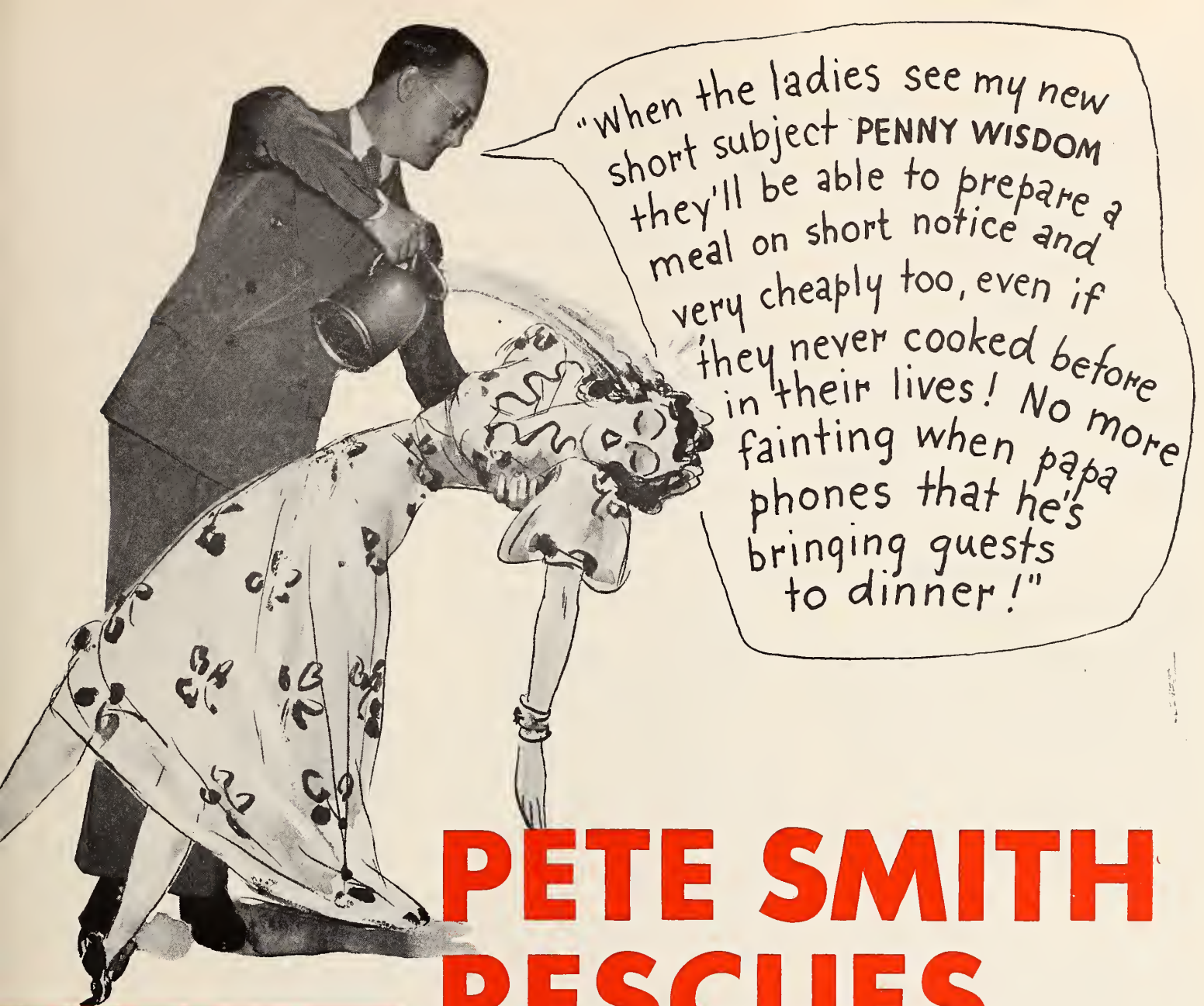
Russian Musical

Departing from the somber themes commonly employed for promotion of the Soviet philosophy, the producers of this picture have demonstrated marked ability in the field of what may be called music film composition. Save that it presents Russia as a place in which juvenile talent is encouraged, a fact unquestioned in view of accomplishments in this and other countries by musicians of Russian origin, the picture is without a tinge of propaganda.

The story deals with the musical training of "Yanka," 11, and "Vladik," 12, violin pupils of "Professor Malevich," who is also "Yanka's" father. Both are being drilled for participation in a competition at Moscow. The professor discontinues training of "Vladik" because of a boyish prank and "Yanka" attempts to relay the daily lessons to his friend, but "Vladik" turns instead to composition and writes a cadenza for Beethoven's Concerto which, the Professor relenting, "Yanka" performs, instead of one written by his father, at the competition. Judges honor both boys for their work.

The working out of this simple story is accomplished with effectiveness. There is much boy-and-dog incident in the beginning and a





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**LOBBY FOOD SHOW**—Perfect opportunity to take advantage of this additional publicity and box-office angle . . . giveaways . . . cookery contest, etc.

**CONTEST IDEA**—Offer guest tickets for those who can submit the most economical "penny wise" menus.



musical score is integrated with dialogue in two masterfully handled sequences, both of which attain a humorous pitch practically unprecedented in product from this source. Acting of the children and adults is uniformly competent. The picture ends in a long sequence portraying the boy's performance of Beethoven's Concerto with a symphony orchestra and this is managed with rare technological resourcefulness.

Dialogue is in Russian which is translated by admirable English titles.

*Reviewed at the Cameo theatre, New York, where an audience accustomed to the more purposeful and melodramatic type of Russian product manifested complete happiness in appreciation of this sharply different fare.*—W. R. W.

Produced by Belgoskino, Leningrad, U. S. S. R. Directed by V. Schmidhof and M. Gavronsky. Scenario by B. R. Pkhov. Musical score by I. Dunayevsky. No P. C. A. certificate. Release date, March 23. Running time, 90 minutes. General audience classification.

## CAST

Professor Malevich.....Vladimir Gardin  
Machinist, Korsak.....A. Larikov  
Conductor.....A. Melnikov  
Yanka.....M. Taimanov  
Vladik.....V. Vasiliev  
Orchestra Conductor.....K. Eliasberg

## Melody of the Plains

(Spectrum - Jed Buell)

Western

Intelligently fashioned to please the fancies of fans of the outdoor adventure pictures, this western has elements to satisfy such clientele and particularly the younger patrons. Essentially the film is made of the materials upon which the industry cut its eye teeth, but it also introduces a couple of song numbers, sung by the star, Fred Scott, with happy results.

The picture plunges into its story. Harried by rustlers, the hero accidentally kills a pal, not knowing he was in cahoots with the raiders. With another friend, played by Al St. John, who accounts for most of the show's comedy, he leaves the scene of the tragedy to forget. The two land jobs on the ranch of the dead boy's father and sister, played by Louise Small. They fall in love but there's a misunderstanding. Again the rustlers show up. Amid the shooting there's a comedy contrast in the introduction of little Billy Lenhart. The riding and shooting chase ends with the boy and girl reconciled.

There's plenty of action along with the dialogue and music.

*Previewed in the Meralta theatre, Culver City, on a Saturday afternoon. The kids who predominated in the audience had plenty of opportunity to whoop and holler and the grown-ups also showed enthusiasm, particularly for the work of Scott and St. John.*—G. M.

Distributed by Spectrum Pictures. Produced by Jed Buell. Associate producer, George H. Callaghan. Director, Sam Newfield. Original and screen play, Bennet Cohen. Photographer, Robert Cline. Story editor, Helen Gurley. Music supervisor, Abe Meyer. Supervising film editor, Arthur Brooks. Sound engineer, Carson Jowett. P. C. A. Certificate No. not carried. Running time, when seen in Hollywood, 55 minutes. General audience classification.

## CAST

Fred Scott.....Lew Meehan  
Al St. John.....Lafe McKee  
Louise Small.....Hal Price  
Billy Lenhart.....Bud Jamieson  
David Sharpe.....Carl Matthews  
Slim Whitaker.....White King, the wonder horse

## Navy Spy

(Grand National)

Melodrama

Operations of international spies and counter operations of federal agents whose business it is to thwart them, the prime ingredients of this melodrama, are matters of thematic relevancy to current cable news and therefore, it would seem, entitled to emphasis in exploitation of the film. In connection with this it is to be noted that the foreign power concerned in the plot is not named or suggested and the nation represented by hero and heroine is the United

## SHORT PRODUCT PLAYING BROADWAY

### Week of April 3

#### CRITERION

In the Arena.....Gaumont British  
Ebb Tide.....Gaumont British  
Merry Manikins.....Columbia

#### MUSIC HALL

More Kittens.....United Artists

#### PARAMOUNT

Trees.....Paramount  
Organ Grinder's Swing....Paramount

#### RIALTO

An Underwater Romance..Paramount  
Mickey's Polo Team.....United Artists

#### RIVOLI

More Kittens.....United Artists  
Picturesque Java.....Major Peter Devlin

#### ROXY

Funny Little Bunnies.....United Artists  
Pixilated.....Educational  
Going Places, No. 32.....Universal

#### STRAND

Romance of Robert Burns..Vitaphone  
Fellow With the Fiddle....Vitaphone

States. Incidentally, a naval vessel participates in the story action and several players are cast as naval officers.

Conrad Nagel portrays "Alan O'Connor," of the secret service, who is assigned to find and rescue "Lieutenant Carrington," inventor of a combustion process valuable to any navy, missing under mysterious circumstances. "Bobby Reynolds," a girl operative and sweetheart of "O'Connor," insists on helping him in his investigation. They discover, by means too intricate for brief synopsis, that the officer has been kidnapped by agents of another country, tracing him finally to a ship aboard which he is being tortured in hope of making him divulge the sought formula. "O'Connor" and the girl board the boat and, after a series of fights, are rescued by a destroyer to which he has managed to wireless the facts.

Early action takes place aboard the naval vessel, in a night club, at the offices of the foreign agent and in those of a doctor in his employ, Mr. Nagel assuming disguises in this and later portions. Events aboard the freighter on which the abducted officer is held prisoner are of melodramatic nature.

*Reviewed at the Central theatre, New York, where an afternoon audience displayed no notable manifestations pro or con.*—W. R. W.

Produced by George A. Hirliman. A Condor production. Distributed by Grand National. Associate producer, Sam Diego. Screen play and direction by Crane Wilbur. Assistant director, Doc Merman. Supervising editor, Joseph H. Lewis. Film editor, Tony Martinelli. Photographed by Mack Stengler. P. C. A. certificate No. 2650. Release date, March 13. Running time, 57 minutes. General audience classification.

## CAST

Alan O'Connor.....Conrad Nagel  
Bobbie Reynolds.....Eleanor Hunt  
Anna Novna.....Judith Allen  
Lieutenant Don Carrington.....Jack Doyle  
Dr. Matthews.....Phil Dunham  
Bertie.....Don Barclay  
Barradine.....Howard Lang  
Captain Leeds.....Crauford Kent

## Criminal Lawyer

(RKO Radio)

Drama

This modern story deals with the operations of the criminal lawyer in defense of gangsters and racketeers, a type of attorney frequently in the news, and purports to show how he succeeds in his objectives by jury bribery and other malpractices, yet somehow manages to preserve a certain degree of per-

sonal integrity. Then it portrays the difficulties placed in the way of such an individual when he turns honest, revealing in this connection the pressures which make up what is referred to in newspaper editorials as the politico-criminal alliance, demonstrating ultimately that crime doesn't pay. Such is the material available for the type of exploitation which seeks to sell subject matter.

Exploitation of the kind which emphasizes personalities may be based upon the presence in the cast of Lee Tracy as the criminal lawyer, Margot Grahame as the girl in the case, Eduardo Ciannelli as the gangster and Erik Rhodes as a radio crooner who supplies a comedy strain. The name of Christy Cabanne, veteran director, is also available.

Mr. Tracy plays "Brandon," the criminal lawyer, who voluntarily defends "Madge Carter," an innocent girl picked up by a police squad, ultimately employing and falling in love with her. He is urged by "Larkin," the gangster whose counsel he is, to accept appointment as district attorney so that, together, they may enrich themselves by means of various rackets. "Brandon" tells "Larkin" he will take the office but will execute it honorably. "Larkin" does not believe him and, when brought to trial for murder, forces "Madge" to testify falsely in his behalf. Out of this comes a public confession by "Brandon" of his past duplicity and the picture ends with the attorney resigning his office but winning the girl.

*Reviewed at Loew's Mayfair, New York, where it was shown as part of a double feature program to an undemonstrative audience.*—W. R. W.

Produced and distributed by RKO-Radio. Producer, Cliff Reid. Directed by Christy Cabanne. Screen play by G. V. Atwater and Thomas Lennon. Story by Louis Stevens. Edited by Jack Hively. Photographed by David Abel. Music by Jack Stern and Harry Tobias. P. C. A. certificate No. 2778. Release date, January 29. Running time, 72 minutes. General audience classification.

## CAST

Brandon.....Lee Tracy  
Madge Carter.....Margot Grahame  
Larkin.....Eduardo Ciannelli  
Bandini.....Erik Rhodes  
Molly Walker.....Betty Lawford  
William Walker.....Frank M. Thomas  
Brandon's Assistant.....Wilfred Lucas  
Dist. At. Hopkins.....William Stack

## Dental Follies

(Educational)

Novelty

A very funny subject employs a novel method to introduce various comedy acts. The setting is in a dentist's office with a vaudeville show as the lure for patients to forget their pain. After the show the patients leave in a body, their pain all cured. With his patients gone the disillusioned dentist takes gas. The cast includes Pinky Lee, Aileen Cook, The Eltons, Harold Waldridge, Barbara McDonald, Mary Sutherland and Andy Anderson's Orchestra. Running time, 11 minutes.

## Pictorial Revue, No. 7

(Vitaphone)

Adequate

This informative short subject shows how phonograph records are made and, later, the manufacture of lipstick, with action shots of women playing polo. The cosmetic section is in color and probably interesting to women. The reel is of average quality and general suitability.—Running time, 11 minutes.

## Some Time Soon

(MGM)

A Sentimental Musical

A factory lass reads romantic tales of chivalrous knights of old and yearns for a prince charming to ride up on a white charger and claim her as his bride. Working as a lowly packer in a razor blade company, the girl impudently writes on one of the packages an amorous invitation to communicate with her and waits for the best. The lucky recipient turns out to be a real Russian prince. Follow-



ing routine, the prince meets the girl, the prince loves the girl, and the prince loses the girl. For, unfortunately, the royal lover is now a poverty stricken refugee forced to labor as a greasy mechanic in the very factory in which the girl works. Of course, true love overcomes all, even razor blades. The plot is thin but cleverly flavored with a sentimental theme, a generous dash of comedy and a few love tunes. Jean Chatburn and Gregory Gaye as the young couple, together with the comedy support of Inez Courtney and Arthur Auerbach, carry out the demands of the story to pleasing results. Running time, 20 minutes.

## Skill Thrill

(MGM)

### Splendid Sport Reel

Exciting and humorous is this pictorial demonstration of the fine art of skiing. The thrills are supplied by an expert master of the sport and his adept corps of pupils. Pete Smith delivers his customarily comic and, in this case, appropriately breezy style of repartee. Scenes of a score of skiers speeding down the white expanse of a mountain side at fifty miles an hour, shots of intricate tricks, and finally a game of ski tag provide high moments of action. Even if spring is here, this number definitely will entertain the average audience.

## The Fella with the Fiddle

(Vitaphone)

### Average

Brilliant coloration and skillful animation make this Merrie Melody cartoon easy to look at and maybe nobody will care if it lacks humorous point of consequence. It's about an avaricious mouse which tries to fool the tax collector and isn't very funny.—Running time, 10 minutes.

## Off The Horses

(Educational)

### Comedy

Some typical Bert Lahr humor has been incorporated into a typical Bert Lahr plot to make this a subject that probably will please Lahr's fans. Lahr takes his boss out to the race track in an effort to win a large sum of money or the boss will go to jail. Lahr, with a dope sheet, prepares for a "killing." The horses on the sheet win but Lahr has been sidetracked by a bookie and bets on the horse that invariably comes in last. Through a misunderstanding of a horse's name Lahr makes a killing on a 200 to one shot. Others appearing are Clyde Fillmore, Eleanor Bunker, Janet Reade, Jack Hartley, Russ Brown and Robert Shayne. Running time, 18½ minutes.

## Play Street

(Vitaphone)

### Entertaining

Cherry and June Preisser, of stage, vaudeville and occasionally the screen, share with Duke McHale responsibility for the sprightliness achieved in this somewhat elaborate and generally upper grade short subject. Four or five other acts appear in it and there are production numbers, a story and music that applies. Action is swift and sequences are well integrated. It is qualified to take the kinks out of an audience treated to heavy feature fare.—Running time, 21 minutes.

## Glove Taps

(MGM)

### Good Our Gang Comedy

Butch the bully, newly arrived in the neighborhood, announces his claim to be the local "big shot" and invites the Gang to select a member to engage him in fisticuffs. The unfortunate Alfalfa is chosen by accident, but under the expert and confident supervision of Spanky begins training for the combat. Comes the morrow and the time for the fight. In a

# FROM READERS

## SAYS INDIA ANALYSIS MISSES THE FACTS

TO THE EDITOR OF THE HERALD:

As a Round Tabler and contributor to the MOTION PICTURE HERALD I feel it necessary to refer to the article on India published in your issue of February 13, 1937. (The article was a report of the All-India Motion Picture Convention in Madras and the statements to which Mr. Crasto takes exception are direct quotations from the address of Seth Cheminlal B. Desai, proprietor of Sagar Film Company of Bombay and President of the Convention.—Ed.)

It is unfair to the censors here to say "Even a newsreel with the latest news must be submitted to the censors and by the time it comes out licensed it has lost all its news value. Nothing is further from the truth. Our censors are very accommodating and there has never been occasion for delay in screening newsreels at theatres in India immediately they are received from the United Kingdom. You will obtain a fair idea of the censors' cooperation from the fact that the theatres very often have newsreels censored during regular public shows to obviate delay.

The reference that "when pictures like 'Captain Blood,' 'The Ghost Goes West,' 'Amateur Gentleman' and 'Mutiny on the Bounty' were screened in Bombay, almost every Indian picture in opposition failed to draw," will certainly be read with derision by your readers in this part of the world. These pictures played in the first-run English houses where Indian picture fans form less than ten per cent of the audience.—J. REMI CRASTJ, Leslie House, Calcutta, India.

series of situations that are highly amusing, the two contenders match blows. Finally, Alfalfa, with some sub rosa manipulations from his trusty pals, floors his pugnacious rival and is crowned the champ of the block. The kids are such good troupers and the humor is so naturally comic that the result is bound to amuse and delight both children and adults of any audience. Running time, 11 minutes.

## Nature, the Artist

(Vitaphone)

### Interesting

Spring is obviously the time of year for such a horticultural study in color as is offered here, a collection of closeups of flowers found in various places, especially the desert, each described in plain language by an unseen narrator, and the final sequence, showing the tulip gardens of Holland, Michigan, accompanied by a soprano rendition of appropriate popular songs. It's nice to look at and seasonable.—Running time, 10 minutes.

## Ready To Serve

(Educational)

### Slapstick Comedy

Fast action comedy situations keynote the subject, with Buster West and Tom Patricola acting as process servers. Locating and serving a doctor with a writ proves a difficult task. The two comedians follow him to a night club where, posing as dancers, they locate their man. The doctor gets away and is followed to a hospital. Hospital attendants take care

of the two process servers but not before one of them almost has to undergo an operation. Having lost the writ West and Patricola drag the doctor to court, to discover that they have the wrong man. The cast includes Earl Gilbert, Robert Shayne, Eddie Hall and Mary Louise Harper. Running time, 14 minutes.

## Romance of Robert Burns

(Vitaphone)

### Splendid

Every now and then a short subject stands up and demands its rights. This is one of them.

"The Romance of Robert Burns" is produced in color with all the care and precision and technological excellence devoted to the finest feature pictures. It is rich in story value, music, setting, performance and total effect. It sets out to tell the story of Robert Burns' romance and it does so with complete sincerity and positiveness. It is ace entertainment worthy of special advertising as a feature of any program.—Running time, 16 minutes.

## Pathe Topics No. 5

(RKO Radio)

### Novelties

Four subjects of divergent interest have been selected for the latest "Topics." They include a camera study of the Frisian Islands and their inhabitants. The islands, fringing on Holland and Germany on the North Sea coasts, are separated from these countries by water so shallow as to permit walking or the use of horse drawn transportation. There is also a zoo, titled the world's strangest because the spectators are kept in a cage and the monkeys are free to roam; Raymond "Cuckoo" Knight surveying the English scene where it concerns bathing girls, and various gadgets from etching needle to eyebrow pencil placed on fingertips. Running time, 9 minutes.

## Glimpses of Java and Ceylon

(MGM)

### Interesting Travelogue

Skillfully photographed, splendidly colored, competently narrated and intelligently edited is the latest issue of the FitzPatrick Travel Talks. Conducting the spectator to the far off countries of Java and Ceylon, the cameraman has collected interesting shots. Particularly striking are the scenes showing native dances and the pictorial beauty of the sea and land at sunset. Included on any program this subject should prove to be novel divertisement. Running time, nine minutes.

## Bad Housekeeping

(RKO Radio)

### Domestic Comedy

Edgar Kennedy and his wife (Vivian Oakland) at the breakfast table argue over the hardships of their daily work. They switch jobs, Kennedy staying home to do the housework, the wife going to the office. Kennedy's troubles begin almost at once with the arrival of a piano tuner (Franklin Pangborn). Kennedy gets the work done but only after enlisting the help of an agency. His wife returns with a supposed friend who promptly serves Kennedy with a bench warrant on a business matter. Good comedy. Running time, 19 minutes.

## Jacques Fray and Orchestra

(Vitaphone)

### Commonplace

Nothing in this Melody Master item distinguishes it from any other in the series save that a different band is featured. As the orchestra may be judged good or bad by this witness or that, so is the short.—Running time, 10 minutes.



HERE'S THE EXPLOITATION  
SMASH OF THE HOUR...LIFTED  
WHITE HOT FROM TODAY'S  
FRONT PAGES! COME AND GET IT!

# IMPRO

**GRAND CAMPAIGN  
FOR THIS BLISTERING  
EXPOSE OF THE LOAN  
SHARK RACKET!**

Nation-wide co-operation  
by the Better  
Business Bureau.

2,000,000 Free Heralds!  
500,000 32-pagesouvenir  
books. NBC radio blasts  
weekly! Special  
l-sheets! 1,000 licensed  
loan offices set to tie-in  
locally with ads and  
flash window displays!







# MISSE

# TO PAY

**CHESTER MORRIS**  
**LEO CARRILLO**  
**HELEN MACK**  
**THOMAS MITCHELL**

Directed by D. Ross Lederman

*A Columbia Picture*

**SMASH BUSINESS NOW—**

Washington's Metropolitan—Confirms Critical Acclaim!

- "Effective drama...powerful" .. SAN FRANCISCO CHRONICLE
- "Columbia Humdinger" .. FILM BULLETIN
- "Drama for any type of audience" .. HOLLYWOOD REVIEW
- "Well done . . . exploitation possibilities not com-  
monly found" .. M.P. HERALD



# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 3, 1937, from 108 theatres in 18 major cities of the country was \$1,462,418, an increase of \$406,251 over the total for the preceding week ended March 27, 1937, when 104 theatres in 17 large cities aggregated \$1,056,167.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Boston</b>							High 12-5 "Smartest Girl in Town"..... 43,500 (on stage: Eddie Cantor) (6 days) Low 6-13 "The Harvester" and "Abdul the Damned" } 4,000
Boston .....	3,246	35c-75c	"The Soldier and the Lady" (Radio) (plus stage show)	21,000	"Woman Wise" (20th Cent.-Fox) (on stage: Cab Calloway and Orch.)	21,000	
Colonial .....	1,643	55c-\$1.65	"The Good Earth" (MGM) (3rd week)	9,000	"The Good Earth" (MGM) (2nd week)	10,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" } 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" } 2,500
Fenway .....	1,382	30c-50c	"Swing High, Swing Low" (Para.) and "Penrod and Sam" (F.N.)	5,800	"A Doctor's Diary" (Para.) and "Head Over Heels in Love" (GB)	5,100	High 2-29 "Follow the Fleet"..... 37,000 Low 8-17-35 "Jalna"..... 5,500
RKO Memorial..	2,907	25c-65c	"Quality Street" (Radio) and "When's Your Birthday?" (Radio)	15,000	"Love Is News" (20th Cent.-Fox) and "Wings of the Morning" (20th Cent.-Fox) (2nd week)	13,000	High 11-16-35 "Mutiny on the Bounty" and "Sins of Man" and "Half Angel" } 9,000 High 11-16-35 "Mutiny on the Bounty" and "Sanders of the River" and "Unknown Woman" } 7,500
Loew's Orpheum.	2,970	35c-65c	"Maytime" (MGM)	21,000	"The Last of Mrs. Cheyney" (MGM) and "Dangerous Number" (MGM) (2nd week)	13,000	High 4-6-35 "Private Worlds" (plus stage show) } 56,000 Low 7-20-35 "Men Without Names"..... 14,000
Loew's State....	3,557	35c-65c	"Maytime" (MGM)	17,000	"The Last of Mrs. Cheyney" (MGM) and "Dangerous Number" (MGM) (2nd week)	11,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" } 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" } 4,000
Metropolitan ...	4,332	35c-75c	"Waikiki Wedding" (Para.) (plus stage show)	26,500	"Nancy Steele Is Missing" (20th Cent.-Fox) (on stage: Benny Davis and Revue)	19,500	
Paramount .....	1,793	25c-50c	"Swing High, Swing Low" (Para.) and "Penrod and Sam" (W.B.)	8,800	"A Doctor's Diary" (Para.) and "Head Over Heels in Love" (GB)	7,000	
<b>Buffalo</b>							High 1-9-37 "After the Thin Man"..... 27,200 Low 7-27-35 "Broadway Gondolier"..... 6,600 High 1-20-37 "The Holy Terror" and "Charlie Chan at the Opera" } 12,000 Low 8-3-35 "Mad Love" and "Dog of Flanders" } 3,800
Buffalo .....	3,489	30c-50c	"Waikiki Wedding" (Para.)	21,000	"Love Is News" (20th Cent.-Fox)	13,000	High 9-5 "The Gorgeous Hussy"..... 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" } 4,900
Century .....	3,000	25c	"Penrod and Sam" (F.N.) and "Racing Lady" (Radio)	6,500	"Crack Up" (20th Cent.-Fox) and "Clarence" (Para.)	6,700	High 2-9-35 "David Copperfield"..... 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" } 3,800
Erlanger .....	15,000	50c-\$1.50	"Lost Horizon" (Col.)	13,300			High 1-12-35 "Broadway Bill"..... 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" } 3,800
Great Lakes ...	3,000	25c-40c	"Maytime" (MGM)	18,000	"Men Are Not Gods" (U.A.) and "Transatlantic Merry-Go-Round" (U.A.)	6,400	
Hippodrome ...	2,500	25c-40c	"Quality Street" (Radio)	7,900	"Ready, Willing and Able" (W.B.) and "Fair Warning" (20th Cent.-Fox)	7,300	
Lafayette .....	3,300	25c	"Devil's Playground" (Col.) and "Woman in Distress" (Col.)	9,200	"Everything Is Thunder" (GB) and "Come Closer, Folks" (Col.)	6,100	
<b>Chicago</b>							High 2-27-37 "Good Earth" (50c-\$1.50)..... 13,000 Low 5-25-35 "The Devil Is a Woman".... 1,000 High 1-9-37 "The Plainsman"..... 57,500 Low 11-28 "Go West, Young Man"..... 23,000
Apollo .....	1,400	50c-\$1.50	"The Good Earth" (MGM) (6th week)	9,800	"The Good Earth" (MGM) (5th week)	9,500	High 11-3 "Sing, Baby, Sing"..... 10,300 Low 6-22-35 "One New York Night"..... 3,000 High 1-9-47 "Sinner Take All" (on stage: Mills Brothers) } 25,800
Chicago .....	4,000	35c-75c	"Personal Property" (MGM) (plus stage show)	36,500	"Swing High, Swing Low" (Para.) (plus stage show)	30,500	Low 9-21-35 "Man on the Flying Trapeze" } 13,400 High 9-12 "Swing Time" (plus stage show) } 35,600 Low 4-11 "Love Before Breakfast"..... 6,000 High 4-3-37 "Waikiki Wedding"..... 27,300
Erlanger .....	1,200	50c-\$1.50	"Lost Horizon" (Col.) (3rd week)	10,300	"Lost Horizon" (Col.) (2nd week)	11,000	Low 1-23-35 "O'Shaughnessy's Boy"..... 7,000 High 9-12 "The Iron Man"..... 20,100 Low 7-20-35 "Alias Mary Dow"..... 8,000 High 1-9-37 "After the Thin Man"..... 35,700 Low 4-13-35 "Vanessa: Her Love Story"..... 10,000
Garrick .....	900	35c-75c	"When You're in Love" (Col.)	8,000	"The Last of Mrs. Cheyney" (MGM)	6,000	
Oriental .....	3,490	35c-55c	"The Holy Terror" (20th Cent.-Fox) (plus stage show)	18,300	"Midnight Court" (W.B.) (plus stage show)	15,200	
Palace .....	2,509	35c-75c	"Quality Street" (Radio) (on stage: Edgar Kennedy and revue)	18,800	"We Have Our Moments" (Univ.) (plus stage show)	16,800	
Roosevelt .....	1,591	35c-75c	"Waikiki Wedding" (Para.)	27,300	"Nancy Steele Is Missing" (20th Cent.-Fox)	11,300	
State-Lake .....	2,776	20c-40c	"Women of Glamour" (Col.) (plus stage show)	15,000	"The Man Who Could Work Miracles" (U.A.) (plus stage show)	13,000	
United Artists ..	1,700	35c-75c	"Maytime" (MGM)	26,200	"Romeo and Juliet" (MGM) (2nd week)	9,000	
<b>Cleveland</b>							High 2-27-37 "On the Avenue"..... 9,500 Low 6-22-35 "The Daring Young Man".... 1,300 High 9-21-35 "Top Hat"..... 27,500 Low 8-24-35 "Dante's Inferno"..... 5,250 High 4-6-35 "Transient Lady"..... 39,000 Low 6-8-35 "Break of Hearts"..... 5,500 High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) } 6,000 Low 3-16-35 "Folies Bergere"..... 6,000 High 1-16-37 "After the Thin Man"..... 12,000 Low 5-9-36 "Too Many Parents"..... 2,000
Allen .....	3,330	30c-42c	"When's Your Birthday?" (Radio)	6,000	"Devil's Playground" (Col.)	8,700	High 11-14 "The Gay Desperado"..... 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" } 600 High 4-3-37 "Lost Horizon" (50c-\$1.50)..... 8,500 Low 12-28-35 "Unfinished Symphony"..... 300
Hippodrome .....	3,800	30c-42c	"The King and the Chorus Girl" (W.B.)	14,000	"Quality Street" (Radio)	10,000	
RKO Palace ...	3,100	30c-60c	"Ready, Willing and Able" (W.B.) (on stage: Ina Ray Hutton and Band)	24,500	"Women of Glamour" (Col.) (plus stage show)	17,500	
State .....	3,400	30c-42c	"Maytime" (MGM)	23,500	"A Family Affair" (MGM)	9,000	
Stillman .....	1,900	30c-42c	"John Meade's Woman" (Para.)	4,500	"Swing High, Swing Low" (Para.)	6,500	
<b>Denver</b>							High 11-14 "The Gay Desperado"..... 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" } 600 High 4-3-37 "Lost Horizon" (50c-\$1.50)..... 8,500 Low 12-28-35 "Unfinished Symphony"..... 300
Aladdin .....	1,500	25c-50c	"Love Is News" (20th Cent.-Fox)	3,500	"Green Light" (F.N.)	3,250	
Broadway .....	1,500	25c-40c	"Lost Horizon" (Col.) (55c-\$1.50)	8,500	"When You're in Love" (Col.)	3,500	
Denham .....	1,500	25c-40c	"Swing High, Swing Low" (Para.)	7,000	"Her Husband Lies" (Para.) (plus stage show)	5,500	High 2-29 "Klondike Annie"..... 13,000 Low 8-24-35 "Without Regret"..... 1,750 High 11-16-35 "Mutiny on the Bounty"..... 15,000 Low 12-28-35 "Here Comes the Band"..... 1,500 High 1-9-37 "After the Thin Man"..... 17,000 Low 12-28-35 "The Perfect Gentleman"..... 2,000 High 5-11-35 "Bride of Frankenstein"..... 7,000 Low 11-30-35 "Bad Boy"..... 800
Denver .....	2,500	25c-50c	"Seventh Heaven" (20th Cent.-Fox) (plus stage band)	9,500	"Love Is News" (20th Cent.-Fox) (plus stage band)	10,500	
Orpheum .....	2,600	25c-40c	"Quality Street" (Radio) and "Park Avenue Logger" (Radio)	7,500	"A Family Affair" (MGM) and "Espionage" (MGM)	4,500	
Paramount .....	2,000	25c-40c	"Women of Glamour" (Col.) and "Parole Racket" (Col.)	2,500	"Wings of the Morning" (20th Cent.-Fox) and "Fair Warning" (20th Cent.-Fox)	3,500	



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# UNMATCHED

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**EASTMAN *SUPER X***

**PANCHROMATIC NEGATIVE**



## [THEATRE RECEIPTS--CONT'D]

Theatres	Current Week		Previous Week		High and Low Gross
	Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Hollywood</b>					
Chinese .....	2,500 30c-55c	"Seventh Heaven" (20th Cent.-Fox) 9,447	"Maytime" (MGM) ..... 14,871	Low 5-4-35 "West Point of the Air"..... 4,900	High 2-22 "Modern Times"..... 26,000
Pantages .....	3,000 30c-65c	"Quality Street" (Radio) and..... 9,000	"When You're in Love" (Col.) and 6,500	High 9-12 "My Man Godfrey" and 21,000	High 3-16-35 "Transient Lady"..... 2,000
		"We Have Our Moments" (Univ.)	"Park Avenue Logger" (Radio)	Low 4-13-35 "Mister Dynamite" and 2,500	High 11-14 "Cain and Mabel" and 19,500
W.B. Hollywood.	3,000 30c-65c	"Ready, Willing and Able" (W.B.) 10,000	"The Great O'Malley" (W.B.) and 7,900	Low 6-27 "The Big Noise"..... 4,000	Low 4-13-35 "Great God Gold"..... 2,500
		and "Midnight Court" (W.B.)	"Her Husband's Secretary" (F.N.)		
<b>Indianapolis</b>					
Apollo .....	1,100 25c-40c	"The King and the Chorus Girl"..... 4,500	"The Holy Terror" (20th Cent.-Fox) 5,000	High 9-12 "My Man Godfrey"..... 8,000	Low 6-27 "Sins of Man"..... 1,600
Circle .....	2,800 25c-40c	"History Is Made at Night" (U.A.) 5,000	"Swing High, Swing Low" (Para.) 4,500	High 10-10 "Anthony Adverse"..... 10,000	Low 3-16-35 "Transient Lady"..... 2,000
Loew's .....	2,800 25c-40c	"Maytime" (MGM) ..... 15,000	"Fire Over England" (U.A.) and.. 4,300	High 1-2-37 "After the Thin Man"..... 16,000	Low 4-6-35 "Casino Murder Case"..... 2,750
Lyric .....	2,000 25c-40c	"We Have Our Moments" (Univ.) 9,400	"Nancy Steele Is Missing"..... 9,500	High 9-12 "Pepper"..... 14,000	Low 2-7-35 "Murder of Dr. Harrigan"..... 5,700
		(plus stage show)	(20th Cent.-Fox) (plus vaudeville)		
<b>Kansas City</b>					
Mainstreet .....	3,100 25c-40c	"Waikiki Wedding" (Para.) and.. 15,600	"Don't Tell the Wife" (Radio).... 15,300	High 11-23-35 "Case of the Lucky Legs"..... 22,000	Low 1-12-35 "I Sell Anything"..... 2,000
Midland .....	4,000 25c-40c	"History Is Made at Night" (U.A.) 9,500	"Fire Over England" (U.A.) and.. 7,500	High 1-2-37 "After the Thin Man"..... 26,300	Low 9-14-35 "Bonnie Scotland"..... 6,000
Newman .....	1,900 25c-40c	"When's Your Birthday?" (Radio) 5,500	"Let's Get Married" (Col.)	High 5-25-35 "Goin' to Town"..... 14,000	Low 5-18-35 "Dinky" ..... 3,000
		and "Bulldog Drummond Escapes" (Para.)	"Swing High, Swing Low" (Para.) 6,500		
Tower .....	2,000 25c-35c	"Seventh Heaven" (20th Cent.-Fox) 11,300	"We Have Our Moments" (Univ.) 6,600	High 2-27-37 "On the Avenue"..... 14,500	Low 3-14 "Lady of Secrets"..... 5,000
Uptown .....	2,000 25c-40c	"Head Over Heels in Love" (GB) 3,000	"Green Light" (F.N.)..... 4,000	High 9-7-35 "Steamboat Round the Bend" 11,000	Low 7-27-35 "Black Sheep"..... 2,100
			(8 days)		
<b>Los Angeles</b>					
Carthay .....	1,158 50c-\$1.50	"The Good Earth" (MGM)..... 10,800	"The Good Earth" (MGM)..... 11,500		
		(9th week)	(8th week)		
Four Star .....	900 50c-\$1.50	"Lost Horizon" (Col.) ..... 11,000	"Lost Horizon" (Col.)..... 11,000	High 3-20-37 "Lost Horizon" (50c-\$1.50).. 14,000	Low 12-17-35 "Return of Peter Grimm" 2,400
Hillstreet .....	2,700 30c-65c	"Quality Street" (Radio) and..... 8,500	"When Love Is Young" (Univ.) and 6,700	High 9-12 "My Man Godfrey" and 24,000	Low 11-2-35 "Three Kids and a Queen" 2,800
		"We Have Our Moments" (Univ.)	"Park Avenue Logger" (Radio)	High 1-9-37 "After the Thin Man" and 25,900	Low 10-26-35 "Way Down East"..... 6,200
Loew's State ....	2,500 30c-55c	"Seventh Heaven" (20th Cent.-Fox) 12,621	"Maytime" (MGM) ..... 16,596	High 1-9-37 "College Holiday"..... 35,000	Low 6-27 "Case Against Mrs. Ames"..... 9,126
Paramount .....	3,595 30c-55c	"Swing High, Swing Low" (Para.) 15,700	"Swing High, Swing Low" (Para.) 24,750	High 11-14 "Cain and Mabel" and 20,000	Low 6-27 "The Big Noise"..... 3,800
		(plus stage show) (2nd week)	(plus stage show) (1st week)		
W. B. Downtown	3,400 30c-65c	"Ready, Willing and Able" (W.B.) 11,100	"The Great O'Malley" (W.B.) and 8,950		
		and "Midnight Court" (W.B.)	"Her Husband's Secretary" (F.N.)		
<b>Minneapolis</b>					
Century .....	1,600 25c-40c	"Swing High, Swing Low" (Para.) 5,000	"The Last of Mrs. Cheyney"..... 5,200	High 1-16-37 "Three Smart Girls"..... 9,000	Low 1-30-37 "Camille" ..... 3,000
Minnesota .....	4,000 25c-55c	"Waikiki Wedding" (Para.) ..... 12,000	"Swing High, Swing Low" (Para.) 13,000	High 1-4 "The Bride Comes Home"..... 31,326	Low 12-26 "White Hunter" ..... 6,000
RKO Orpheum ..	2,900 25c-40c	"Love Is News" (20th Cent.-Fox).. 17,000	"Nancy Steele Is Missing"..... 5,000	High 9-21-35 "Top Hat"..... 18,000	Low 6-13 "The Golden Arrow"..... 3,000
		(plus stage show)	(20th Cent.-Fox)	High 9-19 "Sing, Baby, Sing"..... 8,000	Low 1-30-37 "King of Hockey" and 2,500
State .....	2,400 25c-40c	"Under Cover of Night" (MGM).. 3,500	"Jungle Princess" (Para.) and.... 3,000	High 9-5 "Secret Agent"..... 6,000	Low 4-3-37 "The Gay Desperado"..... 1,800
		and "When's Your Birthday?" (Radio)	"Woman Wise" (20th Cent.-Fox)		
World .....	400 25c-35c	"The Gay Desperado" (U.A.)..... 1,800	"Carnival in Flanders" (Tobis).... 1,600		
			(2nd week)		
<b>Montreal</b>					
Capitol .....	2,547 25c-60c	"Swing High, Swing Low" (Para.) 11,000	"Nancy Steele Is Missing" (20th.. 7,000	High 2-9-35 "Lives of a Bengal Lancer" 15,500	Low 2-27-37 "Plough and the Stars" and "We're on the Jnry" 6,500
		and "Her Husband Lies" (Para.)	Cent.-Fox)	High 10-17 "Nine Days a Queen" and "Two's Company" 9,000	Low 6-2-34 "All Quiet on the Western Front" 3,000
His Majesty's ..	1,700 25c-50c	"Wings of the Morning"..... 5,000	"Wings of the Morning" (20th Cent.- 3,000	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000	Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
		(20th Cent.-Fox) (9th week)	Fox) (8th week)	High 12-7-35 "Mutiny on the Bounty"..... 15,000	Low 12-26 "Old Hutch" and "Mister Cinderella" 7,500
Loew's .....	3,115 25c-60c	"Two Wise Maids" (Republic) and 12,000	"Black Legion" (W.B.) and..... 9,000	High 2-22 "Modern Times" and "Guard That Girl" 12,500	Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
		"Espionage" (MGM)	"Find the Witness" (Col.)		
		(on stage: Dave Apollon and revue)	(plus stage show)		
Palace .....	2,600 25c-65c	"Maytime" (MGM) ..... 14,500	"Ready, Willing and Able" (W.B.) 9,000		
			"Her Husband's Secretary" (F.N.)		
Princess .....	2,272 25c-65c	"History Is Made at Night" (U.A.) 10,000	"Men Are Not Gods" (U.A.) and.. 5,500		
		and "Don't Tell the Wife" (Radio)	"Time Out for Romance" (20th Cent.-Fox)		
<b>New York</b>					
Astor .....	1,142 55c-\$2.20	"The Good Earth" (MGM)..... 18,500	"The Good Earth" (MGM)..... 15,300	High 1-5-35 "Forsaking All Others"..... 87,000	Low 5-30 "Three Wise Guys"..... 7,000
Capitol .....	4,700 25c-85c	"Maytime" (MGM) ..... 52,000	"Maytime" (MGM) ..... 55,000		
		(2nd week)	(1st week)		
Criterion .....	1,700 25c-75c	"Silent Barriers" (GB)..... 10,000	"Her Husband Lies" (Para.)..... 5,800		
		(55c-\$2.20)			
Globe .....	1,274 55c-\$2.20	"Lost Horizon" (Col.) ..... 17,800	"Lost Horizon" (Col.) ..... 16,000	High 1-19-35 "Lives of a Bengal Lancer" 63,300	Low 12-21-35 "Millions in the Air"..... 10,000
		(5th week)	(4th week)		
Paramount .....	3,700 25c-85c	"Waikiki Wedding" (Para.)..... 60,000	"Maid of Salem" (Para.)..... 34,000	High 2-15 "Modern Times"..... 65,000	Low 6-29-35 "Nell Gwyn"..... 8,100
		(on stage: Eddie Duchin and Orch.)	(plus B. Goodman's Orch.) (3rd week)	High 9-7-35 "Top Hat"..... 131,200	Low 3-27-37 "When's Your Birthday?".. 42,000
Rialto .....	594 25c-55c	"Sea Devils" (Radio) ..... 9,000	"Sea Devils" (Radio)..... 10,000	High 1-9-37 "One in a Million"..... 80,000	Low 4-28-35 "My Heart Is Calling"..... 17,500
		(3rd week)	(2nd week)	High 5-11 "The G Men"..... 60,138	Low 4-3-37 "The Gay Desperado"..... 1,800
Rivoli .....	2,200 25c-99c	"History Is Made at Night" (U.A.) 34,000	"Nancy Steele Is Missing"..... 9,000		
			(20th Cent.-Fox) (3rd week)		
RKO Music Hall	5,954 40c-\$1.65	"Seventh Heaven" (20th Cent.-Fox) 100,000	"When's Your Birthday?" (Radio) 42,000		
		(plus stage show)	(plus stage show)		
Roxy .....	6,200 25c-75c	"Top of the Town" (Univ.)..... 57,000	"Breezing Home" (Univ.)..... 24,000		
		(plus stage show)	(plus stage show)		
Strand .....	3,000 40c-99c	"The King and the Chorus Girl"..... 33,000	"Ready, Willing and Able" (W.B.) 8,100		
		(W.B.)	(8 days-2nd week)		



*Okay,  
Toots!*



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*prize baby of the Industry!*



# THEATRE RECEIPTS--CONT'D

Theatres		Current Week		Previous Week		High and Low Gross	
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
<b>Oklahoma City</b>							
Criterion .....	1,700	10c-55c	"History Is Made at Night" (U.A.)	4,200	"Nancy Steele Is Missing" (20th Cent.-Fox) (5 days)	2,000	High 9-14-35 "Steamboat Round the Bend" 10,000
Liberty .....	1,500	10c-35c	"Park Avenue Logger" (Radio) and "When's Your Birthday?" (Radio)	3,200	"The Great O'Malley" (W.B.) and "Step Lively, Jeeves" (20th Cent.-Fox)	2,100	Low 11-12-35 "The Case of the Lucky Legs" 2,500
Midwest .....	1,500	10c-55c	"Seventh Heaven" (20th Cent.-Fox)	3,600	"Love Is News" (20th Cent.-Fox)	4,500	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200
<b>Omaha</b>							
Brandeis .....	1,200	25c-40c	"Quality Street" (Radio) and "When's Your Birthday?" (Radio)	4,800	"Criminal Lawyer" (Radio) and "Penrod and Sam" (F.N.) (8 days)	3,600	Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
Omaha .....	2,200	25c-40c	"Waikiki Wedding" (Para.) and "A Doctor's Diary" (Para.)	12,800	"Swing High, Swing Low" (Para.) and "Outcast" (Para.)	8,700	High 1- 2-37 "After the Thin Man" 8,800
Orpheum .....	3,000	25c-40c	"The King and the Chorus Girl" (W.B.) and "Espionage" (MGM)	7,600	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Off to the Races" (20th Cent.-Fox)	7,200	Low 8-24-35 "The Farmer Takes a Wife" 1,800
<b>Philadelphia</b>							
Aldine .....	1,400	40c-65c	"History Is Made at Night" (U.A.)	12,000	"Fire Over England" (U.A.) (2nd week)	6,000	High 9-14-35 "Top Hat" 9,500
Boyd .....	2,400	40c-55c	"Maytime" (MGM) (2nd week)	22,000	"Maytime" (MGM) (1st week)	26,500	Low 6- 6 "Dancing Pirate" and "Murder on the Bridge Path" 2,600
Chestnut .....	1,350	55c-\$1.71	"Lost Horizon" (Col.) (4th week)	10,500	"Lost Horizon" (Col.) (3rd week)	13,000	High 4-3-37 "Waikiki Wedding" and "A Doctor's Diary" 12,800
Earle .....	2,000	25c-55c	"Her Husband's Secretary" (F.N.) (on stage: Mitchell and Durant)	15,000	"A Doctor's Diary" (Para.) (on stage: Major Bowes' Revue)	12,500	Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Fox .....	3,000	40c-65c	"Seventh Heaven" (20th Cent.-Fox) (plus stage show)	19,500	"A Family Affair" (MGM) (on stage: Xavier Cugat and Orch.)	15,500	High 2-29 "Exclusive Story" 21,150
Karlton .....	1,000	25c-40c	"Once a Doctor" (F.N.)	2,000	"When You're in Love" (Col.)	2,600	Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Keith's .....	2,000	30c-50c	"Swing High, Swing Low" (Para.)	3,300	"Love Is News" (20th Cent.-Fox)	3,500	High 1- 9-37 "Beloved Enemy" 21,000
Locust .....	1,300	55c-\$1.73	"The Good Earth" (MGM) (6th week)	9,000	"The Good Earth" (MGM) (5th week)	11,500	Low 1-26-35 "The Runaway Queen" 2,200
Stanley .....	3,700	40c-55c	"The King and the Chorus Girl" (W.B.)	15,000	"Swing High, Swing Low" (Para.) (2nd week)	12,000	High 1-4 "A Tale of Two Cities" 30,000
Stanton .....	1,700	30c-50c	"Sea Devils" (W.B.)	7,000	"Outcast" (Para.)	5,000	Low 8-17-35 "Jalna" 6,000
<b>Portland, Ore.</b>							
Blue Mouse .....	1,700	30c-40c	"Sea Devils" (Radio) and "Wings of the Morning" (20th Cent.-Fox)	3,000	"One in a Million" (20th Cent.-Fox) and "A Man Betrayed" (Republic) (2nd week)	2,500	High 1-4 "Miss Pacific Fleet" 22,000
Broadway .....	1,912	30c-40c	"Personal Property" (MGM) and "Breezing Home" (Univ.) (2nd week)	6,000	"Personal Property" (MGM) and "Breezing Home" (Univ.) (1st week)	6,700	Low 10-5-35 "I Live for Love" 9,500
Mayfair .....	1,700	30c-40c	"Black Legion" (W.B.) and "Once a Doctor" (F.N.)	5,000	"Devil's Playground" (Col.) and "Mind Your Own Business" (Para.) (2nd week)	4,000	High 5-9 "Under Two Flags" 31,000
Orpheum .....	1,700	30c-40c	"Ready, Willing and Able" (W.B.) and "The Soldier and the Lady" (Radio)	7,000	"Sea Devils" (Radio) and "Wings of the Morning" (20th Cent.-Fox)	7,000	Low 9-28-35 "Redheads on Parade" 7,500
Paramount .....	3,008	30c-40c	"Love Is News" (20th Cent.-Fox) and "Her Husband Lies" (Para.)	8,600	"When You're in Love" (Col.) and "A Doctor's Diary" (Para.) (2nd week)	7,000	High 10- 5-35 "Top Hat" 6,300
United Artists...	945	30c-40c	"Maytime" (MGM) (2nd week)	7,800	"Maytime" (MGM) (1st week)	9,600	Low 6- 1-35 "Dinky" 1,200
<b>San Francisco</b>							
Embassy .....	1,400	15c-35c	"Love in Exile" (GB) and "Tundra" (Burroughs-Tarzan) (10c-40c)	3,800	"Modern Motherhood" (Road show Att.) (15c-40c)	4,000	High 4-13-35 "Roberta" 5,800
Fox .....	5,651	15c-75c	"Waikiki Wedding" (Para.) and "Her Husband's Secretary" (F.N.)	20,000	"Swing High, Swing Low" (Para.) and "Time Out for Romance" (20th Cent.-Fox) (2nd week)	15,400	Low 1- 2-35 "The Right to Live" 900
Geary .....	1,400	55c-\$1.65	"Lost Horizon" (Col.) (4th week)	11,200	"Lost Horizon" (Col.) (3rd week)	9,800	High 12-5 "Born to Dance" 33,500
Golden Gate.....	2,850	15c-55c	"Quality Street" (Radio) (plus vaudeville)	16,500	"Park Avenue Logger" (Radio) (plus vaudeville)	18,200	Low 5-11-35 "Stolen Harmony" 4,000
Orpheum .....	2,440	15c-40c	"I Promise to Pay" (Col.) and "We Have Our Moments" (Univ.)	8,700	"Women of Glamour" (Col.) and "Parole Racket" (Col.)	9,200	High 1-11 "Riffraff" 10,000
Paramount .....	2,670	15c-75c	"Maytime" (MGM) (3rd week)	14,500	"Maytime" (MGM) (2nd week)	17,500	Low 3-23-35 "Captain Hurricane" 1,800
St. Francis ....	1,470	55c-\$1.65	"The Good Earth" (MGM) (5th week)	8,500	"The Good Earth" (MGM) (4th week)	9,000	High 4-3-37 "Sea Devils" and "Wings of the Morning" 3,000
United Artists...	1,200	15c-65c	"History Is Made at Night" (U.A.)	6,400	"No Man of Her Own" (Para.)	4,600	Low 6-22-35 "My Heart Is Calling" 1,400
<b>San Francisco (continued)</b>							
					High 5-16 "The Singing Kid" 8,500		
					Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000		
					High 1-25 "A Midsummer Night's Dream" 12,000		
					Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600		
					High 9-28-35 "She Married Her Boss" 9,500		
					Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000		
					High 4-20-35 "Private Worlds" 11,500		
					Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000		
					High 10-17 "Dodsworth" 9,500		
					Low 6-8-35 "Age of Indiscretion" 4,000		
<b>San Francisco (continued)</b>							
					High 11-14 "Gambling with Souls" 7,500		
					Low 12- 7-35 "Two Sinners" and "\$1,000 a Minute" 2,000		
					High 1-16-37 "After the Thin Man" 29,000		
					Low 11-30-35 "To Beat the Band" and "Freckles" 4,000		
					High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000		
					Low 5-23 "Dancing Pirate" 9,000		
					High 1-2-37 "Pennies from Heaven" 17,200		
					Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800		
					High 7-11 "San Francisco" 23,000		
					Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500		
					High 8- 1 "San Francisco" 12,400		
					Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400		
					High 10-26-35 "Barbary Coast" 15,000		
					Low 12-28-35 "Mimi" 2,500		
<b>Seattle</b>							
Blue Mouse .....	950	25c-55c	"Swing High, Swing Low" (Para.) and "The Mighty Treve" (Univ.) (2nd week)	3,800	"Swing High, Swing Low" (Para.) and "The Mighty Treve" (Univ.) (1st week)	4,150	High 12-12 "Charge of Light Brigade" 7,200
Fifth Avenue ...	2,500	25c-55c	"Maytime" (Univ.)	14,400	"Love Is News" (20th Cent.-Fox) and "Man of the People" (MGM)	7,100	Low 1-9-37 "College Holiday" 2,850
Liberty .....	1,800	15c-55c	"History Is Made at Night" (U.A.) and "Let's Get Married" (Col.)	8,200	"Devil's Playground" (Col.) and "Women of Glamour" (Col.)	4,850	High 4-3-37 "Maytime" 14,400
Music Box .....	950	25c-55c	"Love Is News" (20th Cent.-Fox) and "Man of the People" (MGM)	4,150	"Doctor Bull" (20th Cent.-Fox)	3,150	Low 4-26 "Trail of the Lonesome Pine" 2,600
Orpheum .....	2,450	25c-55c	"Personal Property" (MGM) and "Breezing Home" (Univ.)	7,600	"Park Avenue Logger" (Radio) (plus vaudeville)	5,400	High 2-27-37 "When You're in Love" 11,000
Palomar .....	1,500	15c-35c	"Two Wise Maids" (Republic) (plus vaudeville)	4,500	"Condemned Row" (Radio) (plus vaudeville)	4,400	Low 4-13-35 "White Lies" and "Happy Landing" 2,700
					High 2-16-35 "Roberta" 6,100		
					Low 1-26-35 "The Man Who Reclaimed His Head" 2,850		
					High 9-21-35 "Top Hat" 10,400		
					Low 12-5 "A Woman Reborn" and "Mister Cinderella" 4,200		



## National Decency Legion Reports On 20 Pictures

Of 20 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 14 were approved for general patronage, five were listed as unobjectionable for adults and one was cited as objectionable in part. The new pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "California Straight Ahead," "Girl Loves Boy," "Land Beyond the Law," "Law of the Ranger," "Lightnin' Crandall," "Sing While You're Able," "Song of the City," "That Man's Here Again," "Top of the Town," "Trapped," "Trouble in Morocco," "Westbound Mail," "When Love is Young," "With Love and Kisses." Class A-2, Unobjectionable for Adults: "Herren von Maxim" (German), "Hofkonzert" (German), "Die Kleine Schwindlerin" (German), "The Man Who Found Himself," "Midnight Taxi." Class B, Objectionable in Part: "Outcasts of Poker Flat."

## White CBS Treasurer

Frank White, treasurer and business manager of *News Week* in New York, this week was elected treasurer of Columbia Broadcasting System, succeeding Mefford Runyon, who resigned to devote his time to general executive work. Mr. White was formerly with *State Magazine* and the Union News Company.

## RKO Departments Merge

The RKO exchange operations department in the home office in New York has been expanded by Ned E. Depinet, vice-president, to include the contract department. A. A. Schubart, formerly manager of the contract division, will head the consolidated unit. William J. McShea, home office representative, will be his assistant.

## Selznick Signs Sinclair

Robert Sinclair, legitimate play director in New York, was signed by David O. Selznick this week to direct one picture. Mr. Sinclair's last Broadway production was "The Women" and he is currently working on "Babes in Arms" for Dwight Wiman.

## RKO Transfers Adams

Vernon H. Adams, who recently joined the RKO sales promotion department in New York, has been transferred to the southern district with headquarters in Dallas. He will act as a special public relations representative in the fields.

## Rivkin Joins Columbia

Joe Rivkin, casting director at the Hal Roach studio in Hollywood, this week resigned to head a newly created talent department at Columbia. He takes up his new post April 5th.

## First Foreign Picture

The first foreign picture to be shown in Spokane, Wash., opened this week at the Little Theatre, where "Moscow Laughs" is being featured. W. E. Lindsay is operating the house.

## Warners Hold Mauch Twins

Warners have signed the Mauch twins, Billie and Bobbie, to a new term contract, which was approved by the supreme court in Los Angeles this week.

## Loew Checking To Be Finished by June 1

Installation of Loew's own checking system in all its exchanges will be completed by June 1, it was said at the company's home office this week. Checkers are now established in more than half of the branches and a number of other offices are now adopting the system.

## "Lost Patrol" Wins Medal

"Lost Patrol" has been awarded Belgium's highest motion picture award, the Prix du Cinema medal, for being the best picture shown in that country during 1936-37, according to cable reports to the home office in New York from Bosman and Bourland, the company's Belgian distributors.

## Better Films Council of Chicago To See Old Films

The Better Films Council of Chicagoland will have its fifth anniversary celebration on Wednesday, April 21st, at the Civic Opera building. Mrs. Richard M. McClure is president.

The program will open with a screening of a number of old pictures to show the changes in the last 20 years. Charlie Chaplin's "Dough and Dynamite" will be one of the films shown, as will the Walt Disney "Birds and Bees," in color.

One of the "Secrets of Success" series of films will be presented by Dr. Frank Ward of the Central Y.M.C.A., who will demonstrate the use of this film with a class of youngsters from the Morgan Park Academy.

# SHOCKS



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# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"Blazing Glory"	Original story, Robert Cosgriff. Screen play, Robert Cosgriff, Paul Franklin. Director: Phil Rosen.	Jack Holt, Grace Bradley, Ruth Donnelly, Raymond Hatton, Willard Robertson, Charles Wilson, Philip Ahn.	Shooting
"Shooting Showdown"	Original screen play, Paul Perez. Director: Leon Barsha.	Charles Starrett, Barbara Weeks, Bruce Lane, Ed Peil, Sr., Ernie Adams, Art Mix, Dick Botiller.	Shooting
"Once a Hero"	Original, Myles Connolly. Screen play, Ethel Hill, Harry Ferguson. Director: Harry Lachman.	Richard Dix, Fay Wray, Victor Kilian, Franklin Pangborn, Granville Bates, Ward Bond, Arthur Loft.	Shooting
"White Heat"	Original, Owen Francis. Screen play, John Rathmell, Owen Francis. Director: D. Ross Lederman.	Don Terry, Rosalind Keith, Nana Bryant, Russell Hicks, Marc Lawrence, John Gallaudet, Joseph Sawyer, Frank Wilson.	Shooting
<b>GRAND NATIONAL</b>			
"The Girl Said No"	Original, Andrew L. Stone. Screen play, Betty Laidlaw, Robert Lively. Producing Director: Andrew L. Stone.	Robert Armstrong, Irene Hervey, Paula Stone, Holmes Herbert, Gwili Andre, Ed. Brophy, Harry Tyler, Max Davidson, William Danforth, Vera Ross, Frank Moulan, Vera Hart, Carita Crawford, Tudor Williams, Alan Rogers.	Shooting
"Boots of Destiny"	Original screen play, Philip Graham White. Director: Arthur Rosson.	Ken Maynard, Claudia Dell, Vince Barnett, Walter Patterson, Martin Garalega, Octavio Giraud.	Shooting
"Sing, Cowboy, Sing"	Original, Lindsley Parsons. Screen play, Robert Emmett. Director: R. N. Bradbury.	Tex Ritter, Louise Stanley, Al St. John, Karl Hackett, Charles King, Robert McKenzie, Budd Buster, Heber Snow, Chick Hannon.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"The Emperor's Candelsticks"	Book, Baroness Orczy. Screen play, Monckton Hoffs, Harold Goldman. Director: George Fitzmaurice.	William Powell, Luise Rainer, Maureen O'Sullivan, Bernadine Hayes, Donald Kirk.	Shooting
"The Thirteenth Chair"	Play, Bayard Veiller. Screen play, Marion Parsonett. Director: George Seitz.	Madge Evans, Thomas Beck, Henry Daniell, Elissa Landi, Dame May Whitty, Lewis Stone, Mathew Boulton, Janet Beecher, Ralph Forbes, Charles Trowbridge, Heather Thatcher, Neil Fitzgerald, Holmes Herbert, Robert Coote, Elsa Buchanan, Lal Chand Mehra.	Shooting
"Topper"	Book, Thorne Smith. Screen play, Eric Hatch, Jack Jevne. Director: Norman Z. McLeod.	Constance Bennett, Cary Grant, Roland Young, Billie Burke, Alan Mowbray, Hedda Hopper.	Shooting
<b>PARAMOUNT</b>			
"A Night of Mystery"	Novel, S. S. Van Dine. Screen play, Frank Partos, Gladys Unger. Director: E. A. Dupont.	Roscoe Karns, Helen Burgess, Grant Richards, Ruth Coleman, Elizabeth Patterson, Harvey Stephens, Purnell Pratt, Colin Tapley.	Shooting
"Angel"	Play, Melchior Lengyel. Producing Director: Ernest Lubitsch.	Marlene Dietrich, Herbert Marshall, Melvyn Douglas, Ernest Cossart, Edward Everett Horton, Herbert Mundin.	Shooting
"Hotel Haywire"	Original, Preston Sturges. Director: George Archainbaud.	Leo Carrillo, Mary Carlisle, Lynne Overman, Collette Lyons, Benny Baker, John Patterson, George Barbier.	Shooting
"Midnight Madonna"	Original, David Boehm. Screen play, Doris Malloy, Gladys Lehman. Director: James Flood.	Warren William, Mady Correll, Robert Baldwin, Nancy Clancy, Jonathan Hale.	Shooting
<b>REPUBLIC</b>			
"Dangerous Holiday"	Original, Barry Shipman, Karen DeWolf. Director: Nick Barrows.	Ra Hould, Hedda Hopper, Guinn Williams, William Bakewell, Lynn Roberts, Virginia Sale, Michael Jeffrey, Jack LaRue, Franklin Pangborn, Jack Mulhall, Harvey Clark.	Shooting
<b>RKO RADIO</b>			
"Missus America"	Original, Jack Goodman, Albert Rice. Director: Joseph Santley.	Victor Moore, Helen Broderick, Anne Shirley, Alan Bunce, William Brisbane, Ada Leonard, Frank M. Thomas, Ray Mayer, Mira McKinney.	Editing
"New Faces of 1937"	Original, Nat Perrin. Director: Leigh Jason.	Joe Penner, Parkyarkarkus, Milton Berle, Harriet Hillard, Judge Hugo Straight, Bert Gordon, Lowe, Hite and Stanley.	Shooting
"Tomorrow's Headlines"	Original, Thomas Ahearn. Screen play, J. Robert Bren, Edmund L. Hartman. Director: Richard Rosson.	Lee Tracy, Diana Gibson, Donald Meek, Tom Kennedy, Philip Huston, Paul Guilfoyle, George Irving, Doodles Weaver.	Editing
"There Goes My Girl"	Original screen play, George Beck. Director: Ben Holmes.	Ann Sothern, Gene Raymond, Richard Lane, Maxine Jennings, Alec Craig, Gordon Jones, William Corson, Richard Lane, Bradley Page, Frank Jenks, Joan Woodbury.	Shooting
"All Is Confusion"	Story, Richard Macaulay. Screen play, Richard Macaulay, Richard Flournoy. Director: Edward Sedgwick.	Joe E. Brown, Florence Rice, Harlan Briggs, Anthony Nace, Benny Burt.	Shooting
"Looking for Trouble"	Original screen play, Dan Jarrett, Ewing Scott. Director: Ewing Scott.	George O'Brien, Cecilia Parker, Don Wolheim, Al Herman, Frank Hagney, Stanley Blystone.	Editing
<b>TWENTIETH CENT.-FOX</b>			
"She Had to Eat"	Screen play, Samuel G. Engel. Based on stories of James Grant, M. M. Musselman. Director: Mal St. Clair.	Rochelle Hudson, Jack Haley, Eugene Palette, Arthur Treacher, Walter Catlett, Douglas Fowley, Tom Dugan, Lelah Tyler.	Shooting
"One Mile from Heaven"	Director: Allan Dwan.	Claire Trevor, Michael Whalen, Bill Robinson, Joan Carol, Fredi Washington, Eddie Anderson, Paul McVey.	Shooting
"Love Under Fire"	Play, Walter Hackett. Director: George Marshall.	Loretta Young, Don Ameche, Peter Lorre, Sig Rumann, Frances Drake, Katherine DeMille, Walter Catlett, Borrah Minevitch, Joseph Schildkraut, E. E. Clive, Harold Huber.	Editing
"Escape from Love"	Novel and play, Eugene Heltai. Screen play, Don Ettlinger. Director: Eugene Forde.	Michael Whalen, Gloria Stuart, George Sanders, Cora Witherspoon, Gerald Oliver Smith, June Brewster.	Editing
<b>UNITED ARTISTS</b>			
"The Prisoner of Zenda"	Novel, Anthony Hope. Screen play, Donald Ogden Stewart, John L. Balderston, Wells Root. Director: John Cromwell.	Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey, David Niven, Arthur Byron, Margaret Tallichet, Florence Roberts, Ian McLaren.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"Lady Luck"	Original screen play, Roy Chanslor. Director: Louis King.	Barton MacLane, Ann Sheridan, Peggy Bates, Dick Purcell, Walter Cassell, Lottie Williams, Eugene Jackson, Charley Foy, Addison Richards, James Robbins.	Shooting
"Ever Since Eve"	Original, Gene Baker, Margaret Lee. Screen play, Lawrence Riley, Earl Baldwin. Director: Lloyd Bacon.	Marion Davies, Robert Montgomery, Patsy Kelly, Marcia Ralston, Allen Jenkins, Barton MacLane, Frederick Clark, Harry Hayden.	Shooting



# RENTERS ATTACK MOYNE REPORT AS MOVE FOR GOVERNMENT RULE

**Instead of Encouragement of British Production, Committee Wound Up with Strait-jacket Proposal, Says Society**

by BRUCE ALLAN  
in London

The annual report of the Kinematograph Renters Society contains an outspoken criticism of the recommendation in the so-called Moyne report on the Films Act for establishment of an official commission on the motion picture industry.

Attacking the implication of Government control or supervision, the report criticizes the Moyne Committee on the ground that, though its object was to suggest ways and means of encouraging British production, its actual suggestions amount to formation of a Government body with "initiative and control."

## Views Plan with Misgiving

"It may be that a more intimate contact on the part of the Government with the industry is considered essential, and such contact, properly organized, might be productive of good results," the report says, "but one does view with misgiving for the future the setting up of a control board having bureaucratic powers."

The KRS also points out that where, in other industries, there has been control of production, the producers have been given a monopoly to safeguard their interests. It quotes the case of gas companies, who are governed in regard to charges, profits, and quality of product, as instances of what happens in Government-controlled industries, and then issues a striking warning:

"May not a monopoly be created which will last until such time as television has been perfected and becomes perhaps an alternative form of entertainment supply?"

"Does one not see possibilities when remembering the interest the Government already has in television?"

To realize the gravity of this warning it is necessary to know that, in England, radio is, as stated, a Government monopoly. Not a single program goes on the air except through British Broadcasting Corporation. Such sponsored programs as are heard by British listeners come from the Continent, as "pirate" efforts. Television is, in its present experimental state, already also a BBC monopoly.

It is certainly no overstatement to see a danger of Government opposition to private cinema enterprise in the perfection of the television service. Given transmission and reception up to cinema standard, the Government would be in a position, at need, to supply any number of theatres with a complete program by air.

## 507 Theatres Change Hands

That 507 cinemas changed hands during the year and 56 closed down is revealed in the report.

A rigid enforcement of the 3¼ hours program limit is declared to have been impossible, but it is said that distributors will bar any exhibitors guilty of "flagrant breaches" of the rule.

The membership of the KRS is 25. Gaumont-

## MAXWELL MERGING COMPANY TITLES

*The titles of Wardour Films, British International Pictures and BIP Export have been dropped by the John Maxwell organization. The general title of Associated British Pictures Corporation will be used for the group with production, distribution, and export departmental headings.*

British Distributors has resigned from the Council and Fox is no longer a member of the Council or of the Society.

## Discuss Trade Association

Joint meetings, Monday and last Thursday, of the KRS and the Cinematograph Exhibitors Association, exchanging views on the possibility of a single governing body for the industry in England, were considered strongly indicative of the serious reaction of the trade to the blunt hint recently leveled at the industry by Dr. E. Leslie Burgin, Parliamentary secretary of the Board of Trade, that if the industry could not establish agreement in its own ranks, the Government would step in and do it. Some progress was reported.

A preliminary agreement was reached on Tuesday on overbuilding, a standard contract and "various trading conditions," at the joint meeting.

The Film Group of the Federation of British Industries was invited to join the next meeting to discuss the quota, the proposed Government film commission, and other controversial points in the Moyne report.

The possibility is seen of the KRS and the Federated British Industries' Film Group getting together on a reciprocity arrangement as an alternative to the Moyne suggestions. The Board of Trade is believed to be receptive to any plan genuinely supported by American film interests, by which British product would be assured of playing time in the United States.

△

## Heavy Cost of Television

That the financial situation of the monopoly radio service operated by British Broadcasting Corporation will cause "great anxiety" during the next 10 years unless the cost of television is born by the Treasury, is the most striking statement in the BBC's annual report.

It is shown that the television service, which only began to operate in November, cost £111,500 in 1936, with an additional cost of £123,546 for equipment. These expenses arose in connection with the limited service to the 25 miles around London, from the single station at Alexandra Palace. Plans include stations in key cities in the provinces with a correspondingly large increase in expenditure.

The BBC's financial problem is largely due to the fact that the Treasury takes 25 per cent of the revenue from licenses (which are 10 shillings per year per user). It is suggested that television costs should in future be charged to this 25 per cent, instead of to the BBC's gross.

Although in the last ten years the BBC had a total revenue of £16,610,000, the Treasury and the Post Office between them took £11,371,000 of it. In 1936 total revenue was £2,953,469 and expenditures £2,579,597, which makes

## Television Service Cost Exceeds Half Million Since November; Gaumont - British Disputes in the Hands of Various Courts

it obvious that a television expenditure approaching £500,000 probably would imply a deficit.

## GB Dispute in Court

The British courts of justice have taken over adjudication of the interminable and incredibly complicated controversies centered upon Gaumont-British, the Ostrer brothers, John Maxwell and the committee of dissatisfied ordinary shareholders represented and led by C. L. Nor-don, attorney.

On March 19th Mr. Justice Crossman began the hearing, in the chancery division, of the motion by Mr. W. H. J. Drown, suing on behalf of himself and other shareholders, to restrain Gaumont-British from paying a preference dividend, due on March 31, until the hearing of the shareholders' action against the company.

The case presented for the applicant was, in brief, that the interim dividend on the 3,250,000 5½ per cent preference shares, declared by the directors, could only be paid out of borrowed money.

## 64 Subsidiaries

It was pointed out that the company had a bank overdraft of £1,100,000, secured by a deposit of £1,340,000 debenture stock and that there was a further £5,000,000 debentures outstanding. The total number of GB subsidiary companies was given as 64. For the applicant it was claimed that the company had no reserves and no balance of profit, but a deficiency on a comparison of assets and liabilities of £500,000 and an additional loss on production of £623,000, and that it was not in a position to pay a dividend out of the year's profits.

On March 23rd the case came into court again, this time before Justice Clauson.

It was argued for GB on this occasion that, in addition to a general reserve of £500,000, there were earnings from other departments of the company's business to cover the preference dividend. The judge remarked that an audited balance sheet showed a profit of £347,000 and he had to be satisfied that it had vanished.

## GB Profit Cited

On the following day, when the case was resumed, it was argued that, from other sources, GB had made a profit in the year of £520,000. An affidavit from Mr. Mark Ostrer stated that the opinion of the company's auditors had been obtained and also that of Price, Waterhouse & Company, consulting auditors. At this stage the judge interposed with the suggestion that the case should stand over until April 6th, when he could give three days to it. Counsel for Gaumont British gave an undertaking that the dividend (due on March 31st) would not be paid until the case had been decided.

Many of the assets of Gaumont British were overvalued on the company's balance sheet, Edward Maloney, an accountant, testified when the hearing reopened last Tuesday.

W. H. J. Drown, shareholder in whose name the action was filed, denied under cross-examination that "any individual with a really big interest" was behind him.

While the case was still in court it was announced that Mr. Maxwell had issued a writ

(Continued on page 83)



# INDUSTRY IN AUSTRIA REPORTED IN DIFFICULTY

## Pressure of Production Costs and Distribution Problems Through German Exchange Factors

Ominous signs of difficulties ahead for the motion picture industry in Austria were pointed out in a report on the position of the business in that country, received this week at Washington by the United States Department of Commerce from its Assistant Commercial attache, Leys A. France, in Vienna.

Mr. France informed the Department here that the Austrian film business was suffering more than in previous years "from the pressure of increased production costs and distribution difficulties arising from exchange of films with Germany, the film balance of trade being considerably in Austria's favor in 1936".

"The dependence of the Austrian film industry upon the German market," Mr. France said, "did not lessen and toward the end was felt severely in the limitation of the volume of Austrian films to Germany, and in the difficulties of receiving payment for films already exported.

### The Agreement

"The agreement of March 24, 1936, between the Austrian Film Bureau and the German Film Chamber permitted Austria to export to Germany 14 films that year, and provision was made that in theory a few more films might be allowed to enter the Reich. Austria agreed to take 140 German films, trade being based on a 10:1 ration. In view of the fact that last year Germany exported only 110 to 120 films to Austria and that the number for 1937 was not showing signs of an increase, it was thought necessary to revise the existing ratio in order to secure the German market for 1937 Austrian production.

"For some time difficulties also have been encountered in connection with the transfer of the proceeds from films exported to Germany, as these proceeds are not remitted through the Austro-German clearing. This obstacle, which greatly handicaps Austrian production, was one of the matters under discussion in the recent Austro-German film negotiations.

"The development of Austrian film production has been irregular. During the first years after the war, until about 1923, Austrian films profited by the low rate of exchange but as soon as the schilling was stabilized, production fell off considerably. However, it increased again after contingents had been fixed and in 1927 amounted to 15 films, 23 in 1928, and in 19 in 1929. In 1930 only 14 silent films were produced, because at that time the film industry was converting its production to sound films. During 1931 only four sound films were produced, because of financing and certain other difficulties in adapting the studios for sound films. In 1932 the production amounted to 10 films, in 1933 this number increased to 13, 1934 to 16, in 1935 to 23, and in 1936 to 21 feature sound films. In 1936 there were produced 72 short sound films including 18 propaganda films for the Ministry of Commerce."

Mr. France's report said it "is difficult to ascertain the turnover from Austrian film production, because neither the production costs nor net proceeds from film exports are available. It is estimated, however, that the entire production, including shorts, yielded from 16,000,000 to 18,000,000 schillings in 1936. The

share of this amount for domestic showings is about 10 per cent, the remainder being from proceeds of the export business, of which Germany accounts for nearly half. Production costs in 1936 for all features and 10 of the shorts made in Austria were about 10,000,000 schillings. Foreign films shown in Austria yielded about 8,000,000 to 9,000,000 schillings last year, the film balance of payment being decidedly favorable to Austria.

"The average number of copies from each country are shown in the following table of films exhibited in Austria for 1936:

Country of Origin	Number of Feature Films	Number of Copies	Average No. of Copies	Number of Shorts
Germany .....	112	515	4.6	214
United States ..	155	326	2.1	182
Austria .....	21	141	6.7	172*
France .....	16	45	2.8	68
United Kingdom.	11	20	1.8	
Hungary .....	10	36	3.6	
Czechoslovakia ..	8	29	3.6	
Others .....	10	30	3.0	14
<b>TOTAL</b> ....	<b>343</b>	<b>1,142</b>	<b>3.3</b>	<b>650</b>

\*Includes 104 newsreels.

"The Austrian Association of Producers, consisting of 25 members, in a recent meeting made the following decisions:

"It was agreed that no member of the Association is to rent a studio for a film before the reduction of production cost, demanded by the Association and amounting to about 25 per cent of former costs, has been conceded.

### Reduced Costs Sought

"Efforts also are being made to arrive at a reduction of production costs by eliminating undue profits to persons not directly connected with the film industry. Wage earners, however, are not to suffer any damage in connection with this action.

"Although this new agreement of the film producers is more or less hostile to the Tobis-Sascha Company, the only important studio owner in Austria, efforts are being made to dispel existing misunderstanding and to induce this company to again join the Association of Producers.

"Arrangements have been made that in the future it cannot again happen that members of the Association are unable to finish film on account of small financial differences with the studio owners.

"In 1936, the Austrian film industry employed about 3,000 persons, on an average, divided as follows: Studios, 436; producers, 122; copying establishments, 73; film dealers, 28; distributors, 292; cinemas, 2,050.

"The turnover of distributing establishments during the year is estimated at 13,000,000 schillings and that of the Austrian cinemas at 50,000,000."

### Library Showing Production

The Museum of Modern Art Film Library in New York has acquired the original scenario and other works showing the step by step process of making Walter Wanger's "You Only Live Once" as an exhibition of production of motion pictures.

### Choose Spartanburg Board

Members of the newly created operators' examining board at Spartanburg, S. C., are: Frank Blakely, electrical contractor; Frank Amos, prejectionist for the state, and A. M. Miles, city electrical inspector.

## Police Frown On Bank Night In Two Cities

Theatre chance games are in disfavor with police authorities in two cities, Buffalo, N. Y., and Newark, N. J.

Police Commissioner James W. Higgins of Buffalo this week ordered all precinct captains to notify motion picture theatres in their territories to stop Bank Nights and Bingo under penalty of proceedings to revoke their licenses. Twelve hours later the commissioner revoked the order and said that, revising his tactics, he would test the legality of the games by prosecuting a single case before the license commissioner.

In Newark city and police authorities who raided the American theatre for conducting Bank Night, were directed by the city court to show cause April 13th why they should not be restrained from interfering with the operation of the game by the theatre.

The order was obtained by Picture Playhouses, Inc., proprietor of the theatre. The petition claimed that the police failed to give the theatre "equal protection under the law" because other advertising systems similar to Bank Night are permitted in other theatres.

Independent exhibitors in Philadelphia are alarmed by a report that Warner Brothers's Kent and Imperial theatres are planning to use chance games. Circuit officials have made no definite statement of their plans.

A suit for \$1,000 has been filed in municipal court in Omaha by Mrs. Walter A. Rosenberg against Affiliated Enterprises, Inc., owners of the Bank Night copyright; Frank Houston of the Minne Lusa theatre and Tri-States Theatre Corporation. The complainant claims she was entitled to a prize awarded February 24th at the theatre.

A bill has been introduced in the Illinois state legislature which would legalize theatre chance games in that state. The measure was referred to the judiciary committee.

### Bettinson to Hollywood

Ralph Bettinson, English representative of Pathe, arrived in New York this week and left immediately for Hollywood and conferences there with Scott R. Dunlap, production head, on forthcoming Monogram pictures and requirements of the English market.

### Sharpe Is Promoted

William Sharpe, formerly advertising sales manager for Paramount in St. Louis, has been promoted to supervisor with 19 eastern exchanges under his supervision. He succeeds Weldon Waters, who goes to the sales department. Charles Schleffler, assistant to Mr. Sharpe, is now in charge in St. Louis.

### Supply Company Formed

Jack Stallings and Jacob N. Gellman, formerly with National Theatre Supply Company in Cincinnati, have opened Mid-West Theatre Supply Company in the Film Building in that city.



# IN THE BRITISH STUDIOS

by BRUCE ALLAN  
in London

## Wilcox's Plans

Herbert Wilcox indicated development of his production activities on a new line when he announced that "Victoria the Great" would be distributed by RKO-Radio throughout the world and that the picture would be made by a specially formed company at the Denham studios, instead of at Pinewood, with which Herbert Wilcox Productions is closely associated.

RKO's decision to distribute the Wilcox picture, which stars Anna Neagle and Anton Walbrook, implies abandonment of its plan to make a Queen Victoria feature in Hollywood. It also indicates an extension of the original Wilcox plan. The film is now likely to be a ten-reeler and the last reel, an historical pageant of the reign, will be in Technicolor.

Distribution of a Wilcox picture through other channels than General Film Distributors, though officially ascribed to the lack of international selling facilities by GFD, is generally understood to foreshadow the end of the arrangement whereby GFD has distributed for Herbert Wilcox Productions.

The Wilcox company has three pictures still to deliver under its contract with GFD, and it is believed the arrangement then will be terminated, and that C. M. Woolf, managing director of GFD, his brother Morris Woolf, and his son John Woolf, will all withdraw from the Wilcox board.

Mr. Wilcox described the making of "Victoria the Great" at Denham as the first of a series of moves which would associate the two most modern British studios, Denham and Pinewood. Inasmuch as Denham is the home of London Film Productions, this statement seemed to lend color to rumors that the next Wilcox affiliation might associate him with Alexander Korda, but there is at this date no confirmation of any definite arrangement of this kind, which would seem to imply that Herbert Wilcox Productions, on the completion of its GFD contract, will release through United Artists.

From the point of view of General Film Distributors, non-renewal of the Wilcox distribution contract seems a natural sequel to the deal whereby GFD is assuming half the financial responsibility of eight Gaumont-British productions, and distributing them. It has additional British product from Max Schach's Capitol organization and from other sources.

## London Advises

An engagement announced by W. J. Gell, managing director of Pathe Pictures, Ltd., appears to call for comment here, although it has to do with production in Hollywood rather than in London.

Mr. Gell has signed Ralph Bettinson, formerly a scenarist with Gaumont-British and author of "You're in the Army Now" for them, as "British supervisor of productions," in the Monogram studios on the coast. Pathe is to distribute twenty-six Monogram pictures here.

Mr. Bettinson's task in Hollywood will be to see that the material going on to the floor possesses British appeal and he will sit in on the selection of authors, script treatment, and to a certain extent advise on casting. His personal qualifications are high; he has had experience as film editor with Alexander Korda

## FIRST GAUMONT FILM STARTS IN GFD DEAL

*First of the Gaumont British pictures to be made under the fifty-fifty deal with General Film Distributors, Jessie Matthews' "Gang Way" has just gone on the floor at Pinewood.*

*With Barry Mackay as her leading man, Jessie will also have support from Noel Maddison and Nat Pendleton, in a story in which she is a girl reporter against backgrounds swinging from London to New York.*

*Sonnie Hale, directing, is concentrating on song, dance and spectacle, not uninfluenced by America's reaction to "It's Love Again".*

and Paramount, has been personal assistant to Rowland V. Lee here, and is an expert cutter.

The appointment is seen here as a recognition of the fact that British production has advanced to the stage at which it can tender expert advice to Hollywood on certain aspects of production.

## Korda Plans Seven

While awaiting a definite decision for or against the abandonment of "I Claudius," which depended upon the length of Merle Oberon's incapacity after her car smash Alexander Korda announced a series of new pictures to start production at Denham on April 6th.

The titles include "The Squeaker," from the Edgar Wallace thrill melodrama; "The First and the Last," from a Galsworthy short story; "The Maginot Line," a war thriller; "The Divorce of Lady X," comedy; "The Four Feathers," from the previously filmed A. E. W. Mason novel, and a sequel to "Sanders of the River."

Casting, still incomplete, includes the appearance of Laurence Olivier and Vivien Leigh in "The First and the Last"; Robert Donat in "The Divorce of Lady X," with Merle Oberon and also in "The Four Feathers," and Leslie Banks in the Sanders story.

Currently in progress, the Victor Saville production, "Action for Slander," directed by Tim Whelan, is to finish by the end of April. Kate Cutler has been added to the cast in a dowager role.

For "Bicycle Built for Two," another Saville production for London Films, Binnie Barnes has been selected as the lead. She will play "Daisy" of the popular Victorian song number, on which R. C. Sheriff has founded the screen story. This Technicolor production looks like an interesting experiment in many ways. It is a "period" piece but, with the aid of Goodhart, Hoffman and Lerner, it will have ultra-modern music and orchestration, and it is planned to give it the "go" of American musicals, against the background of such resorts of the "gay 'Nineties" as Romano's in the Strand and the old Gaiety. Lazare Meerson is doing the art direction.

## Moyne Plan Held Blow to Industry

(Continued from page 81)

against the Ostrer brothers in connection with his agreement with them for the purchase of shares in Metropolis and Bradford Trust, controlling GB. No details were given beyond the fact that damages were claimed.

### Misrepresentation Alleged

Generally understood by insiders is that Mr. Maxwell's action alleges fraudulent misrepresentation, that he was led to purchase the Metropolis shares on the understanding that Gaumont-British was making profits, whereas, he alleges, it made a loss.

The Maxwell action was the latest complication in a situation which most members of the trade already had found complicated almost beyond understanding. Previously the big question of control of GB had seemed to rest entirely on the outcome of the court's decision on the preference dividend. If it were declared valid, the Ostrers remained in power. If it were pronounced against, the preference votes almost certainly would vote Mr. Maxwell into control, though, it is understood, Mr. Maxwell disclaims any influence on or connection with the "Nordon" committee.

Waiting the rulings of the courts on this and other points, film traders continued to speculate on the mystery of the attitude of Twentieth Century-Fox, or rather, since the announcement of the part transfer of the Fox-GB holdings, of Fox-Metro, in the current fight for GB control. It appears to be undisputed that American opposition prevented the transfer of the Ostrers' "A" Metropolis shares to Mr. Maxwell. As the American interests have since determinedly opposed the Ostrers' policies, the possibility now being canvassed is whether Sidney Kent and his associates have assumed the ultimate assumption of control by Mr. Maxwell as inevitable, by other means than a purchase of Fox holdings in Metropolis, and are simply waiting, reserving their legal rights, to see if that state of affairs develops. Then, presumably, they would be able to negotiate with a new master of GB with exactly the same strength, based on their unaltered Metropolis holdings, as they have possessed in their past dealings with the company.

### Dixey Stock Delayed

The London Stock Exchange has prohibited a public issue of stock for six months in the Independent Exhibitor Distributing Corporation which was formed several months ago by Captain A. F. Dixey. Six months of trading will be required by the exchange before a market quotation on the stock will be permitted. The new corporation is corporative. Its first picture, ready for early release, will be Joe Rock's "Cotton Queen."






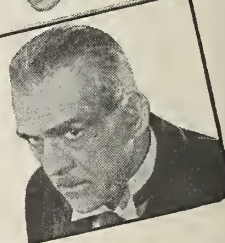
### Goodman to Tour Europe

Morris Goodman, vice-president in charge of foreign sales for Republic Pictures, has left New York to make a tour of European distribution offices. He will be away two months.



# Grand National

GIVES YOU  
THE PERFECT SCHEDULE FOR *April!*

PROGRAM	
Sat. Sun. Mon. Tues.	<b>"23 1/2 HOURS LEAVE"</b> A Douglas MacLean Production — Mary Roberts Rinehart's Story with James Ellison & Terry Walker <i>Also Second Feature</i> 
Wed. Thur. Fri.	<b>"THE MAN IN THE MIRROR"</b> with Edward Everett Horton & Genevieve Tobin Produced by Julius Hagen 
Sat. Sun. Mon. Tues.	<b>"GIRL LOVES BOY"</b> with Eric Linden and Cecilia Parker B. F. Zeidman Production and <b>TEX RITTER</b> in "Hittin' The Trail" 
Wed. Thur. Fri.	<b>"TWO WHO DARED"</b> with Anna Sten and Henry Wilcoxon Produced and Directed by Dr. Eugen Frenke <i>Also Second Feature</i> 
Sat. Sun. Mon. Tues.	<b>"KILLERS OF THE SEA"</b> with Captain Wallace Caswell Jr. A Ray Friedgen Production and <b>"THE GOLD RACKET"</b> with Conrad Nagel and Eleanor Hunt A Condor Production 
Wed. Thur. Fri.	<b>"JUGGERNAUT"</b> with Boris Karloff Produced by Julius Hagen 

*Coming*

SMALL TOWN BOY featuring Stuart Erwin—Produced by Zion Myers.  
 James Cagney in DYNAMITE produced by Richard A. Rowland.  
 THE GIRL SAID NO—An Andrew L. Stone production—featuring for the  
 first time the famous Gilbert and Sullivan operettas.  
 SOMETHING TO SING ABOUT directed and produced by Victor Schertzinger.



# WHAT THE PICTURE DID FOR ME

## Columbia

**CALLING OF DAN MATTHEWS:** Richard Arlen, Charlotte Wynters—Very good subject and business way above normal. Bank night accounts for lots, as it is a real life saver for us small town exhibitors. Running time, seven reels. Played March 24-25.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**DEVIL'S PLAYGROUND, THE:** Richard Dix, Dolores Del Rio, Chester Morris—Fair programmer. Running time, 74 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**FIGHTING CODE, THE:** Buck Jones, Diane Sinclair—Good old Buck, he even makes me lonesome for a horse when we play him, especially when we have the S. R. O. sign out. If Buck ever gets down and out, I, for one, will gladly make him a donation, because he dusts all trouble away when we play him.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**IF YOU COULD ONLY COOK:** Jean Arthur, Herbert Marshall—A very entertaining comedy; worth playing. A real night's entertainment in this picture, with gratifying box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## First National

**GOLD DIGGERS OF 1937, THE:** Dick Powell, Joan Blondell, Victor Moore—A good picture. Dick Powell and Joan Blondell good as usual. Victor Moore really goes to town. The only way Victor could improve in this picture is to make two of himself and play both parts. Patrons pleased 100 per cent. Running time, 101 minutes. Played March 21-22.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

## Imperial Pictures

**SHE SHALL HAVE MUSIC:** June Clyde, Marjorie Brooks. Jack Hylton and His Band—Jack Hylton better stick to playing for dances and forget the picture business, or else we exhibitors will be standing on the corner with a tin cup. A real disappointment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Metro-Goldwyn-Mayer

**AFTER THE THIN MAN:** William Powell, Myrna Loy, James Stewart, Elissa Landi—A wonderful picture that did no business. Something I cannot understand. Unless it was the "Holy Week" that affected it before Easter.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**BOHEMIAN GIRL, THE:** Laurel and Hardy—Very good comedy that will make 'em all laugh. If they can't laugh they should be examined because there must be something wrong with that person. Running time, eight reels. Played Mar. 12-13.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**CAMILLE:** Greta Garbo, Robert Taylor—We surely have to dig ourselves out of the hole after this one. Not enough general appeal for our community. Running time, 108 minutes. Played March 17-18.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**DEVIL IS A SISSY, THE:** Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Very fine show. Tied in with schools.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MAN OF THE PEOPLE:** Joseph Calleia, Florence Rice—Just passable programmer. Running time, 79 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**SMALL TOWN GIRL:** Janet Gaynor, Robert Taylor—Very good show to poor business. Janet's voice recorded very much better than ever before. All who saw it were much pleased. You don't have to hide when they pass out and that is something nowadays. Running time, 11 reels. Played March 14-15.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

## Paramount

**BORDER FLIGHT:** Frances Farmer, John Howard—Very good subject but failed to draw as it should. Had pleasing business and good remarks. Lots of action. Running time, seven reels. Played March 26-27.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**BORDERLAND:** Jimmy Ellison, William Boyd—Good western.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**COLLEGE HOLIDAY:** Jack Benny, George Burns, Gracie Allen, Martha Raye—Your patrons will either like this in a big way or not at all. Did O. K. at the box office but was not outstanding as a business getter nor as entertainment. Running time, 87 minutes. Played March 14-16.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**EASY TO TAKE:** Marsha Hunt, John Howard—Just another picture with no pulling power and a little skimpy on the entertainment side. O. K. as second half of a double feature bill. Running time, 67 minutes. Played March 12-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**HIDEAWAY GIRL:** Martha Raye, Robert Cummings—Just fair business and the same goes for patrons' reaction. Passable entertainment seemed to be the general opinion. Running time, 72 minutes. Played March 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**JUNGLE PRINCESS, THE:** Dorothy Lamour, Ray Milland—You never know. On a midweek showing this pulled a weekend business and, what's more, the patrons praised it plenty. Impossible plot maybe, but for all that it proved mighty pleasing entertainment. Running time, 84 minutes. Played March 17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—For some reason this grand production failed to pull the business it deserved. As a rule our patrons like a western type picture but not this one. Audience reaction was decidedly favorable but I'm still wondering why the poor box office showing. Running time, 113 minutes. Played March 21-23.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**PLAINSMAN, THE:** Gary Cooper, Jean Arthur—A real smash hit in every sense of the word. Will stand up for an extra day or two in the smallest of towns. Pleased everyone. Made to order for Kansas or middle west exhibitors.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

## Republic

**BIG SHOW, THE:** Gene Autry, Kay Hughes—This picture broke my Saturday house record. When Gene Autry comes to my theatre, I know I will do above average business. That should be enough for any exhibitors who play action pictures. Running time, 70 minutes. Played January 25.—Elgin Ramsey, Dixie Theatre, Tracy City, Tenn. Railroad and coal mining patronage.

**COUNTRY GENTLEMEN:** Olsen and Johnson—Somewhat disappointing from the entertainment angle. Those who had enjoyed this team on the stage were not too enthusiastic about this picture and others thought it just so-so. Fair business. Running time, 68 minutes. Played March 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**OH, SUSANNA!** Gene Autry, Frances Grant—A tip-top western. When Gene Autry pictures appear on our screen, the money hand in the ticket office begins to circle the dial. The more Gene sings the better our patrons like it. Autry pictures will do no injustice to any exhibitor. Running time, 59 minutes. Played March 20.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

**ROUND-UP TIME IN TEXAS:** Gene Autry, Smiley Burnette—Excellent singing by Autry and Smiley Burnette. Each Autry picture does more business than the preceding one and is a real box-office tonic. This particular picture is perhaps his poorest. Autry and Burnette turn in their usual fine performance but the South African scenes are so patently false that it spoils the picture. Played March 10-11.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

## RKO Radio

**CHINA PASSAGE:** Constance Worth, Vinton Haworth—Story of smuggling in the Orient and on ship-board. Unknown stars but seemed to please the mid-week crowd. We thought picture interesting. Played March 17-18.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**MAKE WAY FOR A LADY:** Herbert Marshall, Anne Shirley—This picture is no good. Nothing to it, no action, no comedy, ordinary acting and no audience appeal. Played March 20.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**POLO JOE:** Joe E. Brown, Carol Hughes—Another laugh riot from Joe E. Brown. Goofy and silly, maybe, but Joe could recite the multiplication table and make 'em laugh and it is not necessary to hear the comments as they leave the theatre to know it pleased one hundred per cent. Running time, 65 minutes. Played March 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

**PLOT THICKENS, THE:** James Gleason, Zasu Pitts, Owen Davis, Jr.—RKO have the happy faculty of making particularly good mysteries. This is no exception. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**SEA DEVILS:** Victor McLaglen, Preston Foster, Ida Lupino—Good average entertainment, especially for men. Held up satisfactorily for Wednesday-Thursday. Running time, 85 minutes. Played March 10-11.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**WE WHO ARE ABOUT TO DIE:** Preston Foster, Ann Dvorak—This one fooled me and my patrons. The paper was bad and the trailer also. The first day I didn't do so good. But the next day I had them standing. One of the best prison pictures since "The Big House." Running time, 82 minutes. Played March 16-17.—Elgin Ramsey, Dixie Theatre, Tracy City, Tenn. Railroad and coal mining patronage.

**WINTERSET:** Burgess Meredith, Margo—A picture that pleased big. When our customers are satisfied so am I. No exhibitor will regret playing it. Running time, 75 minutes. Played March 14-15.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

## Twentieth Century-Fox

**AMBASSADOR BILL:** Will Rogers, Marguerite Churchill, Greta Nissen—Folks will still turn out to see Will Rogers, even in reissues. This is a very good picture, old or new. Played March 20.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**AMBASSADOR BILL:** Will Rogers, Marguerite Churchill—Will at his best and enjoyed fair business. Don't believe Fox should put this in the top allocation as Rogers' old films have had their best days. Running time, eight reels. Played March 28-29.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**BANJO ON MY KNEE:** Joel McCrea, Barbara Stanwyck—One of the best of the season. You can meet the patrons when the picture is over and feel



proud. They will pat you on the back and thank you for a very, very good picture. Running time, 97 minutes. Played January 30-February 1.—Elgin Ramsey, Dixie Theatre, Tracy City, Tenn. Railroad and coal mining patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou, Arline Judge, Ritz Brothers—Here is real entertainment. Everyone raving about Miss Henie. Her next picture should do a phenomenal business. Hope it is as well cast and produced as this one. Running time, 94 minutes. Played March 14-15.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**ONE IN A MILLION:** Sonja Henie, Don Ameche, Adolphe Menjou—The perfect answer to every exhibitor's prayers. This spelled box office in a big way and patrons were passing out the bouquets right and left. Maybe the plot was not as strong as it might have been but who cares when Sonja Henie glides over the glittering ice. All else is forgotten. "Simply swell," said one sweet young thing, and there you have it. Running time, 94 minutes. Played March 7-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou—This is a great picture from the angle of audience appeal. Good for any theatre and will hold attention of your patrons all the way through. One of the best of the year. Played March 27.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**PEPPER:** Jane Withers, Irvin S. Cobb—Another good program picture with Jane. Business above average on midweek day, very much to our surprise. However, not big enough business to keep us out of the red. Running time, seven reels. Played March 17.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**PIGSKIN PARADE:** Stuart Erwin, Jack Haley, Patsy Kelly—This is just about as good as they come, for it has comedy, action, good acting and is a real top notch, entertaining picture. Played March 13.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**PIGSKIN PARADE:** Arline Judge, Stuart Erwin, Jack Haley, Patsy Kelly—A real surprise in business. A swell picture and all kinds of compliments. Gave this a Sunday opening and it went over great. Running time, 12 reels. Played March 21-23.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**RAMONA:** Loretta Young, Don Ameche—Color was beautiful, the best we have yet seen. The picture was good but is not much above the average. Drew well

and has drawing power for city or country. Played February 27.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

**RAMONA:** Loretta Young, Don Ameche—Played late but better late than never. Played to excellent business. Color is very good and acting and direction is perfect. Ends rather abruptly and lights showed many in the audience drying their eyes. Played March 7-8.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

**REUNION:** Dionne Quintuplets, Jean Hersholt, Slim Summerville—Disappointing both at the box-office and as entertainment. Played March 5-6.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

**ROAD TO GLORY, THE:** Warner Baxter, Fredric March, June Lang, Lionel Barrymore—Good show but war pictures don't draw for us so we had another flop at extra film rental. There is not so much war but it shows the life of the soldiers in the trenches and the brave heroes how they work and how they love the ones they left behind. Running time, 11 reels. Played March 19-20.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**SEVENTH HEAVEN:** Simone Simon, James Stewart—What I said about Simone Simon in a recent report, I am now compelled to withdraw. For the first time since her American picture invasion, she has a role suited to her talents in "Seventh Heaven." The publicity experts declare it is the role she was born to play, and I quite agree with them. James Stewart is a superb "Chico," far surpassing Charles Farrell's portrayal of the same character. As a whole, the picture is, in my opinion, far superior to the old silent version, yet I do not think it will create the sensation enjoyed by the silent picture. Had it never before been produced, its reception might have been different. But regardless of that, it is deeply touching, sincere, human entertainment. Convince your patrons that it is greater than ever before; that the stars are greater. If you get them in, they'll enjoy it. I hope Simone and Darryl will forgive me for what I said about Simone previously, though I think I was right at that time. It took "Seventh Heaven" to give us the real Simone Simon, and patrons will want to see more see more of her after that one.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

**STOWAWAY:** Shirley Temple, Alice Faye, Robert Young—Our patrons decided this was the best Temple made up to date. Had interesting China, shipboard locale and good adult stars. Played March 21-22.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

## United Artists

**GARDEN OF ALLAH, THE:** Marlene Dietrich, Charles Boyer—Patrons considered this very poor. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**LAST OF THE MOHICANS, THE:** Randolph Scott, Binnie Barnes—I tied up the schools on this one and did a good business and it also pleased the general public. Running time, 91 minutes. Played March 11-12.—Elgin Ramsey, Dixie Theatre, Tracy City, Tenn. Railroad and coal mining patronage.

## Universal

**SUNSET OF POWER:** Buck Jones, Dorothy Dix—Good western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

## Warner Bros.

**BLACK LEGION, THE:** Humphrey Bogart, Erin O'Brien-Moore—Our entire program was strong with this feature. Did some additional advertising, doubled average Friday-Saturday gross and everyone seemed satisfied. Running time, 83 minutes. Played March 5-6.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**CAIN AND MABEL:** Clark Gable, Marion Davies—Good show. Business not as good as expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**GOLD DIGGERS OF 1937:** Dick Powell, Joan Blondell, Glenda Farrell, Victor Moore—Far below average. Just a lot of chatter. Warners had something in their original "Gold Diggers," but where is it now? We have "On the Avenue" coming up and several have said they lost interest in it after seeing Powell in "Gold Diggers." Running time, 100 minutes. Played February 28-March 1.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**GOLD DIGGERS OF 1937:** Dick Powell, Joan Blondell, Glenda Farrell, Victor Moore—Good, but expected more out of this. I don't know whether Warners are slipping with their musicals, or whether everybody is tiring of them. They don't go over like they used to.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

**MIDSUMMER NIGHT'S DREAM, A:** All Star—A better name for this picture with my patrons would be Midwinter Night-mare. This picture may have gone over big in some places, but this happens to not be one of the places. Walking out happened. Country exhibitors better skip it. Running time, 117 minutes.—E. L. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

**SING ME A LOVE SONG:** James Melton, Patricia Ellis, Hugh Herbert—Good little musical. Good story. Running time, 84 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**SING ME A LOVE SONG:** James Melton, Patricia Ellis, Hugh Herbert, Walter Catlett—Thoroughly entertaining, this feature was well received here. James Melton sings several songs in the concert style which has made him famous, and Patricia Ellis glorifies the screen with her presence. But, top honors must go to Hugh Herbert in his kleptomaniacal characterization, and Walter Catlett in his role as floorwalker. These two kept the picture moving along in a gale of laughter and lifted the picture from mediocrity to an entertainment-plus level. Recommended. Running time, 75 minutes. Played March 27.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

## Short Features

### Columbia

**CAT, A BELL AND A MOUSE, A:** Color Rhapsodies—Real good. Fine for any bill. Running time, one reel.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**SCRAPPY'S CAMERA TROUBLE:** Scrappy Cartoons—Fair cartoon. It got by the kids but tiresome for grownups. Running time, one reel.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

### Educational

**ALPINE YODELER, THE:** Paul Terry-Toons—Good singing and swell recording, music and all sound. Just so much difference in recording from the feature as there is between day and night. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**BASHFUL BUDDIES:** Two-Reel Comedies—Good comedy which our patrons enjoyed. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**BLUE BLAZES:** Buster Keaton—Good slapstick. Running time, two reels.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**FEUD, THE:** Paul Terry-Toons—A pleasing cartoon full of fun.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**GAGS AND GALS:** Two-Reel Comedies—Good comedy for all. Well enjoyed by everybody. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**HURRAY FOR RHYTHM:** Johnny Johnson Orchestra—A real good single, good songs and not a bit tiresome.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**JAIL BAIT:** Buster Keaton—Fair comedy. Have had better from this favorite comedian. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**19TH HOLE CLUB, THE:** Paul Terry-Toons—Dandy cartoon, as good as they come. Pleased all. Running time, seven minutes.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**RING GOES 'ROUND, THE:** Song and Comedy Hits—Passable musical incident. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**TIN CAN TOURIST, THE:** Paul Terry-Toons—Clever cartoon take-off on house trailer epidemic. Running time, one reel.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

## Metro-Goldwyn-Mayer

**HONEYLAND:** Harman-Ising—Very good filler and something different in a cartoon. Honey bees are very busy at work and oh, boy, how they get after the black widow spider. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**PAY AS YOU EXIT:** Our Gang—Very good. A real burlesque on "Romeo and Juliet." Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**WATER SPORTS:** M-G-M Sports Parade—Good one-reeler, full of thrills and spills. Oh, boy, how they ride. Can't be beat for thrills. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

## Paramount

**HILLS OF OLD WYOMIN, THE:** The Westerners—Beautiful to both eye and ear. An asset to any program. Running time, 10 minutes.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

**LITTLE SWEE' PEA:** Popeye the Sailor—Very

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good and well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MUSIC, MUSIC EVERYWHERE:** Clyde Lucas and His Orchestra—Good musical short. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**PARAMOUNT NEWS:** One of the best newsreels. Late full coverage and an addition to any theatre. Running time, one reel.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**SAILOR SHORTY:** Paragraphics—A single reel comedy; a monkey doing some clever capers. Worth playing for a weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**SPINACH ROADSTER, THE:** Popeye the Sailor—A Popeye comedy that pleases the little folk 100 per cent. Running time, seven minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

**THAT'S THEIR BUSINESS:** Paragraphics—Unusual occupations are featured in this color subject. Proved exceptionally interesting. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

## Twentieth Century - Fox

**DOGGING IT AROUND THE WORLD:** Adventures with the Newsreel Cameraman—Doggone good. Pooches and more pooches, presented in an interesting manner. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

**MOVIETONE NEWS:** They're tops, too. Of the finest in newsreels and wouldn't care to be without it.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**SKI PARADE, THE:** Adventures of the Newsreel Cameraman—Ski play here and abroad. Interesting. Running time, one reel.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

## United Artists

**MICKEY'S CIRCUS:** Mickey Mouse—Another laugh getter. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

## Vitaphone

**COCCOONUT GROVE:** Merrie Melodies—One of the best Merrie Melodies cartoons we have ever seen. Cartoonland introduces various film stars with a hilarious effect. Book it. Running time, 7 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**I ONLY HAVE EYES FOR YOU:** Merrie Melodies—A swell little comedy that will please grownups as well as little folks. Running time, nine minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

**NICK LUCAS AND HIS TROUBADOURS:** Melody Masters—A fair band act presented in a novel way. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**SUNDAY GO TO MEETIN' TIME:** Merrie Melodies—A very entertaining comedy, especially where you have colored patronage. Running time, seven minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Village and rural patronage.

**WIFE OF THE PARTY, THE:** Ken Murray, Sas-safras—Good two-reel comedy with a story and perfect cast. A worthwhile addition to any program. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

## Serial

### Mascot

**FIGHTING WITH KIT CARSON:** Johnny Mack Brown—A serial that is more than paying for itself in extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Photographers Dance

The Press Photographers Association in New York held its annual dance and entertainment last Friday night at the Hotel Commodore. Three ballrooms of the hotel were used by the guests and many prominent radio, stage and screen personalities in Manhattan appeared.

## Circuits Pledge Aid In Raising Rogers Fund

Five major and eight independent circuits have pledged their support for the annual Will Rogers Memorial Fund drive. The circuits which have signified their intention to cooperate are RKO, Loew's, Paramount, National Theatres, Warners, Skouras Theatres, Randforce, Springer and Cocalis, Cocalis Amusement Company, Trans Lux Theatres, Brandt Brothers, Prudential Playhouses and Rapf and Rudin and Allied of New Jersey. Gary Cooper and Harry Carey will appear in a special reel being made for the fund.

## Airline-Goldwyn Pact

Samuel Goldwyn has closed with William Van Dusen of Pan-American Airways for the filming of the official test flights for the company's trans-atlantic operation in the autumn. All equipment, personnel and experience of Pan-American will be placed at the producer's disposal for the production of a film, "Trans-Atlantic Flight," employing in addition to the Hollywood cast, pilots, technicians and executives of the air line.

## College Showing Films

The Department of Art of the College of the City of New York and the Film and Sprockets Society of the school will give a series of five "film-appreciation" programs between March 19 and May 14 at the Pauline Edwards Theatre in downtown New York. The Modern Art Film Library is cooperating with the college and will supply most of the pictures to be shown.

## Youth Organization Plans Film Program

A motion picture program has been inaugurated by the Junior Americans of the United States, a membership organization of children between six and 21 years, organized by Harold Davis Emerson and Eli Gottlieb, formerly with Columbia.

According to the present plans, each unit will have about 1,000 members, and weekly meetings will be featured by the showing of films especially selected for the age group. It is planned to lease theatres in all communities where units are located, the leases to be for periods when the houses are usually dark on Saturday and Sunday mornings.

## Cincinnati Film Club

The photoplay Appreciation Club has been formed at the Western Hills Junior High School at Cincinnati to foster "a critical appreciation of screen dramas as shown in local theatres; an unbiased evaluation of the vital influence pictures play on the behavior, habits and attitudes of the audience, and a sincere effort to help members and others enjoy the more worthwhile movies for drama, information, beauty and pleasure."

## GN Gets Color License

Grand National has been licensed to use the Keller-Dorian Colorfilm process and the Richard A. Rowland production, "Grand Canyon," on which work will start in about six weeks, will be the first feature to employ this process. Heretofore, Grand National has been using the Hirlicolor process.

# "DECENCY IN MOTION PICTURES"

by MARTIN QUIGLEY

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# DOWNSTATE ILLINOIS THEATRE PRICES RISE

**But Houses in Chicago Call Admission Rates High Enough After Recent Increases**

by WILLIAM F. CROUCH  
in Chicago

A rise in admission prices has been the general policy in Illinois downstate theatres the last two weeks but it is reported unlikely that admissions will be increased in the Chicagoland area.

The Publix - Great States theatres were the first to start the price raise downstate and other houses soon followed suit. In almost every downstate city the admission rate was boosted at least five cents for all shows. In some cities the price raise did not affect all theatres. This is the second price raise in these theatres during the past year.

In the city the admission rises have been very gradual. Circuits have raised admissions in the various theatres, one at a time usually. Never have they increased prices in all houses at one time. This price raising has been prevalent here for the last six months and according to reports practically every theatre now is getting a higher scale than was the case a year ago.

In commenting upon the local situation, John Balaban, head of the B&K circuit, reported that no further increase in admissions in local B&K theatres was planned. The present prices are satisfactory, he said.

In the Chicago Loop theatres the admission prices are as high, or higher than any other city in the country, with the exception of one or two theatres in New York City. The evening admission price in most loop theatres here is 75c, while the second run theatres downtown get from 55c to 65c.

Aaron Saperstein, president of Allied Theatres of Illinois, reported that most of the members of his group have raised their prices in the last six months. A further rise in admissions is not contemplated, he said. Saperstein also remarked that any increase by his members would result from the circuit theatres raising their scale.

## RKO's Earnings Put at \$714,000

RKO had an indicated net profit, after all charges, of \$714,000 for the first eight weeks of this year, O. C. Doering, of counsel for Irving Trust Company, trustees for the company, told Federal Judge William Bondy at a hearing this week on petitions of the trustees for interim allowances for reorganization services. The court reserved decision.

The attorney said that the eight weeks' profit compares with a net of \$68,351 for the corresponding period last year. The

January-February earnings include a net of \$179,000 for RKO Radio Pictures and subsidiaries, against a loss of \$169,139 for the first eight weeks of 1936; a loss of \$5,300 for Pathe News, against a profit of \$4,408 last year, and earnings of \$65,000 for RKO, the parent company, against \$60,534 last year. The balance of the indicated net for 1937, or approximately \$470,000, was derived from the company's theatre subsidiaries.

The allowances sought were \$60,000 by Irving Trust Company and \$85,000 by Donovan, Newton, Leisure & Lombard, counsel for the trustees. Previous allowances of \$150,000 have been made to Irving Trust in the reorganization proceedings and \$290,000 to counsel.

George L. Schein, counsel for an RKO stockholders' protective committee, objected to the allowances and said that there was no basis on which a fair fee could be gauged until all claims against RKO had been settled.

Federal Judge Murray W. Hulbert this week told attorneys for Samuel Zirn, acting for a group of Orpheum circuit stockholders, who had brought motions seeking to set aside the recent acquisition of Orpheum's assets by Stadium Theatres Corporation, an RKO subsidiary, that he had disqualified himself from deciding the case. He did not amplify his statement. The motions will be placed on the federal court bankruptcy calendar for a new hearing or assignment.

### Roxy Shortens Bookings

Pictures at the Roxy in New York hereafter will not play more than two weeks unless business is extraordinary during the second period, according to a new policy adopted this week by Howard S. Cullman, trustee. Mr. Cullman decided upon this move because producers and independents' circuits in the neighborhoods have been playing day-and-date with the Roxy during the third week of several recent pictures.

### Official Canadian Film

The official Canadian Government motion picture of the pilgrimage last year to Vimy Ridge, battlefield in France, for the unveiling of the Canadian war memorial by the then King Edward, will be released after all, it has been officially announced in Ottawa. The picture will be released under the title of "Salute to Valour."

### Republic In French Deal

The French distributing company Radio Cinema in Paris has closed with Republic Pictures for the distribution in France and North Africa of a number of Republic pictures which have not been shown in France up to the present time.

### Appointed LeBaron Aide

George Arthur, head of the Paramount studio cutting department, has been appointed editorial assistant to William Le Baron. Charles West succeeds him in the cutting department.

## Producers Adopt New Two-Way Sound Standard

As a step toward a more constant level of naturalness in sound reproduction, all producers represented in and cooperating with the Academy of Motion Picture Arts and Sciences, have adopted a standard electrical characteristic with reference to theatre sound systems employing the so-called two-way reproducer combination.

All theatres so equipped have been asked, in a bulletin issued by the Academy's Research Council, to adjust speakers in accordance with the gain-frequency characteristics thus established.

These allow a two-decibel variability (plus or minus according to the type of speakers) at 50 cycles, this variability diminishing to constancy at zero between 200 and approximately 2,000 cycles. Decibel readings provided between 5,000 and 8,000 cycles are from  $-4\frac{1}{2}$  to  $-18$  for metal diaphragm mechanisms, and from  $-2$  to  $-10$  for those with bakelite diaphragms.

In formulating these standard readings, the Research Council conducted tests in six Hollywood theatres of various output and acoustical characteristics, using the Western Electric standard reproducer system, and RCA Photophone mechanisms in three different combinations.

Although establishment of new frame dimensions, standard release print cues and the 2,000-foot reel brought activities into direct bearing upon practices in the theatre, the standardization of a sound system electrical characteristic may be regarded as the first definite result of a current program of investigation which represents a new interest of the producer in how well his product is presented to the public. It was the permanent committee on theatre standards, headed by John Hilliard, which was in direct charge of the electrical characteristic tests.

Productions already recorded to fit the new standard are "Lost Horizon," Columbia; "Maytime," MGM; "Swing High, Swing Low," Paramount; "Michael Strogoff," RKO Radio; "Midnight Taxi," 20th Century-Fox; "History Is Made at Night," United Artists; "Top of the Town," Universal, and "Green Light," Warner. All subsequent releases will be similarly recorded.

A total of 19,000 bulletins were mailed out by the Research Council to theatres in the United States and Canada, but less than 2,000 theatres thus far have been equipped with two-way reproducer systems to which the standardized gain-frequency recommendations apply.

### Reissue Deal Closed

Astor Pictures has closed with B. N. Judell, Inc., to handle the Tyler reissues in Chicago, St. Louis and Milwaukee and with Big Features Rights Exchanges to handle the series in Cincinnati, Indianapolis and Louisville.

Nellie Witting, secretary to Norton V. Ritchey, left Guayaquil, Ecuador, this week for New York to rejoin the foreign department of the new Monogram Pictures.





# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*



## THE GRAND AWARDS

For the third successive year, the industry pays homage to the efforts of the man in the field in the convening of the 1936 Quigley Grand Awards Committee. Again, highly placed film and theatre executives leave affairs of state, forego matters of importance to make known their wishes as have to do with the winners of the Silver Grand Award and the Bronze Grand Award. Who was there, what was done, what was said, in story and photo are set down in another section of this issue. But, as always, it is still a matter of difficulty to translate into cold type the willingness and enthusiasm with which these gentlemen took over the far from simple job of judging.

In choosing the two fortunate winners for 1936's highest Awards, the Judges have done much more than place the seal of merit upon the efforts of these showmen. The Committee's earnest study in analyzing the various entries eligible for the Big Prizes, the fine cooperation given by its members in the delicate task of voting present conclusive evidence that the strength of the Quigley Awards comes as well from the support of the industry's executives as it does from the participation of the man in the field.



## WHO READS THE ROUND TABLE?

Theatre men from overseas applying for membership in the Round Table ask, and very courteously, too, "Who reads your Round Table; to whom does it most appeal?"

Well, now, let's see. Who does?

Extracts from recent letters might help a bit in solving the question. For instance, there's W. Clyde Smith, Malco city manager, in Hot Springs, Ark., who writes thus:

"Since I was mentioned in your editorial regarding house organs in a recent issue, I have had numerous requests from all parts of the country for copies of my 'Movie News'."

Then, from Erle Wright, publicity director in the Poli-Loew New England division, whose recent unique single truck co-op pages on various attractions reproduced in these pages have commanded attention:

"As in the case of the others, the 'Maytime' page is click-

ing and I have had a number of requests for mats. Thought you would be interested in knowing this as it seems when you publish these pages you are creating a demand for something of interest to your readers."

Ted Stump, out in Absarokee, Mont., the lad who wrote so well in a recent issue on small-town operation, has this to say:

"I have received many letters requesting a copy of the 'Stillwater News' as a result of the small-town article. . . . While a few merely wrote and asked me to send them a copy, by far the greatest number of writers went on to say they appreciated and would use many of the suggestions."

And flower-hobbyist, Walter Wilson of the Capitol, Edmonton, Alberta, Canada, acknowledges the interest in his yearly show as detailed some weeks back by writing:

"The publicity you have given the flower booklet and show has brought inquiries from many directions, including a request from England."

Who reads the Round Table?

Most assuredly, the thousands of subscribers in all branches of the industry who do not find the week complete without a cover-to-cover reading of the Herald pages. And most assiduously, the theatre men who write for and receive further information from brother-showmen on such matter, for instance, as house organs, co-op pages, small-town operation and flower shows.



## THAT BALTIMORE "PIPE-DREAM"

Baltimore columnist came out with a yarn on "Cooperation" as having to do with the local first-runs agreeing to advertise each other by installing lobby posters listing pictures shown at opposition houses. Much excited over this manifestation of the millenium, we contacted our Maryland scout who hastened to say it was all a "pipe-dream," that the poster idea was to help the cause in a fight against newspaper rate increases, that display ads had been cut to a minimum in certain papers and "for the first time in local history the theatres are sticking together."

Theatre men in other cities beset by similar problems will no doubt follow with interest the progress of the Baltimore "pipe dream."

*A. Mike Page*



## Williams Receives February "Silver" From Governor Townsend of Indiana



Upon Rex Williams, Hoosier Theatre, Whiting, Ind., recently voted the Quigley February Silver Plaque, was showered further honors in the presentation of his Award by Governor M. Clifford Townsend (left) of Indiana at the Executive Chambers of the State House, Indianapolis. Also present at the ceremony and pictured above are Alex Manta, president, Indiana-Illinois Theatres, and at extreme right R. R. Bair, president, Associated Theatre Owners of Indiana.

## Nine Prizes Given by MGM In "Libeled Lady" Contest

In the Fall of last year MGM offered cash prizes to theatre managers for the best newspaper and lobby contests on their "Libeled Lady" dates. Winners are now announced. Money winner in the newspaper contest was Eddie Melniker, Loew's Grand, Atlanta, and first-finisher in the lobby classifications is Leon Robertson, Gillioz Theatre, Springfield, Mo. Each manager was awarded \$150.

Runnersup included J. F. Thames, Ray Bell, Jim Cartledge, Maynard S. Joiner, John J. Baker, Len Grotte, Sam Pechner.

*"Tell Us What You Did"*

## Street Broadcast Used By Lafayette on "Live"

Man in the street broadcast was promoted by Murray Lafayette, Avon Theatre, Utica, N. Y., chap querying folks on "You Only Live Once—What do you want of life?" For newspaper contest, Murray offered guest tickets to those submitting prize recipes which were later run in paper together with winners' names.

Transcription was sent over WIBX, announcements made before and after, safety parade was staged with local car dealer bantering cars and all crossings were stenciled.

## Merchant Tieup Brings Theatre Publicity

Harold Janecky, Merrick Theatre, Jamaica, L. I., has consummated a tieup with his local department store, whereby each issue of the merchant's monthly sheet carries the story and playdate of a coming attraction. Additionally the store purchases 5,000 star photos of the leading character played in the current attraction and distributes them gratis to customers.

Sonja Henie photos on "One in a Million" and Alice Faye in "On the Avenue" have already been distributed and Janecky intends following out the same idea on coming attractions.

*"Tell Us What You Did"*

## "Blue Danube" Goes Swing

Coincident with the release in Vienna of "Swingtime," the city was celebrating the 70th anniversary of famed "Blue Danube" waltz. To tie in, Manager Mike Havas, under supervision of Eugen Scharin, RKO Radio continental exploitation manager, organized series of "Swingtime Waltz" contests at prominent dance spots. Advertising included elaborate throwaways plugging the contests and the picture.

## Quigley Awards Winners Named

*(Continued from page 13)*

Marie." MARCH: S. S. Holland, Elco theatre, Elkhart, Ind., "The Music Goes 'Round." Ben Newman, Loew's Rio theatre, New York, N. Y., "Rose Marie."

APRIL: Bill Hendricks, Warner theatre, Memphis, Tenn., "Colleen." Russ Hardwick, Lyceum theatre, Clovis, N. M., "Trail of the Lonesome Pine." MAY: R. W. Watterson, Hoosier theatre, Whiting, Ind., "Klondike Annie." J. Lester Stallman, College theatre, Bethlehem, Pa., "Mr. Deeds Goes to Town."

JUNE: Elias Lapinere, Olympia theatre, Paris, France, "A Night At the Opera." Del Padgett, Capitol theatre, Clearwater, Fla., "Show Boat."

JULY: S. S. Holland, Elco theatre, Elkhart, Ind., "San Francisco." Glenn Nelson, Harris theatre, Findlay, O., "And Sudden Death." AUGUST: F. D. Nessel, Jefferson theatre, Goshen, Ind., "The Harvester." SEPTEMBER: Louis Charninsky, Capitol theatre, Dallas, Tex., "Bengal Tiger."

OCTOBER: L. A. Chatham, Sooner theatre, Norman, Okla., "Anthony Adverse." Guy Martin, Colfax theatre, South Bend, Ind., "Swing Time." NOVEMBER: John L. Barcroft, RKO Palace theatre, Columbus, O., "Swing Time." Rose Meikle, Regent theatre, Wanganui, New Zealand, "Desire." DECEMBER: Olof Andersson, Spegeln theatre, Stockholm, Sweden, "Follow the Fleet." George Hunter, Fox Orpheum theatre, Atchison, Kans., "Theodora Goes Wild."

Leading in the compilation of the 1936 monthly plaque winners, theatremen representing the Indiana-Illinois Theatres rolled up a top score of four places. Circuits following with two plaques each were Loew's, Warner Bros. and Griffith Amusement Corp., and the following were listed once:

Famous Players-Canadian Corp., Graphic Theatres, Sparks Theatres, Tri-States Corp., Interstate Amusement Co., R. E. Griffiths Corp., Great States Theatres, RKO Radio Theatres, Fox Midland Theatres, and the College Theatre, of Bethlehem, Pa., independent. Overseas showmen took down four plaques during the year, the Awards going to Paramount theatremen in Paris and Australia, to MGM in Paris and to RKO-Radio in Sweden. Subsequent runs as well as first runs were included among the Awards winners and communities as small as Ellsworth, Maine, competed successfully with top cities as large as New York.

Other than the Silver and Bronze Plaques, many First and Honorable Mention Sheepskin Certificates were voted for campaigns from various types of operations. Approximately 175 were selected for these honors during 1936.

For the second successive year, the Grand Awards are to be presented in Hollywood. Early in May, the winners are to be transported to the Coast via United Airlines as guests of MOTION PICTURE HERALD.

In addition to the formal presentation, which studio heads, stars, directors and others are expected to attend, special entertainment is scheduled.

The 1936 Quigley Silver and Bronze Awards plaques will duplicate those given in the 1935 Competitions. Measuring approximately 11 inches by 14, names of monthly winners are to be included.





"History" Blimp Over White House

## Capital Waiters Race on 'History'

As was to be expected, the press book on United Artists' "History Is Made at Night" suggests a number of food and restaurant tieups, featured among which are recipe, chef and waiter ideas. These among others were called upon by Hardie Meakin for his date on the picture at Keith's, Washington, D. C. Meakin planted the recipe contest in one of the dailies, paper leading off with cut of Carrillo in chef's costume and following with chefs of local hotels plus their favorite dishes. Readers were invited to submit recipes for these dishes with the seven winners winned and dined at a progressive dinner where each of the chefs served the course he favored. Waiters' race was also held, all entrants carrying loaded trays.

Hardie planted full-length novel insert of the story in Sunday paper and followed that with a number of Jean Arthur fashion stories. The "great names" press book contest was also employed. Most spectacular outside bally was a blimp that covered the city and flying title banner (see photo).

Advance lobby poster that attracted was blowup of critics' reviews under the head: "Whether the Supreme Court is changed or not, here are five judges' opinions that won't be reversed." In addition to critics' screening, Meakin also held one for a representative gathering of such workers as cashiers, policemen, filling station attendants for good word-of-mouth advertising. Schools were covered with essay contests and a number of radio tieins also made. On opening day the manager gave "Jean Arthur" corsages to the first 50 women in line.

"Tell Us What You Did"



Chatham's "College Holiday" Sleds

# Congratulations

L. A. Chatham and Sid Holland are the winners of the 1936 Quigley Grand Awards.

Chatham, selected for the annual Silver Plaque, is manager of the Sooner Theatre, Norman, Okla. His entry on Warners' "Anthony Adverse", awarded the Quigley October, 1936, Silver Plaque, was the campaign that brought him the Big Honors.

Holland, who takes down the annual Bronze Plaque, skips the Elco Theatre, Elkhart, Ind. His recognition was won on the entry voted the March, 1936, monthly Silver Plaque, Columbia's "Music Goes 'Round".

Industry executives representing distribution, advertising and exhibition comprised the Grand Awards Judging Committee that convened at the Hotel Astor on Tuesday, April 6th. Listings of Judges, photos and story of the ceremonies, photos of the 1936 Silver and Bronze monthly plaque winners—all will be found in the news section of this issue.

Chatham and Holland as guests of Motion Picture Herald and Managers' Round Table are eligible for the round trips via United Air Lines to Hollywood where the Grand Awards are to be presented.

## Manager's Personal Ad Aids Date on "Fury"

He wrote the ad at two o'clock in the morning. That's what the copy of Ray Hanson's three-on-ten was headed for his date at the Fox, Fertile, Minn., on "Fury." He followed it as follows:

"Too late. Should have been asleep for hours. Exhausted, befuddled, aching all over but I had to have an ad for this paper and that's where the trouble starts. I've a show opening on Friday that is really a rarity—"Fury." I hate superlatives and I guess you do too. Pictorial ads with star names in big type and a few lines about the picture can't begin to do justice to this show. No, I've made up a dozen different ones tonight and they all went into the waste basket. That's why I'm so late, so here goes. I'll tell you in my own simple way about this show. . . ." Rest of copy was in keeping with a strong personal plug for the date and signed personally by Hanson.

"Tell Us What You Did"

## Chatham Squires Co-Eds On Sled Street Bally

With a very satisfactory snowstorm descending on Norman, Okla., Lew Chatham, Sooner Theatre for "College Holiday" turned out sleds for his street bally (see photo). These were rigged up from material lying around theatre, chains put on them and the bannered sleds made the rounds of local sorority houses giving rides to the co-eds.

Lew says they toured the campus district, downtown and back with cowbells with the girls creating plenty of excitement and it seemed as though every student in the University of Oklahoma had a "hitch" during the engagement.

## Pincus Sets Free Show For Kid Concert Band

Sponsored by the Salt Lake Tribune, recently formed juvenile concert band of some 60 boys and girls was featured in a special stage attraction as part of the Easter program arranged by Manager Chas. H. Pincus, Capitol Theatre, in that spot. To build up the showing, paper ran a number of two and three-column cuts and stories crediting the theatre. Additional tiein which netted further publicity was a free Easter Show for the juveniles and their friends.

Pincus also hooked the same paper to a safety drive on "Great O'Malley" in which members of the city's Junior Police were guests at a special screening. Safety slogan and essay contests inaugurated by cooperating Women's Institute, composed of leading local club women, were productive of further newspaper mention.

"Tell Us What You Did"

## Lamm and Local P.T.A. Arrange Ace Benefit

Idea that is stimulating sales in the new season and offered by Julius Lamm, Warners' Uptown, Cleveland, Ohio, takes the form of a benefit to raise traveling expenses for high school band entered in statewide competition. Tiein has been made with the local Parent Teachers' Association to sell some 5,000 tickets for a special night.

Lamm is allowing committee to sell the tickets where they may and has also arranged for high school teachers to sell tickets at the school and only to students for a three-day period. Plan was announced and explained by officials in charge in the auditorium. Usual benefit percentage is in order and Julius feels that the idea can be worked on other angles to raise money for worthy organizations.



## Publishes Theatre News For "Mr. Deeds" in Scotland

W. A. Agnew, Pavilion Theatre, Barrhead, Scotland, reports a first-time stunt pulled there was the theatre newspaper gotten out for "Mr. Deeds." Newsies distributed sheet on streets calling "extra" (see photo), front page headline reading "sensational rumor proves to be true," "Mr. Deeds will definitely stand trial in Barrhead," etc. Agnew says that since there is only one paper published in Barrhead, newsagents were calling for extra copies of the theatre paper for giveaway.

For lobby display, giant dummy fountain pen was planted above large pad which carried copy reading "it takes a pen this size to tell about," etc., and at stairs leading to upper part of house Agnew had stickers with copy "take steps to see," etc.

*"Tell Us What You Did"*

## Patrons Don Star's Gowns And Model For "History"

A contest based on the "Jean Arthur of San Francisco" was staged by Herman Cohen's "History Is Made at Night" at the United Artists Theatre, San Francisco. Applicants tried on one of Miss Arthur's gowns; the winner was given a course in modeling and featured in a fashion show. The press gave the stunt a big boost with plenty of art and column space.

Cohen secured a smash full-page cooperative ad linking Carrillo in chef's garb with refrigerator and also planted a recipes competition with the *News*, guest tickets being given as prizes. Night clubs contributed another full-page co-op ad.

Radio plugs played a big part in the campaign with the dramatic critic of the *Examiner* giving the picture an advance build-up over KYA and other stations using the transcription.

*"Tell Us What You Did"*

## Animated Display Sells "One in a Million"

Accompanying photo shows animated display on "One in a Million" created by artist John Perry, Capitol Theatre, Williamsport, Pa., and forwarded by manager Byron Linn. Revolving wheel in back carried eight stills and copy reading "see this one in a million, featuring Sonja Henie," light placed in rear of still gave added effect. Cutouts of cast were tacked on the display and covered with flitter, and at base of setpiece was another cutout of Sonja in skating pose.

*"Tell Us What You Did"*

## Atmospheric Window Display Constructed for "Charge"

On "Charge of the Light Brigade" at the Belmar, Pittsburgh, Pa., Chuck Shannon planted window display in store depicting battlefield at Crimea using miniature soldiers, horses, camps and cannons. A cardboard fort was used in the background, sand spread on floor and crumpled paper painted to resemble mountains completed the display. Credit card on which were mounted some miniature stills completed the picture.

Parade was staged with American Legion drum corps and boy scout troops participating and only civil war veteran, a resident of Pittsburgh suburb, the guest of honor in the parade. Stories together with photo of



Mayor Hall Greets Harlow and Taylor



Agnew's "Deeds" Newsboys



Scott's "Thin Man" Dog Team



Perry's "Million" Animated Setpiece

the veteran appeared in all local dailies. Announcements were made daily over station WWSW with Chuck giving a personal endorsement of the picture, member of local American Legion Junior Corps stood at box office during engagement and heralds were distributed, cost of which was defrayed by merchant ad on reverse side.

## Harlow and Taylor Snapped In Harrisburg by Gilman

Being informed in advance that Jean Harlow and Robert Taylor would stop off in Harrisburg for ten minutes on their way back to the coast from their recent trip to Washington, Sam Gilman, Loew's Theatre there had the mayor and leading newspaper critic at the station to greet them. Accompanying photo shows left to right Mayor John Hall, Jean Harlow, Paul Walker, critic, Robert Taylor and Sam. Picture with story broke dailies.

For "The Last of Mrs. Cheyney" weighing scales were placed in outer lobby with large card announcing offer of guest tickets to those weighing exactly the same as Joan Crawford.

*"Tell Us What You Did"*

## Bannered Dog Team Plugs "Thin Man" for Scott

Up in the north country where blizzards mean opposition in the line of dog derbys, Sid Scott, Capitol, Sudbury, Ont., got busy and lined up five dog teams for stage appearances during the showing of "After the Thin Man." Each day when the dogs were out limbering up for the race, Sid bannered the "huskies" with copy "We mushed fifty miles to see 'After the Thin Man' at the," etc., etc. On the second sled copy read, "I came too late to see," etc.

Driver of the five dog team was a little girl of 11 and Sid cashed in on the publicity the child, dogs and race received.

*"Tell Us What You Did"*

## Unusual Front Decorations Used for "Moon" by Bustin

Ingenious house decorations were created by Aubrey L. Bustin, Coliseum, London, England, for "The Moon's Our Home" by preparing some large cutouts representing the moon for the front of the house. And to enter the balconies, audiences entered through oversized cutout moon. The "home" aspect was taken care of by having the box-office covered to represent a cottage with "to let," "attic," etc., etc., signs around. To complete the effect, usherettes were dressed as angels.

*"Tell Us What You Did"*

## "You're In the Movies" Contest Used by Corkery

Candid camera man of the Central Square Theatre, Cambridge, Mass., went around town snapping folks at random for Maurice Corkery; pictures were later shown on screen. To those identifying themselves in the shots with circles around their faces, promoted prizes and guest tickets were awarded at the boxoffice.

Maurice is a director of the Central Square Business Men's Association and through that connection has been working on a project to install modern lighting on main streets which has also netted the theatre additional publicity.

*"Tell Us What You Did"*

## "Come and Get It" Co-op

John Burhorn, Gayety Theatre, Chicago, Ill., promoted a double truck for "Come and Get It" with 20 merchants' ads each carrying title tie-in. Center of page contained theatre and picture ad with running story.



# Lobbies and Fronts Covered In Student Manager Course

*Third Article on RKO Midwest School Stresses Importance of Theatre Displays*

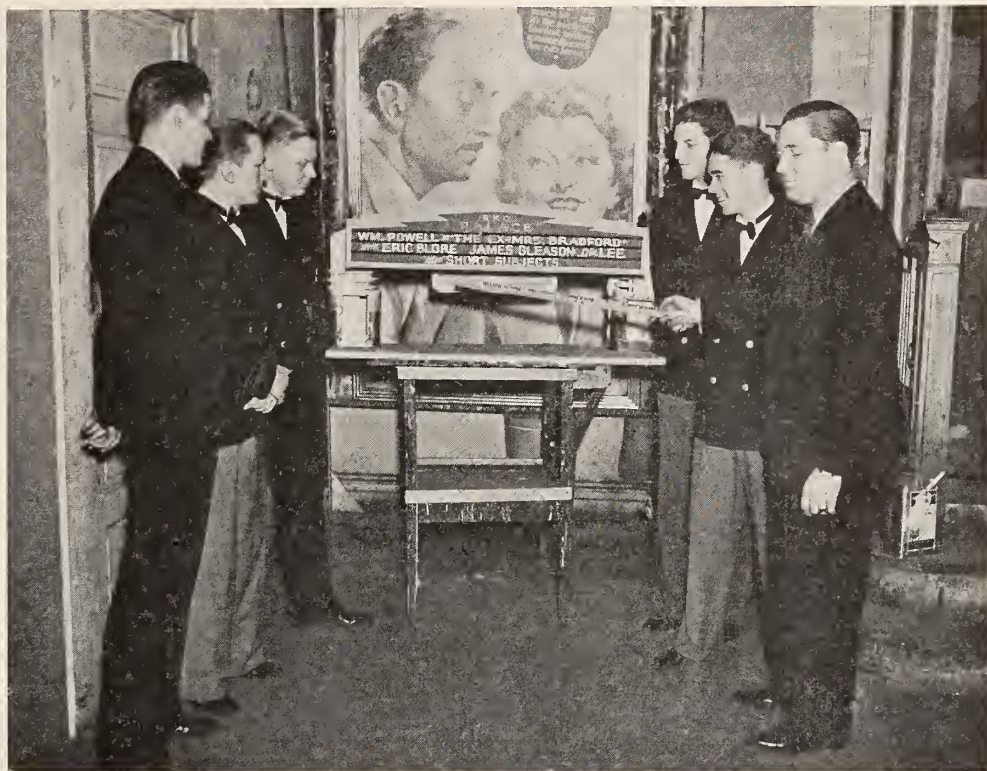
by E. H. MAYER  
in Cincinnati

"Time was, when the motion picture industry was in its infancy, all that really was necessary to fill the theatre was an operator, a box-office, a doorman, and, of course, a few photographs displayed in front of the house. People just naturally went to the 'picture show,' largely because of its novelty. That school of theatre operators has long been dead—buried in a grave dug by its own lack of foresight and initiative," the class of Joe Gotez School of Student Managers, in Cincinnati, was told by Joe Alexander, manager of the RKO Palace there, and, himself, considered somewhat of an authority on the subject covered by this story.

"Then came the era when builders believed that a house built along fancy and ultra-fancy architectural lines, with equally gaudy interiors, would entice the public, but the proponents of that school of thought discovered their mistake in terms of plenty of losing weeks," Alexander continued. "From this early stage, the modern theatre has had to gradually resort to devious ways and means of alluring the theatre-going public, and educate those who did not come within this category. This brings me to my subject.

"You have been told by Mr. Dinerman, of our advertising department, the value of the initial contact with the public through the medium of newspaper and other advertising. But I am going to speak to you today on what is known as advertising at the point of sale, as it were. Picture titles and star names are seldom, if ever, sufficient. You simply must, and I mean this most emphatically, have an attractive and alluring theatre front and lobby if you would get the public into your theatre. If the potential patron happens to be shopping for amusement, which very often is the case, he naturally is going to stop and look over your exhibit, and that exhibit is a tremendously vital factor in causing the shopper to intuitively reach a decision as to whether or not he will go inside. In other words, you are making up his mind for him through the medium of your theatre front and lobby, either or both. Your exhibit or display, too, must be such as to readily attract the passerby who is not shopping, and who may not be, and probably is not picture-minded at the moment. If your display succeeds in stopping him, and that display is properly framed, it should sell him the idea of wanting to see the picture.

"It is a well-known device and practice among advertising experts and merchandising counsellors to package a new commodity, or repackage an old one in an ultra-smart container, which is attractive, dignified and harmonious as to the color scheme. You undoubtedly have often seen a prospective customer in a store, attracted by an in-



JOE ALEXANDER DEMONSTRATING DISPLAYS TO CLASS

triguing package or label, examine the package and read the label to find out more about it, and satisfy himself that it is what he wants. His impression and desire to buy is in direct proportion of the package or label to intrigue him, and the printed matter thereon to convince him. It's simply a matter of human psychology. It is precisely the same principle in your theatre front and lobby. You must reach the 'ultimate consumer' through the medium of eye appeal, built to create desire. Every time you change a picture, you are placing a new commodity on the market, so to speak, and the picture must be 'packaged and labeled' to the best possible advantage in order to sell it, or break down what is known as sales resistance. Your theatre front and lobby are the show windows of your business."

Alexander explained in considerable detail the meaning and application of advance banners, advance displays, set pieces, current banners and displays, stills, deluxe and ultra-deluxe 19 by 24 panels, enlargements, blow-ups, both colored and mounted, one-sheets and larger pieces, lighting, spot lights, art, panels, catchlines, date strips and so on. He stressed particularly the advantage of knowing or learning something about colors, contrasts, blends, tints, design and psychology, mentioning the latter requisite purely in sensing the tastes of people in a given locality or community.

"None of the managers in the RKO Cin-

cinnati theatres are what you would call artists or designers in the accepted sense of the term," Alexander continued, "but there are any number of things about our business that we can learn by observation and study. I suggest that, whenever possible, you read the leading picture publications and trade journals. Among your best bets, too, is a contact with your public library where the latest books in architecture and design are at your disposal."

In referring to trade journals, Alexander specifically mentioned Motion Picture Herald as an invaluable reference, not only in the handling of theatre fronts and lobbies, but theatre operation as well.

He suggested that when a manager had a definite idea as to how a finished display or exhibit should look when completed, he can, and should, when possible, transmit the idea verbally, if not by rough sketch, to the artist, who should be able to readily grasp the details and carry them out to final competition, injecting, where necessary or desirable, any of his own ideas or suggestions to improve the layout as a whole.

The various types of posters used by modern theatres, and the technique by which they were produced, including water color, oil, oil on velour, air brush, futuristic water colors, applique work, where figures are cut out with cutall and set back, and other media

(Continued on following page)



# MORE ON RKO SCHOOL

(Continued from preceding page)

were fully and graphically explained to the embryonic managers.

"There are literally hundreds of ways you can build patronage, city or community goodwill for your theatre in your theatre front and lobby decorations and exploitations," Alexander declared. "Bridge lessons for patrons, soft drinks for giveaways, displays of relics and heirlooms such as guns, oil paintings, etc., which can be promoted through local organizations, civic bodies and the like, tea leaf readings and fortune telling in the lobby, golf and cooking lessons and so on indefinitely. By the same token there are lobby-attention getters without number or limit, as, for example, seasonable banners or cool valances, distorted mirrors, mechanical displays, telephone girl in lobby, displays of local historical interest, are but a very few that come to my mind at the moment, but a wideawake manager can readily dig up countless things along this line. In every case, however, the display or exhibit, regardless of its nature or background, and irrespective of its tiein, must be dignified, artistic and in keeping with the picture as far as possible. Theatre managers often create extensive word-of-mouth advertising and get liberal newspaper space by dressing their ushers or usherettes, doormen and cashiers in period costumes or other apparel in keeping with the era or atmosphere of the current or forthcoming picture."

## Scrap Books Kept of Displays

Advice also was given to notice any outstanding displays in stores, libraries and other places and keep a mental image of them, or, better still, get photographs if this can be done, and keep them in a scrap book as an idea reference file, varying the central idea or theme to conform to the attraction for which it is used. "You cannot, however, go to a file and select a formula for a display like a person would go to a cook book and select a recipe and put it to work successfully. You must use your head—think out the theme and details of the story and work up your own ideas, but the references I have mentioned will often help you in your plans. Remember what I have said: The display or exhibit must first, last and always be made with the thought in mind that it is to sell the show."

"When a window trimmer in a department store, for instance, builds his display, he arranges his merchandise in such a manner that it will show to the very best possible advantage. He has but one objective—to stop the man or woman in the street, cause them to look, and interest them to the extent of wanting to buy what they have seen. That's exactly the idea with your theatre front and lobby. You are enticing the potential patron inside, but doing it in a subtle, unobtrusive manner by appealing to his sense of desire. On the other hand, he probably would resent it, and rightly so, and you and your theatre would be considerably cheapened in the eyes of the average person, if you attempted to accomplish this result by loud, bizarre, gaudy, ill-conceived and unbalanced displays lacking color har-

mony, or obnoxious ballyhoo, which some managers, I am sorry to admit, still employ.

"Permit me, if you will, to backtrack for a moment in the matter of eye-appeal, which, after all, is the first vital requisite of selling in any line of business. The matter of dignity in the appeal, and its effect on the observer might well be illustrated by comparison with the human element we see about us every day. Let's take, for example, a crowd of, say 50 persons, 49 of whom are dressed flashily with an array of different colors, and are equally loud and boisterous in their conversation, which, they might feel, attracts attention to them. Now, we'll take the one exception. His clothing, necktie and accessories are subdued, in good taste, and an ensemble of harmonious colors. He speaks quietly and with reserve, but with conviction. You intuitively are attracted to that man because of the favorable contrast which you immediately recognize. That's the idea in a nut shell.

## "Sell the Show" Basic Principle

"In conclusion," Alexander continued, "let me leave these few thoughts with you. Selling the show is the basic principle of the theatre. It is, in reality, the backbone of your business. However, the theatre being so much more in the public eye than other lines of business, correspondingly greater and deeper thought must be given to sales tactics and strategy. Theatre fronts must favorably and colorfully advertise current and coming attractions. Bigger and better displays for theatre fronts and lobbies are the prevailing tendencies today, but they must not and cannot just be thrown together in an indifferent, haphazard manner. They must be carefully studied, planned and executed to do the best possible job for which they are intended. Boys, if you will properly handle your theatre fronts and lobby displays and exhibits, you will be able to sell ice cream cones to the Eskimos, if you get my comparison."

In the photo on preceding page Alexander is shown instructing some of the class in poster design in the RKO Midwest sign shop. He is, incidentally, concentrating with closed eyes on the anticipated answers to the questions he has propounded to the students on art and what makes it click, as he conducted a sort of post-lecture examination.

"Tell Us What You Did"

## Merchants' Ads on Programs Cover Cost for Greene

Mort Greene, Crotona Theatre, Bronx, for "On the Avenue" sold his local merchants on taking the back page of his weekly program. Revenue paid not only for an elaborate two-color job, but permitted him to get out double the amount of programs.

Further, Mort contacted local druggist and sold him on the idea of awarding admission tickets with a stipulated amount of purchases in the store. Twenty-five hundred tickets were taken by the druggist, with the tieup receiving additional publicity by the herald gotten out by the merchant.



Bannered Plane Over Miami Race Tracks

## "3 Smart Girls" Here and There

Through the Universal home office, Sonny Shepherd, Lincoln Theatre, Miami, made arrangements for the *Daily News'* managing editor and editor of the children's page to interview Deanna Durbin over long distance telephone. Miss Durbin was interviewed in the wire-photo office of the *Los Angeles Times*, where the Associated Press picture was made and sent over wire to Miami before the interview was over. Result—four column spread of pictures and story on front page of Sunday *Miami Daily News*, opening day of picture.

Accompanying photo shows airplane pulling banner which was flown two days ahead over Hialeah Park Race Track, Coral Gables, Miami and Miami Beach. Travelling 24-sheet board covered the entire city week before and placed on highways to race tracks during the day and at nights at the dog races, billboard was illuminated.

## To South Bend, Ind.

With Guy Martin, Colfax Theatre, making arrangements with rural telephone company to sound alarm signal over entire circuit in seven small surrounding towns. When subscribers picked up receivers, announcement regarding engagement of the picture was made.

Members of staff wore imprinted sashes one week in advance, radio announcements twice daily for 10 days ahead and preview for newspapermen was held. Various stores cooperated with window displays of what smart girls were wearing, six-foot cutout letters electrically lighted were used on top of stage during showing and 1000 photos of Alice Brady were distributed in office buildings.

## And Then to Newport, R. I.

Where Harry Brown, Jr., promoted local bill poster for 10 24-sheet locations. Liberty boys distributed picture heralds which were also handed out in railroad stations and bus terminals and chain grocer inserted them in all packages leaving stores.

"Men only and women only" sealed envelopes were also distributed containing picture copy. For advance lobby display, 50 large red circles with copy painted on both sides were hung from every conceivable place in theatre. Special reviews from other cities were blown up, 15-minute spot announcements were landed on station WJAR.





Furst's "Black Legion" Front

## What's Been Done On "Black Legion"

During the showing of this attraction at the Paramount, Grand Forks, N. D., Floyd Nutting overprinted copies of local daily paper which were distributed through business district with newsboys shouting "The Black Legion strikes town tomorrow." Copies of these papers were also placed in all hotels, cafes and barber shops. Red flares were planted along curb in front of theatre and for his telephone stunt, ushers called patrons and in deep voice announced "the Black Legion meets at the Paramount tomorrow."

### In Gallup, New Mexico

We find Roscoe Hopkins, aided by Bobby Conley at the Chief Theatre constructing a platform in the "no parking" zone in front of theatre with scaffold, hangman's noose and whipping post. Picture copy and playdates were also posted. Week ahead entire staff were dressed in "Black Legion" cloaks, giant illuminated sign with title letters was planted on nearby mountain, and tabloid heralds were inserted in Albuquerque *Journal* and distributed house to house by boys wearing "Legion" cloaks.

### While at Lawrence, Mass.

Harry Furst, Palace Theatre, reports a first time for the superintendent of schools to recommend a picture, which was done at special meeting of school board with emphasis on the Americanization classes. Letters were sent to all teachers instructing them to advise pupils to see picture. Accompanying photo shows how Furst covered box office ahead of opening, later display was moved to inside lobby. Editorials were run in local dailies together with picture copy and scene stills.

### Winding Up in Wilmington, Del.

With Art Cohn, Queen Theatre, tying up with the Delaware State Federation of Labor, who endorsed the picture to thousands of working men throughout the State. Once every two years representatives of all trade unions meet in Dover, Del., with the Governor, Senate and House of Representatives at their convention. It was at this meeting that Cohn's letter was read by the secretary, picture being plugged from the union angle. Special preview was held at theatre with union heads attending, editorial was landed in *Labor Herald* and special barricade front was constructed.

# Athletic Contest Tieins Called Business Builders

Member Describes Benefits of School and "Y" Cooperation

by FRANCIS J. GOOCH

Manager, Columbia Theatre, Bath, Me.

Several months ago a splendid article on school co-operation the year 'round appeared in the *HERALD*. We have been doing this, to our advantage, ever since we opened.

Our situation is different from most others in the fact that the local Y.M.C.A. is located in the same building and there is a door connecting our lobby with the "Y," whether this is an asset or a liability is a matter of debate. However, this is our situation and we must make the most of it. This "Y" is not comparable to "Ys" in larger cities, since they do not let rooms, etc., but it is used solely for the purpose of providing amusement for both young and old. It has pool and billiard tables, rentable at 10 cents per hour, many free games and a "Gym" which is open at all hours for the use of members. The fee is \$5.00 per year for "Seniors" and \$2.50 for "Juniors," so you can see that these rates offer a great deal of inducement to pleasure seekers.

### Gooch Offers Trophy

We have, we feel, waged a winning fight to secure additional patronage from the "Y" boys. Through co-operative efforts with the General Secretary our theatre is now looked upon as another unit in their list of activities. Several regular aids which we receive are: Regular weekly programs for our theatre are always on hand at the desk, we may secure at any time a poster on their bulletin board on any worthwhile picture, the better pictures are always recommended by the attendants, and blackboard space is always given any sport subject or feature. We often offer passes as prizes for winners of track events, etc., and recently offered a trophy which will be presented to the winner of the State Church League Tournament. Cost of trophy was shared with the Opera House, another M & P local unit, managed by Frank F. Colburn. We secured plenty of publicity outside of the "Y" on this last item. It was displayed in a leading store's window for two weeks with a proper credit card and the photo which is enclosed was secured in the Portland paper which has a large circulation here in Bath. Of course the cup was engraved with the name of the theatre and will be won by a church

team. If the local team wins, and they are practically certain to at this time, it will always be conspicuously displayed in their recreation hall and probably will never lose its goodwill value.

Through our frequent visits to the "Y" we have gained a personal acquaintance with nearly every young person in town and in this way our theatre has become "The Theatre" among the young people of the town. So, while the "Y" draws some of our people to their athletic contests, etc., we get our share after the games and when no particular games are in progress we get more than our share.

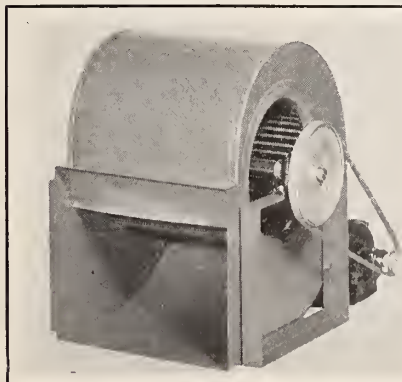
We have not confined our athletic activities to the Y.M.C.A. The local High School faculty gives us great support. We have aided them in various ways in building up school spirit. During the football season we had Football Schedules printed with institutional copy which were distributed at the school by the teachers. The night before the final and biggest game of the season, a rally was held at the theatre with the entire team, the coach and director of athletics on the stage. This gave us a great night's business on a normally dull night. The "Tournament Farewell Party" which we held recently with the basketball squad, the coach and several members of the school board on the stage also gave us a great night, additional publicity and plenty of goodwill. We are also planning a theatre party for one of the other basketball leagues which finishes shortly.

Athletic contests of all kinds have always been and most likely continue to be a source of opposition to us and other theatres but we feel that in the two seasons past, basketball and football have brought us more goodwill, publicity and actual cold cash through our co-operation with them than they have taken from us.

"Tell Us What You Did"

### Rosenthal's CIO Gag

The first one reporting to this department as tying in with the C. I. O. is Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., who for "Parole Racket" tacked cards around town. Copy printed in red was "C. I. O.," under which were the words "call it off," followed with "break up the rackets, start now and see," etc.



### DOUBLE INLET MULTI-BLADE "BLOWERS"

All Metal Construction—Positively Noiseless—Precision Made on Finest Dies—Can Be Used for Blower or Exhaust Purposes.

Sizes from 1750 C.F.M. to 10,000 C.F.M.

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"Shipped C.O.D. Subject to Seven Day Trial Offer."

Write for further details.

**TAYLOR MANUFACTURING COMPANY**  
4000 S. Division Avenue, Grand Rapids, Michigan



# YOU ARE INVITED TO JOIN UP

## BRUCE ROYAL

is the assistant manager of the Granada, Fair and Texas Theatres in Plainview, Tex., for R. E. Griffith. Bruce started with Col. A. D. Baker, a veteran Texas exhibitor, ushering, delivering heralds and acting as general flunkey and most recent job before joining the Griffith Circuit was that of manager of R. W. Roach's Rio Theatre in Freer, Tex.



## ALBERT E. BROWN

is in Hamilton, Ontario, Can., acting as assistant at the FP Tivoli Theatre, and says he has had the pleasure of working under several of our brother members, including A. Easson, C. T. Spencer and Sid Scott. At present he is working for Jack Purves and under his able tutelage we're sure Al soon will be in a position to report some excellent exploitation campaigns to us.



## W. E. TINKLER

is the assistant advertising and publicity manager for MGM throughout Australia and previous to that was connected with Hoys Theatres and British Dominions Films, Ltd. Originally Bill was a journalist, working for the *Daily Guardian*, a Sydney publication, and later edited a weekly fan magazine. Now Bill controls complete trade and distribution advertising and service to exhibitors throughout Australia and New Zealand.



## ALBERT SPARGUR

is the manager of the Washington Theatre, Belleville, Ill., and started in Springfield, Mo., at the Gillioz as usher when it first opened in 1926. Later Al was promoted to chief usher and making lobby displays. In 1931 he was transferred to Belleville, Ill., and since then assistant at the Lincoln and house manager of the Washington.



## FRANK NUGENT

managing the Weed Theatre, Weed, Cal., started at the State in Grants Pass, Ore., from there he was transferred to Yreka, Cal., as projectionist, and from that point to the new house in Weed, as assistant. From there to San Francisco to assume a job out of showbusiness, with the power company, but the lure of the theatre was too great and when his present job was offered left San Francisco to go to Weed.



## ALLAN T. EASSON

manages the Oakwood Theatre for Famous Players Canadian in Toronto, Ontario, Canada, and says before he left school he was assistant operator on Saturdays and Sundays. Later he became operator at the Lyceum in Hamilton and then served in that capacity and manager of the Gaiety there. After various spots Allan went to the Tivoli as manager and five years ago was moved by Famous Players to the St. Clair in Toronto where he spent a year before going to the Oakwood, where he has been for the past four years.



Above of Myrna Loy was created by C. M. Gripenburg, Elks Theatre, Rapid City, S. D., for "After the Thin Man". Poster was done in pastels on velour with entire head in natural color.

## Birthday Greetings

Wallace Akin  
Jack Alger  
W. N. Allison  
James Anderson  
Elf H. Arkin  
J. Noble Arnold  
Henry Bettendorf  
Merle Blair  
Ben Bloomfield  
Sidney Blumenstock  
R. Borst  
A. N. Bowyer  
William Briermann  
Peter Broadhead  
Walter Carroll  
Emerson Carter  
T. C. Clement  
Loren Cooper  
William E. Cooper  
Robert Corbin  
James D. Denny  
Walter Fleck  
R. J. Freedman  
Andrew Gibson  
Sam Gilman  
Irving N. Ginsberg  
Bob Goodfried  
Harry Greenman  
Archie B. Holt  
Ray A. Holtz  
Victor Hudson  
J. T. Hughes  
Jack Johansson  
J. A. Klink  
Art Leatherman  
Bernard Lewis  
Leslie McEachern

J. E. McKinstry  
John MacNeill  
F. H. Macomber  
James Martin  
Clarence F. Millett  
Alberto Monroy  
George Nealeans  
Frank Nugent  
Ben Ostrow  
Leon Pickle  
J. G. Polak  
Oliver Prickett  
Jack Purves  
Herbert Ram  
James N. Sanderson  
Frank Schellinger  
Roger Scherer  
Howard Schnessler  
Milton Schosberg  
George Seymour  
Max Silverwatch  
Benjamin J. Smart  
E. E. Seibel  
Frank Shaffer  
Martin Smith  
Robert Sullivan  
J. V. Tamblinson  
James H. Tobin  
Hazel Van Allen  
Jack Van Borssum  
Donald Visager  
Al Wagner  
Laurie Webb  
Maxwell Weinberg  
David Weinstein  
Ben Weshner  
Harry Yudin

## EARLE G. SHEETZ

in Winchester, Va., manages Hable's Palace Theatre and he started in showbusiness at his present house and worked himself up from usher to doorman, then assistant, and two years ago assumed the managerial reins. Earle is no stranger to our department, some of his exploitation stunts have already been duly recorded and we're waiting for others to come along in.



## EDWARD A. BAZARAS

acts as assistant manager of the Republic Theatre, a Randforce house in Brooklyn under the able tutelage of Paul Binstock, old-time member. Ed started as usher at the Embassy Theatre in Brooklyn, was then promoted to Chief of Service and two years later was sent to the Crossbay as assistant. From that spot he was sent to his present position.



## J. GORDON BASON

down in Greensboro, N. C., is the assistant manager of the Criterion, a Standard Theatres house. Bason, after finishing school, started to work as an usher at the Carolina and was there about a year and a half before his promotion to doorman. In the latter position he remained for two years and then left to become assistant under Harry Pickett, Jr., at the Criterion.



## CHET McSWAIN

managing the Granada in Plainview, Tex., for R. E. Griffith is, of course, no stranger to us, having won the February Quigley Award Bronze Plaque. Chet started working around a theatre for his father, Foster McSwain, selling popcorn when he was a kid of 10. He continued working for his father until he sold his theatres in Ada, Okla., to Griffith Amuse. Co. and was employed there by Mr. & Mrs. Killough as an operator until 1930, when he went to work for J. B. Terry in Wewoka, Okla., and was transferred from there to Durant, where he served as manager until 1933, when he was named manager of the Griffiths Theatres at Albuquerque, N. M., and in 1935 was assigned his present job.



## AUBREY L. BUSTIN

in London, England, manages the Coliseum, one of Black's Enterprises. Bustin was virtually born in showbusiness, since his family was connected with it in one vocation or another. As a boy performer, he appeared at the Liverpool Empire and the Birkenhead Argyle. Bustin also built and worked the first relay system, now called a radio exchange with the B. B. C. for relay to schools.



## JONAS F. THOMAS

manages the State in Greenville, Ohio, for Chakeres. In 1926 Thomas purchased the National Theatre there, two years later the Ohio and also operated the Wayne, all in Greenville. In 1932 he joined Chakeres as manager of the State and has been there since, from which point we expect we shall be hearing from him at not too infrequent intervals.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

## AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight.....	Frankie Darro-Jack La Rue.....	Nov. 31.....		
Devil Oiamond, The.....	Kane Richmond-June Gale.....	Jan. 15, '37.....		
Galloping Oynamite.....	Kermit Maynard-Arlene Allen.....	Dec. 30.....		
Headline Crasher.....	Frankie Darro-Kane Richmond.....	Dec. 25.....		
Phantom Patrol.....	Kermit Maynard-Joan Barclay.....	Oct. 30.....		
Racing Blood.....	Frankie Darro-Kane Richmond.....	Nov. 15.....		
Sing While You're Able.....	Pinky Tomlin.....	Mar. 20, '37.....		
Tough to Handle.....	Frankie Darro-Kane Richmond.....	Mar. 24, '37.....		
Valley of Terror.....	Kermit Maynard-Harley Wood.....	Jan. 20, '37.....		
Wildcat Trooper.....	Kermit Maynard-H. Bosworth.....	Oct. 16.....		
Wild Horse Roundup.....	Kermit Maynard-Dickie Jones.....	Nov. 20.....		
With Love and Kisses.....	Pinky Tomlin-Toby Wing.....	Dec. 20.....		

### Coming

Whistling Bullets.....	Kermit Maynard.....	May 3, '37.....		
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## BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The.....	Nina Quartaro-Norman Kerry.....	Jan. 1, '37.....		
(all color)				
Tundra (G).....	Del Cambre.....	Sept. 15.....	78.....	Aug. 29

### Coming

White Glove, The.....		May 1, '37.....		
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## CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You.....	F. Foresta-Riscoe and Wayne.....		60.....	
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....		62.....	

## CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Below the Oadline.....	Cecilia Parker-Russell Hopton.....	June 1.....	64.....	
House of Secrets.....	Leslie Fenton-Muriel Evans.....	Oct. 26.....	67.....	
(See "In the Cutting Room," Nov. 7.)				
Lady Luck.....	Patricia Farr-Wm. Bakewell.....	July 6.....	66.....	
Missing Girls (G).....	Roger Pryor-Sydney Blackmer.....	Sept. 10.....	66.....	Oct. 10
Red Lights Ahead.....	Andy Clyde-Lucille Gleason.....	Dec. 29.....		

### Coming

Light Fingered Ladies.....				
Policewoman.....				

## COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G).....	Jean Arthur-Joel McCrea.....	Oct. 8.....	73.....	Oct. 31
Alibi for Murder (G).....	M. Churchill-Wm. Gargan.....	Sept. 23.....	60.....	Oct. 24
And So They Were Married (G).....	Mary Astor-Melvyn Oouglas.....	May 10.....	75.....	Apr. 18
Avening Waters.....	Ken Maynard-Beth Marion.....	May 8.....	56.....	
Beloved Vagabond, The (G).....	Maurice Chevalier.....	Dec. 14.....	80.....	Sept. 26
Blackmailer.....	William Gargan-Florence Rice.....	July 19.....	66.....	
(See "In the Cutting Room," Mar. 28.)				
Code of the Range.....	Charles Starrett-Mary Blake.....	Oct. 9.....	55.....	
Come Closer, Folks.....	James Ounn-Marian Marsh.....	Nov. 7.....	61.....	
Counterfeit.....	Chester Morris-Margot Grahame.....	June 12.....	74.....	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady (G).....	Ralph Bellamy-Joan Perry.....	Dec. 31.....	60.....	Jan. 23, '37
Cowboy Star, The.....	Charles Starrett-Iris Shunn.....	Nov. 20.....	56.....	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G).....	John Boles-Rosalind Russell.....	Oct. 11.....	75.....	Sept. 19
Oevil's Playground (A).....	Dolores Oel Rio-Richard Oix.....	Jan. 24, '37.....	74.....	Feb. 27, '37
Oevil Squadron (G).....	Richard Dix-Karen Morley.....	May 1.....	80.....	May 16
Dodge City Trail.....	Chas. Starrett-Marian Weldon.....	Feb. 5, '37.....	72.....	
End of the Trail (G).....	Jack Holt-Louise Henry.....	Sept. 18.....	72.....	Nov. 21
Final Hour, The.....	M. Churchill-Ralph Bellamy.....	June 30.....	58.....	
Find the Witness (G).....	Rosalind Keith-Chas. Quigley.....	Jan. 8, '37.....	57.....	Mar. 6, '37
Fugitive Sheriff, The (G).....	Ken Maynard-Beth Marion.....	June 1.....	58.....	Oct. 24
Killer at Large (G).....	Mary Brian-Russell Hardie.....	Oct. 1.....	58.....	Nov. 7
King Steps Out, The (G).....	Grace Moore-Franchot Tone.....	May 28.....	86.....	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere.....	Mary Astor-Charles Quigley.....	Nov. 21.....	60.....	
Law of the Ranger.....	Bob Allen.....	Feb. 26, '37.....	57.....	
Legion of Terror (G).....	Marguerite Churchill-B. Cabot.....	Nov. 1.....	60.....	Nov. 7
Let's Get Married.....	Ralph Bellamy-Ida Lupino.....	Mar. 25, '37.....		
(See "Weather or No," "In the Cutting Room," Jan. 16, '37.)				
Man Who Lived Twice, The (G).....	Isabel Jewell-Ralph Bellamy.....	Sept. 25.....	73.....	Oct. 24
Meet Nero Wolfe (G).....	Edward Arnold-Lionel Stander.....	Aug. 1.....	72.....	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G).....	Richard Arlen-Cecilia Parker.....	May 8.....	66.....	Apr. 25

Title	Star	Rel. Date	Running Time Minutes	Reviewed
More Than a Secretary (G).....	Jean Arthur-George Brent.....	Dec. 24.....	77.....	Dec. 28
Motor Madness.....	Rosalind Keith-Allen Brook.....	Apr. 5, '37.....		
(See "Speed Mad," "In the Cutting Room," Feb. 20, '37.)				
North of Nome (G).....	Jack Holt-Evelyn Venable.....	Nov. 14.....	63.....	Oct. 31
Parole Racket.....	Paul Kelly-Rosalind Keith.....	Mar. 4, '37.....		
(See "Freedom for Sale," "In the Cutting Room," Jan. 16, '37.)				
Pennies from Heaven (G).....	Bing Crosby-Madge Evans.....	Nov. 25.....	83.....	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 8, '37, p. 72; Mar. 27, '37, pp. 81, 82; Apr. 3, '37, p. 66.)				
Racketeers in Exile (G).....	George Bancroft-Evelyn Venable.....	Mar. 31, '37.....	65.....	Apr. 3, '37
Ranger Courage.....	Bob Allen-Martha Tibbetts.....	Oct. 30.....	58.....	
Rio Grande Ranger.....	Bob Allen-Iris Meredith.....	Dec. 11.....	54.....	
(See "In the Cutting Room," Nov. 7.)				
Secret Patrol (G).....	Charles Starrett-Finis Barton.....	May 20.....	60.....	Aug. 22
Shakedown (G).....	Lew Ayres-Joan Perry.....	July 17.....	57.....	Sept. 12
Stampede.....	Charles Starrett-Finis Barton.....	June 8.....	56.....	
Theodora Goes Wild (G).....	Irene Dunne-Melvyn Oouglas.....	Nov. 12.....	95.....	Nov. 14
(Exploitation: Jan. 23, '37, p. 81.)				
They Met in a Taxi (G).....	Chester Morris-Fay Wray.....	Sept. 1.....	70.....	Aug. 8
Trapped.....	Charles Starrett-Peggy Stratford.....	Mar. 5, '37.....	55.....	
Trapped by Television (G).....	Lyle Talbot-Mary Astor.....	June 15.....	65.....	Aug. 8
Trouble in Morocco (G).....	Jack Holt-Mae Clarke.....	Mar. 22, '37.....	62.....	Mar. 20, '37
Tugboat Princess.....	Walter C. Kelly-Edith Fellows.....	Oct. 15.....	69.....	
Two Fisted Gentleman.....	James Ounn-June Clayworth.....	Aug. 15.....	63.....	
(See "The Fighter," "In the Cutting Room," July 4.)				
Two Gun Law.....	Chas. Starrett-Peggy Stratford.....	Apr. 7, '37.....		
Unknown Ranger, The.....	Robert Allen-Martha Tibbetts.....	Sept. 15.....	58.....	
Westbound Mail.....	Chas. Starrett-Rosalind Keith.....	Jan. 22, '37.....	54.....	
When You're in Love (G).....	Grace Moore-Cary Grant.....	Feb. 27, '37.....	104.....	Feb. 20, '37
Woman in Oistress (G).....	May Robson-Irene Hervey.....	Jan. 17, '37.....	68.....	Feb. 13, '37
Women of Glamour (G).....	Melvyn Oouglas-Virginia Bruce.....	Jan. 28, '37.....	72.....	Mar. 20, '37
(Exploitation: Feb. 27, '37, p. 81.)				

### Coming

Absent Without Leave.....	Dolly Haas.....			
Awful Truth, The.....	Irene Ounne.....			
Blazing Glory.....	Jack Holt-Grace Bradley.....			
Devil Is Oiving, The.....	Richard Oix-Joan Perry.....	May 21, '37.....		
(See "In the Cutting Room," Feb. 27, '37.)				
Ghost Ranger, The.....	Bob Allen-Barbara Weeks.....	May 30, '37.....		
Guardians of the Air.....	Rosalind Keith-Chas. Quigley.....	Apr. 30, '37.....		
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27, '37.)				
I Promise to Pay (G).....	Leo Carillo-Chester Morris.....	Apr. 21, '37.....	65.....	Feb. 27, '37
(Exploitation: Apr. 3, '37, p. 64.)				
League of Frightened Men.....	Walter Connolly-Irene Hervey.....	May 25, '37.....		
(See "In the Cutting Room," Mar. 20, '37.)				
Lost Horizon (A).....	Oonald Colman-Jane Wyatt.....		130.....	Feb. 27, '37
(Exploitation: Sept. 5, p. 75; Mar. 6, '37, p. 89.)				
Miss Casey at the Bat.....	Chas. Quigley-Jacqueline Wells.....			
Once a Hero.....	Richard Oix-Fay Wray.....			
Right Guy.....	Paul Kelly-Jacqueline Wells.....	May 1, '37.....		
Shooting Showdown.....	Chas. Starrett-Barbara Weeks.....			
Sound of Your Voice.....	Grace Moore.....			
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	Apr. 20, '37.....		
(See "Racing Luck," "In the Cutting Room," Feb. 13, '37.)				
Thunder in the City (G).....	Edw. G. Robinson-Luli Oeste.....	Apr. 25, '37.....	76.....	Feb. 13, '37
(See "In the Cutting Room," Feb. 20, '37.)				
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....	May 14, '37.....		
(See "In the Cutting Room," Apr. 3, '37.)				
White Heat.....	Don Terry-Rosalind Keith.....			
With Best Regards.....	Claire Trevor-Ralph Bellamy.....			

## CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G).....	Tom Keene-Gwynne Shipman.....	Jan. 18, '37.....	60.....	Jan. 9, '37
Glory Trail, The (G).....	Tom Keene-Joan Barclay.....	Sept. 15.....	65.....	July 18
Old Louisiana (G).....	Tom Keene-Rita Cansino.....	Mar. 1, '37.....	60.....	Mar. 20, '37
Rebellion (G).....	Tom Keene-Rita Cansino.....	Oct. 27.....	60.....	Oct. 17

### Coming

Common Ground.....	Tom Keene.....	May 12, '37.....		
Drums of Oestiny.....	Tom Keene.....	June 12, '37.....		
South of Sonora.....	Tom Keene.....	Apr. 12, '37.....		
Star of Empire.....	Tom Keene.....	July 6, '37.....		

## DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Oeath.....	Lacl Oevenyl.....	Sept. 10.....	80.....	
Blue Danube Romance.....	Zita Perzcell.....	Jan. 20, '37.....	85.....	
Car of Dreams.....	Torzs-Perzcell.....	Oct. 10.....	90.....	
Don't Cry Mother.....	Eva Rutkay.....	Aug. 25.....	78.....	
Dreams of Love.....	Frank Taray.....	Jan. 3, '37.....	103.....	
(English titles)				
Friendly Expression.....	Radey-Szoke.....	Nov. 1.....	65.....	
Hungarian Village.....	Travelogue.....	Dec. 25.....	20.....	
(English titles)				



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Pastry Shop.....	Kabos-Perrell	May 15	54	
Man Under the Bridge.....	Csartos-Lazar	Nov. 15	82	
March Tales.....	Tucay-Kabos	July 15	88	
New Landlord, The.....	Csartos-Egry	Aug. 20	98	
Salary \$200 Monthly.....	Javor-Folop	Dec. 31	82	
Sister Mary.....	Szorenyi-Sved	Mar. 28	37	91
Son of the Steppes.....	Kiss-Komcar	Dec. 26	85	
Storm on the Pusta.....	Kiss-Komcar	Apr. 5	37	78
Sweet Stepmother.....	Maria Tasnadi	Sept. 15	90	
(English titles)				
This Villa for Sale.....	Verebes-Csikos	June 15	80	
Three Spinsters.....	Emille Markus-Rajnay	Dec. 1	84	

## Coming

Man of Gold.....	Maria Egri-F. Kiss	Apr. 12	37	92
Scotchman in Hungary.....	Rado-Orosi	Apr. 12	37	95

## DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle.....	Noah Beery	Jan. 1	37	
Kilou, The Killer.....	Technicolor	Oct. 1	60	June 1, 35
Mysteries of Notre Dame.....		Oct. 1	58	
Nobody's Boy.....	Robert Lynen	Sept. 15	81	
Opera of Paris.....	Georges Thill	Oct. 1	50	

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets or Ballots (G) 961.....	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167.....	Guy Kibbee-Sybil Jason	Nov. 14	72	Sept. 19
Case of the Black Cat (G) 170.....	Ricardo Cortez-June Travis	Oct. 31	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965.....	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960.....	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6, '37, p. 88.)				
Down the Stretch (G) 177.....	Patricia Ellis-Dennis Moore	Sept. 19	66	July 18
Earthworm Tractors (G) 962.....	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151.....	Dick Powell-Joan Blondell	Dec. 26	101	Dec. 12
(Exploitation: Jan. 2, '37, p. 100; Jan. 9, '37, p. 71; Feb. 13, '37, p. 86; Mar. 6, '37, p. 90.)				
Golden Arrow, The (G) 959.....	Bette Davis-George Brent	May 23	68	May 8
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Green Light (G) 154.....	Errol Flynn-Anita Louise	Feb. 20	37	*85 Jan. 9, '37
(Exploitation: Mar. 27, '37, pp. 78, 81; Apr. 3, '37, p. 69.)				
Guns of the Pecos 960.....	Dick Foran-Anne Nagel	Jan. 2	37	65
Hearts Divided (G) 955.....	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169.....	Ross Alexander-Anne Nagel	Oct. 24	60	Dec. 12
Her Husband's Secretary (A) 173.....	Jean Muir-Warren Hull	Mar. 20	37	*60 Mar. 6, '37
Law in Her Hands, The (G) 973.....	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975.....	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156.....	Bette Davis-H. Bogart	Apr. 10	37	*95 Mar. 6, '37
Men in Exile 174.....	Richard Purcell-June Travis	Apr. 4	37	
(See "In the Cutting Room," Nov. 21.)				
Murder by an Aristocrat (G) 974.....	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor (G) 171.....	Donald Woods-Jean Muir	Jan. 23	37	65 Mar. 6, '37
Penrod and Sam (G) 172.....	Billy Mauch-Henry Watson	Feb. 28	37	*65 Jan. 16, '37
Sing Me a Love Song (G) 160.....	James Melton-Patricia Ellis	Jan. 9	37	79
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155.....	Joan Blondell-Dick Powell	Sept. 12	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157.....	Kay Francis-Ian Hunter	Feb. 6	37	80
Three Men on a Horse (G) 151.....	Frank McHugh-Joan Blondell	Nov. 21	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2, '37, p. 106; Jan. 9, '37, p. 71; Mar. 13, '37, p. 80.)				
Trillin' West 979.....	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977.....	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951.....	Kay Francis-Ian Hunter	July 4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9, '37, p. 64.)				

## Coming

Campus Scandals.....	Frank McHugh			
Cherokee Strip, The.....	Dick Foran-Jane Bryan	May 15	37	
Draegerman Courage (G) 168.....	Jean Muir-Barton MacLane	May 15	37	*60 Aug. 29
Gentleman from Kimberley, The.....	Warner Baxter-Anita Louise			
Mountain Justice 161.....	Josephine Hutchinson-G. Brent	Apr. 24	37	
(See "In the Cutting Room," Oct. 31.)				
Mr. Dodds Takes the Air.....	Kenny Baker			
Prince and the Pauper, The.....	112. Mauch Twins-Errol Flynn	May 8	37	
(See "In the Cutting Room," Jan. 30, '37.)				
San Quentin (G).....	Pat O'Brien-Humphrey Bogart			*65 Apr. 3, '37
Slight Case of Murder, A.....	Edward G. Robinson			
Slim.....	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Jan. 16, '37.)				
Story of Emile Zola, The.....	Paul Muni			
Stuttering Bishop, The.....	Donald Woods-Ann Dvorak			
Talent Scout.....	Donald Woods-Jeanne Madden			
That Man's Here Again (G) 175.....	Mary Maguire-Tom Brown	Apr. 17	37	*60 Mar. 27, '37
Varsity Show.....	Ruby Keeler-Dick Powell			

## FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astro.....	Miss Kyvell	Feb. 21	37	90
Crustalo.....	Nina Afentaki	Oct. 11	95	
Eros.....	A. Marikos	Sept. 7	110	
Exo Ftiohea.....	B. Argyre	Sept. 20	96	
Sarcos and the Eagle.....	Olympia Deos	Oct. 18	118	

## Coming

Far from the Crowd.....	Mary Tsagonis	Mar. 7	37	82
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## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614.....	Anna Neagle-Arthur Tracy	Mar. 15	37	78
East Meets West (G) 3516.....	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everybody Dance (G) 3613.....	Ernest Truex-C. Courtneidge	Feb. 15	37	70
Everything Is Thunder (A) 3609.....	C. Bennett-D. Montgomery	Oct. 1	74	Sept. 12
Head Over Heels in Love (G) 3604.....	Jessie Matthews-Louis Borrell	Feb. 20	37	67
(Exploitation: Feb. 27, '37, p. 84; Mar. 13, '37, p. 78.)				
It's Love Again (A) 3505.....	Jessie Matthews-Robert Young	May 30	79	May 18
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A) 3617.....	Otto Kruger-Leonora Corbett	Dec. 1	69	Mar. 31
Love in Exile (A) 3623.....	Clive Brook-Helen Vinson	Nov. 15	63	May 30
Man of Affairs (G).....	George Arliss-Rene Ray	Jan. 20	37	71
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6, '37, p. 88.)				
Man Who Lived Again (A) 3507.....	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3618.....	Nova Pilbeam-Cedric Hardwicke	Sept. 1	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2, '37, p. 106.)				
River of Unrest (G) 3621.....	John Lodge-John Loder	Jan. 15	37	69
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515.....	Madeleine Carroll-Peter Lorre	June 15	83	May 28
Seven Sinners (A) 3611.....	E. Lowe-C. Cummings	Aug. 15	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608.....	Richard Arlen-Lilli Palmer	Apr. 1	37	100
(See "The Great Barrier," production article, Feb. 6, '37, p. 20; exploitation: Apr. 3, '37, p. 65.)				
Strangers on a Honeymoon (G) 3615.....	C. Cummings-Noah Beery	Dec. 15	67	Jan. 9, '37
Week-end Millionaire (G) 3616.....	Buddy Rogers-Mary Brian	Nov. 20	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601.....	Sylvia Sydney-John Loder	Jan. 12	37	76
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620.....	Wallace Ford-Anna Lee	Mar. 1	37	73
(Reviewed under the title, "O. H. M. S.")				

## Coming

Gateway.....	Jessie Matthews			
King Solomon's Mines 3618.....	Roland Young-Cedric Hardwicke	Apr. 15	37	
Non Stop New York.....	Anna Lee-Oscar Homolka	Feb. 20	37	

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147.....	Tex Ritter-Eleanor Stewart	Jan. 30	37	52
Captain Calamity 128.....	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G) 126.....	Lili Damita-Fred Keating	Oct. 11	70½	Oct. 8
Girl Loves Boy 124.....	Eric Linden-Cecilia Parker	Mar. 27	37	
Gold Racket, The.....	Conrad Nagel-Eleanor Hunt	Apr. 10	37	
Great Guy (G) 101.....	James Cagney-Mae Clarke	Jan. 2	37	73
(Exploitation: Jan. 16, '37, p. 74; Jan. 23, '37, p. 78; Feb. 6, '37, pp. 74, 77; Feb. 20, '37, p. 85; Feb. 27, '37, p. 81.)				
Hats Off (G) 108.....	Mae Clarke-John Payne	Dec. 6	37	66½
Headin' for the Rio Grande (G) 146.....	Tex Ritter-Eleanor Stewart	Dec. 20	61	Dec. 12
Hittin' the Trail 149.....	Tex Ritter-Jerry Bergh	Apr. 3	37	
Navy Spy 137.....	Conrad Nagel-Eleanor Hunt	Mar. 13	37	
Romance and Riches (G) 153.....	Cary Grant-Mary Brian	Mar. 6	37	58½
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152.....	Clive Brook-V. Hopper	Jan. 23	37	61
Sins of Children (G) 119.....	Eric Linden-Cecilia Parker	Oct. 4	79½	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144.....	Tex Ritter-Joan Woodbury	Nov. 22	62	Nov. 14
Trouble in Texas (G) 148.....	Tex Ritter	Feb. 27	37	63
23½ Hours Leave (G) 103.....	James Ellison-Terry Walker	Mar. 21	37	72½
We're in the Legion Now (G) 129.....	Reginald Denny-Esther Ralston	Jan. 16	37	55½
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120.....	Tala Birell-Ian Keith	Oct. 25	81	Oct. 24
Yellow Cargo (G) 136.....	Conrad Nagel-Eleanor Hunt	Nov. 8	63	Nov. 14

## Coming

Boots of Destiny.....	Ken Maynard-Claudia Dell			
Dynamite.....	James Cagney			
Girl Said No, The.....	Robt. Armstrong-Irene Hervey			
Government Agent.....	Conrad Nagel-Eleanor Hunt			
Grand Canyon.....	Boris Karloff			
Juggernaut.....	Capt. W. Caswell	Apr. 24	37	
Killers of the Sea 135.....	E. E. Horton-Genevieve Tobin	Apr. 17	37	75
Man in the Mirror, The (A).....	Tex Ritter-Louise Stanley	Apr. 17	37	75
Sing, Cowboy, Sing.....	Henry Wilcox-Anna Sten	Apr. 30	37	90
Two Who Dared (A).....				
(Reviewed under the title, "A Woman Alone.")				



## (THE RELEASE CHART--CONT'D)

## GUARANTEED

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1	37		
Just My Luck	Eddie Nugent-Charles Ray	June 15			
Luck of the Irish	Richard Hayward	Sept. 15			
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15			
Women In White	Molly Lamont-Lester Matthews	July 15			

## Coming

Early Bird, The	Richard Hayward	Dec.			
Irish and Proud of It	Richard Hayward				

## HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10	37		26, '35
Fire Trap, The	Norman Foster-Evelyn Knapp	Jan. 10	37		58, Dec. 7, '35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1		65, Oct. 14, '33	
Inyaah	Borneo Expedition	Nov. 15		70	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10	37		82
Song of the Scarlet Flower	Swedish	Sept. 1		80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15		82	
Uncle from America	Czech Film	Dec. 15		90	
Voice of India	Hoefter Expedition	Nov. 1		70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1		82	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1	37		85, Mar. 20, '37

## Coming

Crime of Voodoo	Fredi Washington			83	
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## IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Broken Blossoms (A)	Dolby Haas-E. Williams	Dec. 1		80	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1	37		90
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1	37		90
She Shall Have Music	Jack Hyflon-June Clyde	Nov. 1		90, Dec. 1, '35	

## Coming

Deerslayer					
I Demand Payment	Betty Burgess-Jack LaRue				
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15	37		90

## INVINCIBLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5		66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10		66 1/2	July 11
It Couldn't Have Happened (G)	Reginald Denney-Jack LaRue	Aug. 1		64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2		75	July 4

## Coming

Borrowed Time					
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25		112	Dec. 12
(Exploitation: Jan. 9, '37, p. 71; Feb. 6, '37, p. 72; Feb. 13, '37, p. 86.)					
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16		64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20		82	Feb. 13, '37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27		108	Nov. 21
(Exploitation: Jan. 2, '37, p. 108; Jan. 2, '37, p. 80; Mar. 20, '37, p. 77.)					
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1	37		108, Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2, '37, p. 107; Mar. 13, '37, p. 78; Mar. 27, '37, p. 78.)					
Dangerous Number (G) 718	Robert Young-Ann Sothorn	Jan. 22	37		71, Feb. 6, '37
Devil Doll, The (G) 631	Lionel Barrymore-M. D'Sullivan	July 10		79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18		92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2, '37, p. 100; Jan. 9, '37, p. 68.)					
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26	37		65, Mar. 6, '37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar. 12	37		69, Mar. 20, '37
Fury (G) 610	Sylvia Sydney-Spencer Tracy	June 5		94	May 30
(Exploitation: Jan. 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)					
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11		72	Oct. 31
Gorgeous Hussy, The (G) 633	Jean Crawford-Robert Taylor	Aug. 28		105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3, '37, p. 68.)					
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4		180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7		80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)					
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21		71	Oct. 10
Last of Mrs. Cheyney, The	719 Joan Crawford-William Powell	Feb. 19	37		98, Feb. 27, '37
(Exploitation: Apr. 3, '37, p. 66.)					
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9		98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2		51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20		81	Nov. 21
(Exploitation: Jan. 9, '37, p. 64; Mar. 27, '37, p. 82.)					
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13		71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5	37		65, Feb. 8, '37
Man of the People (G) 716	Joseph Callela-Florence Rice	Jan. 29	37		81, Jan. 30, '37

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26	37		132, Mar. 13, '37
(Musical analysis, Mar. 27, '37, p. 15; exploitation: Feb. 27, '37, p. 85; Apr. 3, '37, p. 64.)					
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23		78	
Old Hunch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25		80	Sept. 3
Our Relations (G) 710	Laurel and Hardy	Oct. 30		74	Nov. 21
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19	37		84, Mar. 20, '37
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14		87	Aug. 15
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26		111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)					
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18		74	Dec. 19
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2	37		69, Mar. 27, '37
Speed (G) 652	Wendy Barrie-James Stewart	May 8		72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24		95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)					
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11		78	July 11
(Exploitation: Dec. 26, p. 70.)					
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 8		89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15		75	May 18
(Exploitation: July 18, p. 85.)					
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29		75	May 20
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8	37		72, Jan. 9, '37
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19		69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31		59	June 20

## Coming

Broadway Melody of 1937	Eleanor Powell-Robt. Taylor				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy			121	Apr. 3, '37
Day at the Races, A	Marx Brothers-Allan Jones	Mar. 21	37		
(See "In the Cutting Room," Mar. 6, '37.)					
Emperor's Candlesticks	William Powell-Luise Rainer	May 28	37		
Good Earth, The (A)	Paul Muni-Luise Rainer			138	Feb. 6, '37
(See production article, July 11, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69.)					
Good Did Soak 728	Wallace Beery-Betty Furness	Apr. 30	37		
Marie Walewska	Greta Garbo-Charles Boyer				
Night Must Fall 727	Robt. Montgomery-R. Russell	Apr. 30	37		
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23	37		68, Feb. 6, '37
Parnell 722	Clark Gable-Myrna Loy				
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star	Jack Haley-Patsy Kelly				
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16	37		127, July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77.)					
They Gave Him a Gun	S. Tracy-G. George-F. Tone	May 7	37		
(See "In the Cutting Room," Apr. 3, '37.)					
Thirteenth Chair, The	Madge Evans-Henry Daniell	May 14	37		
Topper	Constance Bennett-Cary Grant				
Way Out West (G)	Laurel and Hardy			65	Jan. 2, '37

## PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23		62	Nov. 31
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6		66	Feb. 20, '37
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19		68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30, '37, p. 84.)					
Arizona Mahoney (G) 3621	Larry Crabbe-Joe Cook	Dec. 4		68	Feb. 20, '37
Arizona Raiders, The (G) 3564	Larry Crabbe-Marsha Hunt	June 26		57	Oct. 17
Big Broadcast of 1937, The (G)					
3612	Jack Benny-Burns & Allen	Oct. 9		100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)					
Border Flight (G) 3558	John Howard-Frances Farmer	May 29		59	Apr. 25
Borderland (G) 3668	William Royd-Jimmy Ellison	Feb. 26	37		82, Feb. 13, '37
Bulldog Drummond Escapes					
(G) 3626	Ray Milland-Heather Angel	Jan. 15	37		65, Mar. 13, '37
Case Against Mrs. Ames, The					
(A) 3555	Madeleine Carroll-George Brent	May 8		85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)					
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29	37		85, Dec. 12
(Exploitation: Jan. 16, '37, pp. 79, 80.)					
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12	37		
(See "In the Cutting Room," Dec. 26.)					
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25		87	Dec. 26
(Exploitation: Mar. 6, '37, pp. 88, 92.)					
Crime Nobody Saw, The	Lew Ayres-Ruth Coleman	Mar. 12	37		
(See "Danger, Men Working," "In the Cutting Room," Jan. 30, '37.)					
Doctor's Dairy, A (G) 3627	John Trent-Helen Burgess	Jan. 22	37		77, Jan. 30, '37
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5		73	July 25
(Exploitation: Aug. 1, p. 90.)					
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6		67	
(See "In the Cutting Room, Dec. 3.)					
Fatal Lady (G) 8552	Mary Ellis-Walter Pidgeon	May 15		76	May 20
Florida Special (G) 3554	Jack Dakie-Sally Eilers	May 8		67	Apr. 26
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15		72	May 2
General Died at Dawn, The					
(G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4		98	Sept. 2
(Exploitation: Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Girl from Scotland Yard	Karen Morley-Robert Baldwin	Apr. 2	37		
Girl of the Darks, The (G)					
3561	Virginia Weidler-Leif Erikson	June 12		68	June 6
Go West, Young Man (A) 3618	Mao West-Randolph Scott	Nov. 13		80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Heart of the West 3567	William Boyd-Jimmy Ellison	July 24		78	
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19	37		75, Mar. 20, '37



## (THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hideaway Girl (G) 3619.....	Martha Raye-Robt. Cummings...	Nov. 29†	72	Nov. 14
Hollywood Boulevard (G) 3603..				
Hopalong Cassidy Returns (G) 3666.....	Marsha Hunt-Robt. Cummings...	Aug. 25†	74	Nov. 22
I'd Give My Life (G) 3602.....	William Boyd-Evelyn Brent...	Oct. 23†	75	Aug. 22
Interves Can't Take Money.....	Sir Guy Standing-F. Drake...	Aug. 14†	81	Aug. 20
(See "In the Cutting Room," Feb. 27,'37.)				
John Meade's Woman (A)				
3630.....	Edw. Arnold-Francine Larrimore...	Feb. 26,'37†	87	Feb. 29,'37
Jungle Princess, The (G) 3620.....	Ray Milland-Dorothy Lamour...	Nov. 27†	84	Nov. 28
Lady, Be Careful (G) 3606.....	Lew Ayres-Mary Carlisle...	Sept. 4†	71	Aug. 29
Let's Make a Million (G) 3622.....	Edward Everett Horton...	Dec. 13†	80	Feb. 27,'37
Maid of Salem (G) 3631.....	C. Colbert-Fred MacMurray...	Feb. 19,'37†	86	Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76.)				
Mind Your Own Business (G)				
3625.....	Charles Ruggles-Alice Brady...	Jan. 8,'37†	75	Dec. 19
Murder Goes to College (G)				
3633.....	Roscoe Karns-Marsha Hunt...	Mar. 5,'37†	71	Mar. 6,'37
Murder With Pictures (G)				
3610.....	Lew Ayres-Gail Patrick...	Sept. 25†	71	Sept. 6
My American Wife (G) 3601.....	Francis Lederer-Ann Sothorn...	Aug. 7†	63	July 26
(Exploitation: Sept. 19, p. 65.)				
Outcast (G) 3629.....	Warren William-Karen Morley...	Feb. 5,'37†	79	Feb. 6,'37
Palm Springs (G) 3559.....	Frances Langford-Smith Bellw...	June 5	72	June 6
Plainsman, The (G) 3624.....	Gary Cooper-Jean Arthur...	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66.)				
Poppy (G) 3562.....	W. C. Fields-Rochelle Hudson...	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Princess Comes Across, The (G)				
3557.....	C. Lombard-Fred MacMurray...	May 22	76	May 16
Return of Sophie Lang, The				
(G) 3566.....	Gertrude Michael-Ray Milland...	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G)				
3569.....	Bing Crosby-Frances Farmer...	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615.....	Eleanor Whitney-Tom Brown...	Oct. 30†	80	Oct. 24
Serogee (G) 3527.....	Seymour Hicks-Donald Calthrop...	Dec. 20	73	Dec. 21, 35
Son Comes Home, A (C) 3573.....	Mary Boland-Donald Woods...	July 31	75	Aug. 15
Spendthrift (G) 3565.....	Henry Fonda-Pat Paterson...	July 10	77	June 20
Straight from the Shoulder (G)				
3605.....	Ralph Bellamy-Katherine Locke...	Aug. 28†	71	Aug. 22
Swing High, Swing Low (G)				
3634.....	Carole Lombard-F. MacMurray...	Mar. 12,'37†	95	Mar. 20,'37
Texas Rangers, The (G) 3604.....	Fred MacMurray-Jean Parker...	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Cheers for Love (G)				
3565.....	E. Whitney-Robt. Cummings...	July 17	64	July 4
Three Married Men (A) 3608.....	Lynne Dverman-Wm. Frawley...	Sept. 11†	61	Sept. 5
Trail Dust (G) 3667.....	William Boyd-Jimmy Ellison...	Dec. 11†	77	Jan. 2,'37
Valiant is the Word for Carrie				
(A) 3611.....	Gladys George-Arlene Judge...	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G).....	Bing Crosby-Shirley Ross...	Mar. 26,'37†	90	Apr. 3,'37
Wedding Present (G) 3613.....	Joan Bennett-Cary Grant...	Oct. 1	81	Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609.....	Charles Ruggles-Mary Boland...	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571.....	G. Raft-D. Costello Barrymore...	July 24	75	Aug. 8

## Coming

Angel.....	Marlene Dietrich-H. Marshall.....			
High, Wide and Handsome.....	Irene Dunne-Randolph Scott.....			
Hills of Old Wyoming.....	William Boyd-Gale Sheridan.....	Apr. 16,'37†		
Hotel Haywire.....	Leo Carrillo-Mary Carlisle.....			
I Met Him In Paris.....	Claudette Colbert-Robt. Young.....			
(See "In the Cutting Room," Apr. 3,'37.)				
King of Gamblers.....	Lloyd Nolan-Claire Trevor.....	Apr. 23,'37†		
Make Way for Tomorrow.....	Beulah Bondi-Victor Moore.....	Apr. 30,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
Midnight Madonna.....	Warren William-Mady Correll.....			
Mountain Music.....	Bob Burns-Martha Raye.....			
Night of Mystery, A.....	Roscoe Karns-Helen Burgess.....			
Souls at Sea.....	Gary Cooper-George Raft.....			
(See production article, Jan. 30,'37, p. 16.)				
Turn Off the Moon.....	Chas. Ruggles-Eleanore Whitney.....			

## PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G).....	Tim McCoy-Luana Walters.....	June 6†	62	Aug. 22
Ghost Patrol (G).....	Tim McCoy-Claudia Dell.....	Aug. 3†	60	Sept. 19
Lion's Den, The.....	Tim McCoy-Joan Woodbury.....	July 8†		
Prison Shadows.....	Eddie Nugent-Lucille Lund.....	June 15†	76	
Traitor, The.....	Tim McCoy-Frances Grant.....	Aug. 29†		

## RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue.....	Bobby Nelson-Donald Reed.....	Jan. 3,'37†		
El Justiciero.....	Ernesto Guillon.....	Jan. 3,'37†		
Fighting Vagabonds.....	Bobby Nelson-Donald Reed.....	Feb. 19,'37†		

## Coming

Masked, Devil, The.....	Bobby Nelson-Donald Reed.....	Apr. 4,'37†		
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## RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley.....	Bob Custer.....	Nov. 1†	56	
Pinto Rustlers.....	Tom Tyler-Catherine Cotter.....	May 14†	56	
Santa Fe Bound.....	Tom Tyler-Jeanne Martell.....	Aug. 15†	56	
Santa Fe Rides.....	Bob Custer.....	Feb. 25,'37†	58	
Silver Trail.....	Rin-Tin-Tin, Jr.-Rex Lease.....	Feb. 28,'37†	56	
Speed Reporter.....	Richard Talmadge-Luana Walters.....	May 14†	56	
Vengeance of Rannah.....	Rin-Tin-Tin, Jr.-Bob Custer.....	Nov. 6†	56	

## Coming

Apache Trail.....	Bob Custer.....			
Frontier Fury.....	Bob Custer.....			
Outlaw River.....	Rin-Tin-Tin, Jr.....			
Prairie Terror.....	Bob Custer.....			
Thundering Stampede.....	Bob Custer.....			

## REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Man 6323.....	Johnny Mack Brown-L. January.....	Jan. 20,'37†	51	
Beware of Ladies (G) 6011.....	Donald Cook-Judith Allen.....	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301.....	Gene Autry-Kay Hughes.....	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6028.....	Grant Withers-Beatrice Roberts.....	Mar. 22,'37†	60	Mar. 27,'37
Bold Caballero, The (G) 6101.....	Bob Livingston-Heather Angel.....	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333.....	Bob Steele-Harley Wood.....	Dec. 28†	58	
Bulldog Edition (A) 6032.....	Ray Walker-Evalyn Knapp.....	Sept. 21†	56	Sept. 28
Cavalry 6331.....	Bob Steele-Frances Grant.....	Dec. 14†	60	
Circus Girl 6014.....	June Travis-Bob Livingston.....	Mar. 1,'37†	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Country Gentlemen (G) 6010.....	Dlsen and Johnson.....	Nov. 9†	68	Oct. 31
Down to the Sea 6009.....	Russell Hardie-Ann Rutherford.....	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Fellow Your Heart (G) 6001.....	Marion Talley-Michael Bartlett.....	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555.....	Helen Morgan-Chester Morris.....	May 1	66	May 22
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gambling Terror 6324.....	Johnny Mack Brown-L. Meredith.....	Feb. 15,'37†	53	
Gentleman from Louisiana (G)				
3503.....	Eddie Quillan-Charlotte Henry.....	Aug. 17†	66	Aug. 22
Ghost Town Gold 6312.....	Bob Livingston-Ray Corrigan.....	Oct. 26†	55	
Git Along Little Dogies (G)				
6307.....	Gene Autry-Judith Allen.....	Mar. 22,'37†	55	Apr. 3,'37
Go-Get 'Em Haines 3549.....	William Boyd-Sheila Terry.....	June 16	60	
Gun Ranger, The 6332.....	Bob Steele-Eleanor Stewart.....	Nov. 19†	49	
Guns and Guitars (G) 3573.....	Gene Autry-Dorothy Dix.....	June 22	56	July 11
Happy Go Lucky (G) 6013.....	Phil Regan-Evelyn Venable.....	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506.....	Alice Brady-Ann Rutherford.....	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6006.....	James Dunn-Mae Clarke.....	Aug. 15†	72	June 6
Hit the Saddle 6315.....	Bob Livingston-Ray Corrigan.....	Mar. 3,'37†	57	
Jim Hanvey, Detective.....	Guy Kibbee-Tom Brown.....	Apr. 5,'37†	70	Mar. 27,'37
Join the Marines (G) 6003.....	June Travis-Paul Kelly.....	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030.....	Grace Bradley-Bob Livingston.....	Jan. 11,'37†	60	Jan. 18,'37
Lawless Land 6322.....	Johnny Mack Brown-L. Stanley.....	Nov. 23†	55	
Lightnin' Crandall 6335.....	Bob Steele-Lois January.....	Mar. 24,'37†		
Lonely Trail, The (G) 3563.....	John Wayne-Ann Rutherford.....	May 25	55	Nov. 14
Man Betrayed, A (G) 6012.....	Eddie Nugent-Kay Hughes.....	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G)				
6031.....	Eddie Quillan-Charlotte Henry.....	Dec. 7†	63	Nov. 29
Navy Born (G) 3516.....	William Gargan-Claire Dodd.....	June 15	67	June 27
Oh, Susanna! 6303.....	Gene Autry-Frances Grant.....	Aug. 19†	59	
Did Corral, The 6305.....	Gene Autry-Smiley Burnette.....	Dec. 21†	56	
(See "In the Cutting Room, Nov. 7.)				
Paradise Express (G) 6029.....	Grant Withers-Dorothy Appleby.....	Feb. 22,'37†	58	Mar. 13,'37
President's Mystery, The (G)				
6007.....	Henry Wilcoxon-Betty Furness.....	Oct. 8†	78	Oct. 8
Ride, Ranger, Ride 6304.....	Gene Autry-Smiley Burnette.....	Sept. 30†	59	
Riders of the Whistling Skull				
6314.....	Bob Livingston-Ray Corrigan.....	Jan. 4,'37†	55	
Roarin' Lead 6313.....	Bob Livingston-Ray Corrigan.....	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Round-up Time in Texas 6306.....	Gene Autry-Smiley Burnette.....	Feb. 28,'37†	58	
Singing Cowboy, The (G) 3572.....	Gene Autry-Lois Wilde.....	May 11	56	May 16
Sitting on the Moon (G) 3528.....	Roger Pryor-Grace Bradley.....	Sept. 15†	66	Sept. 5
Three Mesquites (G) 6311.....	Bob Livingston-Ray Corrigan.....	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508.....	Roger Pryor-Wendy Barrie.....	July 10	67	July 25
Trail of Vengeance 6325.....	Johnny Mack Brown-L. Meredith.....	Feb. 1,'37†		
Trusted Outlaw, The 6324.....	Bob Steele-Lois January.....	Mar. 29,'37†	52	
Two Wise Maids (G) 6004.....	Alison Skipworth-Polly Moran.....	Feb. 15,'37†	68	Feb. 6,'37
Undercover Man 6321.....	Johnny Mack Brown-S. Kaaren.....	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561.....	John Wayne-Phyllis Fraser.....	July 6	53	
(See "In the Cutting Room," May 23.)				

## Coming

Cappy Ricks.....	Walter Brennan-Mary Brian.....			
Dangerous Holiday.....	William Bakewell-Lynn Roberts.....			
Gun Lords of Stirrup Basin.....	Bob Steele.....	May 10,'37†		
Guns In the Dark 6326.....	Johnny Mack Brown.....	Apr. 14,'37†		
Gunsmoke Ranch 6316.....	Bob Livingston-Ray Corrigan.....	Apr. 26,'37†		
Hit Parade, The.....	Frances Langford-Phil Regan.....	Apr. 26,'37†		
(See "In the Cutting Room," Mar. 27,'37.)				
It Might Happen to You.....	Alan Baxter-Dwen Davis, Jr.....			
Michael O'Halloran.....	Wynne Gibson-Warren Hull.....			
Navy Blues.....	Mary Brian-Dick Purcell.....	Apr. 19,'37†		
Rootin' Tootin' Rhythm.....	Gene Autry-Armida.....	May 3,'37†		



## (THE RELEASE CHART--CONT'D)

## RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Big Game, The (G) 702.....	June Travis-Philip Huston.....	Oct. 9†.....	75.....	Oct. 3	
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)					
Bride Walks Out, The (G) 531.....	Barbara Stanwyck-G. Raymond.....	July 10.....	80.....	July 11	
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)					
Bunker Bean 630.....	Dwen Davis, Jr. Louise Latimer.....	June 26.....	67.....		
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)					
China Passage 718.....	Constance Worth-V. Haworth.....	Mar. 12, '37†.....	65.....		
(See "In the Cutting Room," Jan. 9, '37.)					
Criminal Lawyer 713.....	Lee Tracy-Margot Grahame.....	Jan. 29, '37†.....	72.....		
(See "In the Cutting Room," Oct. 31; exploitation: Feb. 27, '37, p. 81.)					
Dancing Pirate (G) 670.....	Charles Collins-Steffi Ouna.....	May 22.....	85.....	May 16	
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)					
Daniel Boone (G) 781.....	George O'Brien-Heather Angel.....	Oct. 16†.....	77.....	Oct. 31	
(Exploitation: Oct. 31, p. 74.)					
Don't Tell the Wife (G) 720.....	Guy Kibbee-Una Merkel.....	Mar. 5, '37†.....	62.....	Feb. 27, '37	
Don't Turn 'Em Loose (A) 636.....	Bruce Cabot-Louise Latimer.....	Sept. 18†.....	65.....	Aug. 29	
Ex-Mrs. Bradford, The (G) 628.....	William Powell-Jean Arthur.....	May 15.....	81.....	May 2	
(Exploitation: July 4, p. 68.)					
Grand Jury 633.....	Fred Stone-Louise Latimer.....	Aug. 7.....	61.....		
Last Outlaw, The (G) 629.....	Harry Carey-Hoot Gibson.....	June 19.....	70.....	May 30	
Let's Sing Again (G) 646.....	Bobby Breen-Henry Armetta.....	June 12.....	68.....	Apr. 25	
(Exploitation: Feb. 20, '37, p. 80.)					
Make Way for a Lady (G) 705.....	Anne Shirley-Herbert Marshall.....	Nov. 13†.....	65.....	Dec. 19	
Man Who Found Himself, The (G) 722.....	John Beal-Jean Fontaine.....	Apr. 2, '37†.....	65.....	Mar. 13, '37	
Mary of Scotland (G) 634.....	Kath. Hepburn-Fredric March.....	Aug. 28.....	123.....	July 25	
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13, '37, p. 80.)					
M'Liss (G) 632.....	Anne Shirley-John Beal.....	July 17.....	66.....	July 11	
Mummy's Boys (G) 701.....	Wheeler and Woolsey.....	Oct. 2†.....	68.....	Aug. 22	
Night Waitress (G) 711.....	Margot Grahame-Gordon Jones.....	Dec. 18†.....	57.....	Jan. 2, '37	
Park Avenue Logger (G) 787.....	George O'Brien-Beatrice Roberts.....	Feb. 26, '37†.....	65.....	Jan. 30, '37	
Plot Thickens, The (G) 641.....	James Gleason-Zasu Pitts.....	Dec. 11.....	69.....	Nov. 21	
Plough and the Stars, The (G) 640.....	Barbara Stanwyck-P. Foster.....	Jan. 15, '37.....	67.....	Jan. 2, '37	
(See production article, Aug. 22, p. 16.)					
Quality Street (G) 709.....	Kath. Hepburn-Franchot Tone.....	Mar. 26, '37†.....	84.....	Mar. 20, '37	
Racing Lady (G) 707.....	Ann Ovorak-Smith Bellew.....	Jan. 29, '37†.....	59.....	Dec. 12	
Rainbow on the River (G) 714.....	Bobby Breen-May Robson.....	Dec. 25†.....	88.....	Dec. 12	
(Exploitation: Dec. 26, p. 71.)					
Sea Devils (G) 714.....	Victor McLaglen-Preston Foster.....	Feb. 19, '37†.....	85.....	Feb. 20, '37	
Second Wife (G) 634.....	Walter Abel-Gertrude Michael.....	Aug. 21.....	59.....	Aug. 22	
Smartest Girl in Town (G) 706.....	Ann Sothern-Gene Raymond.....	Nov. 27†.....	58.....	Nov. 7	
Soldier and the Lady, The (A) 717.....	Anton Walbrook-Eliz. Allan.....	Apr. 9, '37†.....	85.....	Feb. 27, '37	
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13, '37, p. 79.)					
Special Investigator (G) 627.....	Richard Dix-Margaret Callahan.....	May 8.....	61.....	May 2	
Swing Time (G) 637.....	Fred Astaire-Ginger Rogers.....	Sept. 4.....	103.....	Aug. 29	
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Dec. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2, '37, pp. 100, 106, 108; Mar. 13, '37, p. 80.)					
That Girl from Paris (G) 712.....	Lily Pons-Gene Raymond.....	Jan. 22, '37†.....	105.....	Dec. 19	
(Exploitation: Feb. 27, '37, p. 84.)					
They Wanted to Marry (G) 715.....	Gordon Jones-Betty Furness.....	Feb. 5, '37†.....	60.....	Dec. 26	
Too Many Wives 723.....	Anne Shirley-John Morley.....	Apr. 9, '37†.....	61.....		
(See "Satisfaction Guaranteed," "In the Cutting Room," Feb. 20, '37.)					
Walking on Air (G) 638.....	Gene Raymond-Ann Sothern.....	Sept. 11.....	69.....	Aug. 22	
Wanted: Jane Turner 643.....	Gloria Stuart-Lee Tracy.....	Dec. 4.....	67.....		
(See "General Delivery," "In the Cutting Room," Oct. 3.)					
We're on the Jury 716 (G).....	Helen Broderick-Victor Moore.....	Feb. 12, '37†.....	71.....	Jan. 23, '37	
We Who Are About to Die (G) 639.....	Preston Foster-Ann Ovorak.....	Jan. 6, '37.....	82.....	Oct. 17	
When's Your Birthday? (G) 770.....	Joe E. Brown-Marian Marsh.....	Feb. 19, '37†.....	75.....	Feb. 20, '37	
Without Orders (G) 704.....	Sally Eilers-Robt. Armstrong.....	Oct. 23†.....	64.....	Oct. 10	
Winterset (G) 703.....	Burgess Meredith-Margo.....	Nov. 20†.....	77.....	Nov. 21	
(Exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 84; Feb. 27, '37, p. 81.)					
Woman Rebels, A (A) 642.....	Kath. Hepburn-H. Marshall.....	Nov. 8.....	88.....	Oct. 31	

## Coming

All Is Confusion.....	Joe E. Brown-Florence Rice.....				
Looking for Trouble.....	George O'Brien-Cecilia Parker.....				
(See "In the Cutting Rooms," Apr. 3, '37.)					
Mexican Quarter.....	John Beal-Armida.....				
Missus America.....	Victor Moore-Helen Broderick.....				
New Faces of 1937.....	Joe Penner-Harriet Hilliard.....				
Outcasts of Poker Flat, The (G).....	Preston Foster-Jean Muir.....	Apr. 16, '37†.....	72.....	Mar. 20, '37	
Shall We Dance 724.....	Fred Astaire-Ginger Rogers.....	Apr. 30, '37†.....			
There Goes My Girl.....	Ann Sothern-Gene Raymond.....				
Toast of New York 719.....	Edward Arnold-Frances Farmer.....	May 14, '37†.....			
(See "In the Cutting Room," Feb. 27, '37.)					
Tomorrow's Headlines.....	Lee Tracy-Diana Gibson.....				
Woman I Love, The 721.....	Paul Muni-Miriam Hopkins.....	Apr. 23, '37†.....			
(See "Escadrille," "In the Cutting Room," Jan. 16, '37.)					
You Can't Buy Luck.....	Vinton Haworth-Helen Mack.....	May 7, '37†.....			
(See "Borrowed Time," "In the Cutting Room," Mar. 6, '37.)					

## STATE RIGHTS

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Below the Oadline.....	Russell Hopton.....	Grand National.....	8.....	69.....	
Easy Money (G).....	Onslow Stevens.....	Grand National.....	10.....	66½.....	July 1
Human Adventure, The (G).....	Edouard.....	W. G. Shields.....	Oct. 16.....	72.....	Oct. 10
I Was a Captive of Nazi Germany (G).....	Isabel Steele.....	Malvina.....	Aug. 1.....	73.....	Aug. 8
Lady Luck.....	Wm. Bakewell.....	Grand National.....	Aug. 15.....		

Title	Star	Oist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Revolt of the Demons (G).....	Dorothy Stone.....	Grand National.....	July 20.....	60.....	July 13	
(Reviewed under the title of "Revolt of the Zombies.")						
Trouble Ahead (G).....	Charles Farrell.....	Atlantic.....	Sept. 17†.....	75.....	Sept. 28	
Riding Avenger (G).....	Hoot Gibson.....	Grand National.....	June 15.....	57.....	July 18	
Ring Around the Moon (G).....	Erin O'Brien-Moore.....	Grand National.....	Dec. 15.....	69½.....	Mar. 28	
Romance Rides the Range (G).....	Marion Shilling.....	Spectrum.....	Sept. 28†.....	59.....	Sept. 26	

## Coming

Cavalcade of China.....	James B. Leong.....			6 rls.....	
Chinese Melody.....	James B. Leong.....			6 rls.....	
Devil on Earth.....	James B. Leong.....			6 rls.....	
Singing Buckaroo, The.....	Fred Scott.....	Spectrum.....			
(See "In the Cutting Room," Nov. 21.)					
Three Legionnaires (G).....	Robt. Armstrong.....	General.....		60.....	Mar. 27, '37

## SUPREME

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Brand of the Outlaws.....	Bob Steele.....	Aug. 15.....			
Crooked Trail, The.....	Johnny Mack Brown.....	July 25.....			
Everyman's Law.....	Johnny Mack Brown.....	June 10.....			
Last of the Warrens.....	Bob Steele.....	May 10.....		58.....	
Law Rides, The.....	Bob Steele.....	June 25.....			

## TWENTIETH CENTURY-FOX

					Running Time	
Title	Star	Rel. Date	Minutes	Reviewed		
Ambassador Bill (G) 767.....	Will Rogers-M. Churchill.....	Oct. 23†.....	70.....	Oct. 24, '31		
(re-issue)						
As You Like It (G) 711.....	Elis. Bergner-Laurence Olivier.....	Jan. 8, '37†.....	96.....	Sept. 19		
(See production article, June 13, p. 16; exploitation: Jan. 23, '37, p. 79.)						
Back to Nature (G) 714.....	Jed Prouty-Spring Byington.....	Sept. 18†.....	56.....	Aug. 22		
Banjo On My Knee (G) 726.....	Barbara Stanwyck-Joel McCrea.....	Dec. 4†.....	95.....	Dec. 5		
(Exploitation: Feb. 13, '37, p. 89.)						
Border Patrolman, The* (G) 650.....	Geo. O'Brien-Polly Ann Young.....	July 8.....	59.....	June 27		
Can This Be Dixie? (G) 723.....	Jane Withers-Slim Summerville.....	Nov. 13†.....	70.....	Nov. 14		
Career Woman (G) 728.....	Claire Trevor-Michael Whalen.....	Dec. 18†.....	77.....	Nov. 28		
Champagne Charlie 629.....	Paul Cavanagh-Helen Wood.....	May 8.....	59.....			
(See "In the Cutting Room," Dec. 14, '35.)						
Charlie Chan at the Opera (G) 730.....	Warner Oland-Boris Karloff.....	Jan. 8, '37†.....	68.....	Nov. 23		
Charlie Chan at the Race Track* (G) 704.....	Warner Oland-Helen Wood.....	Aug. 7†.....	70.....	Oct. 26, '35		
Crack-up (G) 727.....	Peter Lorre-Brian Oonlevy.....	Jan. 15, '37†.....	70.....	Jan. 16, '37		
Crime of Dr. Forbes, The* (G) 655.....						
Gloria Stuart-Robert Kent.....						
Dimples (G) 715.....	Shirley Temple-Frank Morgan.....	Oct. 16†.....	78.....	Oct. 17		
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)						
Doctor Bull (G) 768.....	Will Rogers-Marian Nixon.....	Feb. 5, '37†.....	79.....	Oct. 14, '33		
(re-issue)						
Educating Father* (G) 645.....	Jed Prouty-Shirley Oeane.....	July 10.....	57.....	May 30		
Fair Warning (G) 740.....	Betty Furness-John Payne.....	Mar. 5, '37†.....	68.....	Jan. 23, '37		
15 Maiden Lane (G) 716.....	Claire Trevor-Cesar Romero.....	Oct. 30†.....	64.....	Oct. 3		
First Baby, The* (G) 646.....	Shirley Oeane-Johnny Owens.....	May 15.....	74.....	Apr. 18		
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)						
Girls' Dormitory (G) 702.....	Herbert Marshall-Simone Simon.....	Aug. 14†.....	66.....	Aug. 1		
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)						
Half Angel (G) 647.....	Frances Dee-Brian Oonlevy.....	May 22.....	66.....	May 9		
High Tension* (G) 653.....	Brian Oonlevy-Glenda Farrell.....	July 17.....	63.....	June 20		
Holy Terror, The (G) 734.....	Jane Withers-Anthony Martin.....	Feb. 5, '37†.....	67.....	Jan. 9, '37		
Human Cargo* (G) 652.....	Claire Trevor-Brian Oonlevy.....	May 29.....	66.....	Apr. 25		
King of the Royal Mounted (G) 709.....						
Robert Kent-Rosalind Keith.....						
Ladies in Love (G) 710.....	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon.....	Oct. 9†.....	97.....	Oct. 19		
Laughing at Trouble 724.....	Jane Darwell-Lois Wilson.....	Dec. 11†.....	67.....			
(See "Glory," "In the Cutting Room," Oct. 17.)						
Little Miss Nobody* (G) 651.....	Jane Withers-Ralph Morgan.....	June 12.....	72.....	Mar. 26		
Lloyds of London (G) 735.....	F. Bartholomew-M. Carroll.....	Jan. 29, '37†.....	117.....	Nov. 26		
(Exploitation: Nov. 21, p. 108; Mar. 6, '37, p. 89; Mar. 27, '37, pp. 79, 82; Apr. 3, '37, pp. 63, 71.)						
Love Is News (G) 729.....	Loretta Young-Tyrone Power.....	Feb. 26, '37†.....	78.....	Feb. 27, '37		
Midnight Taxi (G) 744.....	Brian Oonlevy-Frances Drake.....	Apr. 2, '37†.....	70.....	Mar. 27, '37		
Nancy Steele Is Missing (G) 738.....						
Victor McLaglen-Peter Lorre.....						
Off to the Races (G) 736.....	Jed Prouty-Shirley Oeane.....	Feb. 19, '37†.....	57.....	Jan. 18, '37		
On the Avenue (G) 732.....	Oick Powell-Madeleine Carroll.....	Feb. 12, '37†.....	89.....	Feb. 13, '37		
(Exploitation: Mar. 20, '37, p. 82.)						
One in a Million (G) 722.....	Sonja Henie-Adolphe Menjou.....	Jan. 1, '37†.....	94.....	Dec. 26		
(Exploitation: Mar. 20, '37, p. 78.)						



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Star for a Night (G) 705.....	Jane Darwell-Claire Trevor.....	Aug. 28†.....	76.....	Aug. 15
Step Lively, Jeeves (G) 739.....	Arthur Treacher-Patricia Ellis.....	Apr. 9, 37†.....	69.....	Jan. 30, '37
State Fair (G) 766.....	Will Rogers-Janet Gaynor.....	Aug. 7†.....	94.....	Feb. 4, '33
(re-issue)				
Stowaway (G) 725.....	Shirley Temple-Robt. Young.....	Dec. 25†.....	86.....	Dec. 26
(Exploitation: Feb. 13, '37, p. 86.)				
Thank You, Jeeves (G) 712.....	Arthur Treacher-Virginia Field.....	Oct. 2†.....	57.....	Sept. 19
36 Hours to Kill* (G) 656.....	Brian Donlevy-Gloria Stuart.....	July 24.....	65.....	Aug. 29
Time Out for Romance (G) 741.....	Claire Trevor-Michael Whalen.....	Mar. 19, 37†.....	72.....	Feb. 20, '37
To Mary—With Love (G) 701.....	Warner Baxter-Myrna Loy.....	Aug. 1†.....	92.....	July 23
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644.....	Ronald Colman-C. Colbert.....	May 1.....	110.....	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720.....	Lawrence Tibbett-Wendy Barrie.....	Nov. 6†.....	63.....	Nov. 14
White Fang (G) 649.....	Michael Whalen-Jean Muir.....	July 3.....	70.....	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719.....	Warner Baxter-June Lang.....	Nov. 27†.....	65.....	Dec. 5
(Exploitation: Feb. 27, '37, p. 81.)				
Wild Brian Kent (G) 718.....	Ralph Bellamy-Mae Clarke.....	Nov. 6†.....	57.....	Oct. 31
Wings of the Mornings (G) 737.....	Annabella-Henry Fonda.....	Feb. 19, 37†.....	87.....	Mar. 20, '37
Woman-Wise (G) 733.....	Rochelle Hudson-Michael Whalen.....	Jan. 22, 37†.....	87.....	Mar. 20, '37

## Coming

Angel's Holiday 754.....	Jane Withers-Robert Kent.....	June 4, 37†.....		
(See "In the Cutting Room," Apr. 3, '37.)				
Big Business.....	Jed Prouty-Spring Byington.....	July 23, 37†.....		
(See "In the Cutting Room," Apr. 3, '37.)				
Cafe Metropole 750.....	Loretta Young-Tyrone Power.....	May 7, 37†.....		
(See "In the Cutting Room," Feb. 27, '37.)				
Charlie Chan at the Olympics 752.....	Warner Oland-Kath. DeMille.....	May 21, 37†.....		
(See "In the Cutting Room," Mar. 6, '37.)				
David Harum 769.....	Will Rogers-Evelyn Venable.....	May 14, 37†.....	83.....	Mar. 3, '34
(re-issue)				
Fifty Roads to Town (G) 748.....	Don Ameche-Ann Sothern.....	Apr. 16, 37.....	*80.....	Apr. 3, '37
Great Hospital Mystery, The 751.....	Sally Blane-Thomas Beck.....	May 14, 37†.....	59.....	Mar. 6, '37
(Reviewed under the title, "Dead Yesterday.")				
I Will Be Faithful.....	Gloria Stuart-Michael Whalen.....	June 18, 37†.....		
It Happened Out West 745.....	Paul Kelly-Judith Allen.....	May 7, 37†.....		
Laughing Senor 753.....	Richard Arlen.....	June 4, 37†.....		
One Mile from Heaven.....	Claire Trevor-Michael Whalen.....			
She Had to Eat.....	Rochelle Hudson-Jack Haley.....	July 2, 37†.....		
(See "In the Cutting Room," Mar. 27, '37.)				
Sing and Be Happy.....	Anthony Martin-Dixie Dunbar.....	June 25, 37†.....		
Slave Ship 746.....	Wallace Beery-Warner Baxter.....	June 11, 37†.....		
(See production article, Mar. 13, '37, p. 16.)				
That I May Live (G) 755.....	Rochelle Hudson-Robert Kent.....	Apr. 30, 37†.....	70.....	Mar. 6, '37
Think Fast, Mr. Moto.....	Peter Lorre-Virginia Field.....			
(See "In the Cutting Room," Mar. 20, '37.)				
This Is My Affair 721.....	Barbara Stanwyck-Rob't Taylor.....	May 28, 37†.....		
(See "In the Cutting Room," Mar. 20, '37.)				
Under the Red Robe 743.....	Conrad Veidt-Annabella.....	May 21, 37†.....		
Wake Up and Live.....	Walter Winchell-Ben Bernie.....	Apr. 23, 37†.....		
(See "In the Cutting Room," Feb. 20, '37.)				
Wee Willie Winkie.....	Shirley Temple-V. McLaglen.....	July 30, 37†.....		
(See "In the Cutting Room," Mar. 6, '37.)				

(Asterisk (\*) denotes Fox Pictures. Others 20th Century Productions.)

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A).....	D. Fairbanks, Jr.-D. Del Rio.....	Jan. 8, 37†.....	86.....	Aug. 8
Beloved Enemy (G).....	Merle Oberon-Brian Aherne.....	Dec. 25†.....	88.....	Dec. 19
Come and Get It (A).....	Edward Arnold-Frances Farmer.....	Nov. 6†.....	99.....	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30, '37, p. 82; Feb. 13, '37, p. 89.)				
Dodsworth (G).....	Walter Huston-Ruth Chatterton.....	Sept. 23†.....	101.....	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30, '37, p. 84.)				
Fire Over England (G).....	Laurence Olivier-Flora Robson.....	Mar. 5, 37†.....	84.....	Jan. 16, '37
(Exploitation: Mar. 27, '37, p. 79.)				
Garden of Allah, The (A).....	Marlene Dietrich-Charles Boyer.....	Nov. 20†.....	78.....	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30, '37, p. 85; Feb. 6, '37, pp. 76, 77; Feb. 20, '37, p. 80; Mar. 13, '37, p. 83; Apr. 3, '37, pp. 67, 68, 69.)				
Gay Desperado, The (G).....	Nino Martini-Ida Lupino.....	Oct. 2†.....	86.....	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9, '37, p. 70.)				
History Is Made at Night (G).....	Charles Boyer-Jean Arthur.....	Apr. 2, 37†.....	*95.....	Mar. 13, '37
(Exploitation: Mar. 27, '37, p. 84; Apr. 3, '37, pp. 64, 71.)				
I Stand Condemned (A).....	Harry Bauer-Laurence Olivier.....	July 10.....	76.....	Nov. 30, '35
Last of the Mohicans, The (G).....	Randolph Scott-Binnie Barnes.....	Aug. 13†.....	91.....	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78.)				
Man Who Could Work Miracles, The (G).....	Roland Young-Joan Gardner.....	Feb. 19, 37†.....	82.....	Aug. 22
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.....	Jan. 22, 37†.....	90.....	Jan. 2, '37
One Rainy Afternoon (G).....	Francis Lederer-Ida Lupino.....	May 13.....	79.....	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G).....	Chas. Laughton-Gert. Lawrence.....	Dec. 4†.....	86.....	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2, '37, p. 108; Jan. 9, '37, p. 68; Feb. 13, '37, p. 84.)				
You Only Live Once (A).....	Sylvia Sidney-Henry Fonda.....	Jan. 29, 37†.....	86.....	Jan. 30, '37
(Exploitation: Jan. 30, '37, p. 80; Mar. 6, '37, p. 89; Mar. 20, '37, pp. 76, 78; Apr. 3, '37, pp. 66, 71.)				

## Coming

Dark Journey (G).....	Vivien Leigh-Conrad Veidt.....	80.....	Mar. 6, '37
Dreaming Lips (A).....	Elis. Bergner-Raymond Massey.....	90.....	Mar. 6, '37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Elephant Boy (G).....	Native Cast.....	Apr. 23, 37†.....	100.....	Mar. 13, '37
Gene With the Wind.....	Janet Gaynor-Fredric March.....	May 1, 37†.....		
Knight Without Armor.....	Marlene Dietrich-Robt. Donat.....			
Pagliacci (G).....	Richard Tauber-Steffi Duna.....		90.....	Feb. 6, '37
(See production article, Jan. 9, '37, p. 16.)				
Prisoner of Zenda.....	Ronald Colman-M. Carroll.....			
Star Is Born, A.....	Janet Gaynor-Fredric March.....	Apr. 30, 37†.....		
(See production article, Feb. 27, '37, p. 16.)				
Vogues of 1938.....	Warner Baxter-Joan Bennett.....			
Woman Chases Man.....	Miriam Hopkins-Joel McCrea.....			

## UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042.....	Buck Jones-Muriel Evans.....	Nov. 1†.....	64.....	
Breezing Home (G) 1033.....	Binnie Barnes-Wm. Gargan.....	Jan. 31, 37†.....	64.....	Mar. 27, '37
Cowboy and the Kid, The 9046.....	Buck Jones-Dorothy Revier.....	May 25.....	58.....	
Conflict (G) 1036.....	John Wayne-Jean Rogers.....	Nov. 29†.....	61.....	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031.....	Jack Holt-Nan Gray.....	July 26.....	54.....	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006.....	Otto Kruger-M. Churchill.....	May 11.....	70.....	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20†.....	62.....	Oct. 24
Flying Hostess (G) 1023.....	Judith Barrett-Wm. Hall.....	Nov. 22†.....	66.....	Nov. 14
(Exploitation: Dec. 5, pp. 79; Feb. 6, '37, p. 74.)				
For the Service 9045.....	Buck Jones-Beth Marion.....	May 6.....	65.....	
Four Days' Wonder (G) 1019.....	Jeanne Dantes-Kenneth Howell.....	Jan. 3, 37†.....	60.....	Jan. 23, '37
Girl on the Front Page, The (G) 1032.....	Gloria Stuart-Edmund Lowe.....	Sept. 27†.....	74.....	Sept. 26
Girl Overboard 1021.....	Gloria Stuart-Walter Pidgeon.....	Feb. 28, 37†.....	58.....	
Love Letters of a Star (A) 1028.....	Henry Hunter-Polly Rowles.....	Nov. 8†.....	66.....	Nov. 14
Luckiest Girl in the World (G) 1014.....	Jane Wyatt-Louis Hayward.....	Nov. 15†.....	72.....	Oct. 31
Magnificent Brute, The (G) 1022.....	Victor McLaglen-Binnie Barnes.....	Oct. 11†.....	77.....	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026.....	Doris Nolan-Michael Whalen.....	Nov. 1†.....	76.....	Nov. 7
Mighty Treve, The 1034.....	Noah Beery, Jr.-Barbara Read.....	Jan. 17, 37†.....	69.....	
My Man Godfrey (G) 1002.....	William Powell-Carole Lombard.....	Sept. 6†.....	93.....	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9, '37, p. 71.)				
Mysterious Crossing (G) 1025.....	James Dunn-Jean Rogers.....	Dec. 27†.....	56.....	Feb. 13, '37
Nobody's Fool (G) 9033.....	E. E. Horton-Glenda Farrell.....	May 31.....	65.....	Aug. 29
Parole (G) 9036.....	Ann Preston-Henry Hunter.....	June 14.....	65.....	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019.....	Ricardo Cortez-Patricia Ellis.....	Aug. 16.....	59.....	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041.....	Buck Jones-Luana Walters.....	Sept. 20†.....	60.....	Dec. 5
Sandflow (G) 1044.....	Buck Jones-Lita Chevret.....	Feb. 14, 37†.....	58.....	Feb. 6, '37
Sea Spoilers (G) 1027.....	John Wayne-Nan Gray.....	Sept. 20†.....	63.....	Nov. 28
She's Dangerous 1031.....	Cesar Romero-Tala Birell.....	Jan. 24, 37†.....	68.....	
Show Boat (G) 8001.....	Irene Dunne-Allan Jones.....	May 17.....	112.....	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Three Smart Girls (G) 1029.....	Deanna Durbin-Ray Milland.....	Dec. 20†.....	84.....	Jan. 30, '37
(Exploitation: Feb. 6, '37, pp. 73, 74; Mar. 13, '37, pp. 78, 82; Mar. 20, '37, pp. 78, 82; Apr. 3, '37, pp. 66, 67.)				
Two in a Crowd (G) 1010.....	Joel McCrea-Joan Bennett.....	Sept. 13†.....	82.....	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
We Have Our Moments (G) 1017.....	Sally Eilers-James Dunn.....	Mar. 28, 37†.....	85.....	Apr. 3, '37
When Love Is Young 1018.....	Virginia Bruce-Kent Taylor.....	Apr. 4, 37†.....	76.....	
Yellowstone (G) 9030.....	Henry Hunter-Judith Barrett.....	Aug. 30.....	63.....	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

## Coming

As Good as Married 1012.....	John Boles-Doris Nolan.....	May 9, 37†.....		
California Straight Ahead (G) 1030.....	John Wayne-Louise Latimer.....	May 2, 37†.....	67.....	Apr. 3, '37
Cop, The.....	Robert Wilcox-Nan Grey.....			
Left Handed Law 1045.....	Buck Jones.....	Apr. 18, 37†.....	63.....	
Let Them Live 1035.....	Nan Grey-John Howard.....	Apr. 25, 37†.....	73.....	
Night Kid 1024.....	Boris Karloff-Jean Rogers.....	May 2, 37†.....		
(See "In the Cutting Room," Feb. 20, '37.)				
Oh! Doctor 1013.....	Edward Everett Horton.....	May 23, 37†.....		
Road Back, The 1005.....	Larry Blake-John King.....	May 30, 37†.....		
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6, 37†.....		
Top of the Town (G) 1007.....	George Murphy-Doris Nolan.....	Apr. 18, 37†.....	86.....	Apr. 3, '37
(See production article, Jan. 23, '37, p. 16.)				
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.....			
Wings Over Honolulu 1011.....	Wendy Barrie-Ray Milland.....	May 16, 37†.....		

## VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again.....	Tom Tyler-Lucille Browne.....	Jan. 7, 37†.....		
Phantom of the Range.....	Tom Tyler-Beth Marion.....	Nov. 28†.....		
Rip Roarin' Buckaroo.....	Tom Tyler-Beth Marion.....	Oct. 15†.....		
Silks and Saddles.....	Herman Brix-Toby Wing.....	Dec. 14.....		
Two Minutes to Play.....	Herman Brix-Jeanne Martel.....	Nov. 2†.....		
Brothers of the West.....	Tom Tyler.....	June 30, 37†.....		
Flashing Mallets.....	Herman Brix.....	May 10, 37†.....		
Flying Fists.....	Herman Brix.....	Apr. 25, 37†.....		
Lost Ranch.....	Tom Tyler.....	July 10, 37†.....		

## Coming



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Mystery Range	Tom Tyler	May	20'	37"	
Drphans of the Pecos	Tom Tyler	June	5'	37"	
Roaring Motors	Herman Brix	May	30'	37"	
Winning Stroke, The	Herman Brix	June	15'	37"	

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	58	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)					
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5	60	58	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27, '37, p. 82.)					
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	58	Apr. 25
Black Legion (A) 108	H. Bogart-E. D'Brien-Moore	Jan. 30	83	58	Jan. 9, '37
(Exploitation: Jan. 16, '37, p. 76; Mar. 13, '37, pp. 80, 83; Mar. 20, '37, p. 82; Mar. 27, '37, p. 79; Apr. 3, '37, p. 66.)					
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26	90	58	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 86.)					
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	58	
Charge of the Light Brigade (G) 901	Errol Flynn-D. de Havilland	Nov. 7	115	58	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16, '37, p. 78; Jan. 23, '37, p. 78; Feb. 6, '37, p. 74; Apr. 3, '37, p. 65.)					
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28	58	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26	88	58	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16, '37, p. 76.)					
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16	85	58	Dec. 26
(Exploitation: Feb. 13, '37, pp. 84, 85; Feb. 27, '37, p. 80.)					
Great O'Malley, The (G) 110	Pat D'Brien-Sybil Jasen	Feb. 13	71	58	Dec. 12
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	58	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30, '37, p. 81.)					
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	58	Aug. 1
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10	60	58	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	58	May 16
(Exploitation: Dec. 5, p. 80.)					
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27	95	58	Mar. 6, '37
(Exploitation: Mar. 20, '37, p. 76; Mar. 27, '37, p. 79.)					
King of Hockey (G) 121	Anne Nagel-Richard Purell	Dec. 19	55	58	Nov. 14
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13	77	58	Mar. 13, '37
Midnight Court (G)	Ann Dvorak-John Litel	Mar. 6	77	58	Mar. 13, '37
Midsummer Night's Dream (G) All Star	Warren William-Bette Davis	Oct. 8	117	58	Oct. 12, '35
(Pictorial: Aug. 3, '35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15, '37, p. 76.)					
One Way Passage (G)	Kay Francis-William Powell	Dec. 12	69	58	July 30, '32
(re-issue)					
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5	65	58	Sept. 26
Public Enemy's Wife (G) 913	Pat D'Brien-Margaret Lindsay	July 25	69	58	June 27
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6	77	58	Feb. 6, '37
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	58	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)					
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2	59	58	Dec. 5
Sons O' Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	58	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)					
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	58	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	58	Mar. 7

## Coming

Angle Shooter	Joan Blondell-Pat D'Brien				
Another Dawn	Errol Flynn-Kay Francis				
(See production article, Mar. 6, '37, p. 16.)					
Blazing Sixes	Dick Foran-Helen Valkis				
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17	90	58	Mar. 13, '37
Confession	Kay Francis-Ian Hunter				
Dance, Charlie, Dance	Stuart Erwin-Jean Muir				
Deep South, The	Gloria Dixon-Claude Rains				
Desert Song	Frank McHugh				
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		60	58	Jan. 30, '37
Empty Holsters	Dick Foran-Patricia Walthall				
Ever Since Eve	Marion Davies-R. Montgomery				
Fly Away Baby	Glenda Farrell-Barton MacLane				
Footloose Heiress	Craig Reynolds-Ann Sheridan				
Go Getter, The	George Brent-Anita Louise	May 22	37	58	
(See "In the Cutting Room," Mar. 6, '37.)					
Kid Galahad	Edw. G. Robinson-Bette Davis	May 29	37	58	
(See "In the Cutting Room," Mar. 27, '37.)					
Lady Luck	Barton MacLane-Ann Sheridan				
Marry the Girl	Frank McHugh-Mary Boland				
(See "In the Cutting Room," Feb. 13, '37.)					
Melody for Two (G)	James Melton-Patricia Ellis	May 1	37	58	Jan. 16, '37
Perfect Specimen, The	Errol Flynn-Miriam Hopkins				
Public Wedding	Jane Wyman-William Hopper				
Singing Marine, The	Dick Powell-Doris Weston				
(See "In the Cutting Room," Mar. 27, '37.)					
That Certain Woman	Bette Davis-Henry Fonda				
War Lord	Boris Karloff-Beverly Roberts				
White Bondage (G)	Jean Muir-Gordon Oliver		60	58	Mar. 13, '37

## WILLIAM STEINER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21	6	15	
I Cover Chinatown	Norman Foster	Nov. 18	7	15	

## WORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Masquerade in Vienna (A)	Paula Wessely	Jan. 28	37	58	Feb. 13, '37
Slalom (G)	Skiing Film	Dec. 15	66	58	Jan. 23, '37
Treno Popolare	Italian Feature	Dec. 25	58	58	

## Coming

Aurora Sul Mare	Italian Feature				
Itto	Simone-Berrario				
Love on Skis	Walter Rimil				
My Song of Love	Tito Schipa	Mar. 31	37	58	
Ninety Degrees South	Antarctic Film				
Second Bureau	Jean Murat-Diana Koreno				
Secrets of Stamboul	Valerie Hobson				
Street Without a Name	Constant Remy-Pola Illery				
Song of Ceylon	Basil Wright				

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Amphytrion (A)	Henri Garat	Globe	Mar. 23	37	103	Apr. 3, '37
Calling the Tune (G)	Sam Livesay	Assoc. British		70		Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	93		Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")						
Cavalry (G)	Elisa Cegani	United Artists		100		Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11	95		Dec. 13
Cloistered (G)		Best	May 19	80		Nov. 7
(Exploitation: Mar. 27, '37, p. 78.)						
Crime Over London (A)	Margot Grahame	United Artists		65		May 30
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9			Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82		Feb. 20, '37
Dusty Ermine (A)	Ronald Squire	Twickenham		75		Oct. 10
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12	37	70	Jan. 23, '37
Everything in Rhythm (G)	Harry Roy	Assoc. British		75		June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92		Dec. 19
Golem, The (A)	Harry Bauer	Metropolis	Mar. 20	37	88	Mar. 27, '37
Great Call, The (G)	Camille Pilotto	United Artists		90		Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90		Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90		Aug. 22
Gypsy (A)	Roland Young	Warner		90		Feb. 13, '37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70		Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18	70		Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		78		June 27
It Isn't Done (G)	Cecil Kellaway	British Empire		90		Mar. 27, '37
It's You I Want (A)	Seymour Hicks	British Lion		70		Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82		Dec. 6
Juggernaut (A)	Boris Karloff	Twickenham		70		Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83		
Land Without Music (G)	Richard Tauber	General		80		Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83		Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 8	102		Oct. 17
(Reviewed under the title, "Letzte Rose.")						
La Damigella di Bard (G)	E. Grammatica	Artisti		85		Jan. 9, '37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29	90		Jan. 23, '37
Love from a Stranger (A)	Ann Harding	United Artists		77		Feb. 13, '37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70		Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80		June 18
Mill on the Floss, The (G)	Frank Lawton	National		90		Feb. 13, '37
Moonlight Sonata (G)	Paderewski	United Artists		90		Mar. 13, '37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87		Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")						
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96		Nov. 14
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 29	37	85	Mar. 6, '37
Pepe Le Moko (G)	Jean Gabin	Paris Film		100		Mar. 20, '37
Penez Garde a la Peinture	Simone Simon	French	Aug. 1	86		
Prisoners (G)	A. I. Chaban	Amkino	Feb. 18	37	93	Feb. 27, '37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8	37	95	Mar. 27, '37
Revolutionists (G)	V. V. Shchukin	Amkino	Dec. 36	100		Feb. 6, '37
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81		Oct. 17
(Reviewed under the title, "Ein Liebesroman im Hause Hapsburg.")						
Sensation (A)	John Lodge	Wardour		75		Jan. 23, '37
Song of Freedom, The (G)	Paul Robeson	British Lion		80		Sept. 8
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90		Dec. 19
Southern Mail (A)	Richard Wilm	Solar		100		Feb. 20, '37
Spain in Flames (A)		Amkino	Jan. 28	37	63	Feb. 13, '37
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98		Oct. 10
Star Fell from Heaven, A (G)	Florine McKinney	Assoc. British		70		June 27
Tenth Man, The (G)	John Lodge	Assoc. British		29		Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamante		105		Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80		Jan. 2, '37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78		Jan. 9, '37
Three Maxims, The (G)	Anna Neagle	General		87		Aug. 1
Tsar to Lenin (A)	Lenauer Intern'l.		Mar. 6	37	68	Mar. 27, '37
Two's Company (G)	Ned Sparks	B. & D.				May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94		Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")						
White Squadron (G)	Antonio Centa	E. N. I. C.		85		Dec. 26
Yellow Cruise, The (G)		French	Nov. 17	90		Dec. 5
Yiddle With His Fiddle	Molly Picon	Sphinx	Dec. 31	91		



## (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

## CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

## COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 4—Major Google (5-16)	May 24	6½

## BROADWAY COMEDIES

Am I Having Fun (11-21)	Sept. 18	20
Andy Clyde		
Ay Tank Ay Go (1-23-37)	Dec. 4	16½
(All Star)		
Champ's a Champ, The	June 20	18
(All Star)		
Disorder in the Court	May 30	17
(3 Stooges)		
Dizzy Doctors	Mar. 19	37½
Double Trouble		
Andy Clyde		
False Alarms (10-10)	Aug. 16	10
(3 Stooges)		
Fibbing Fibbers (12-5)	Oct. 19	18
Walter Catlett		
Free Rent (1-30-37)	Dec. 20	18
(All Star)		
Grips, Grunts and Groans		
(3 Stooges)		
Knee Action (2-27-37)	Jan. 9	37½
Andy Clyde		
Love Comes to Mooneyville	Nov. 14	18
(1-2-37)		
Mister Smarty (8-1)	July 15	18
Andy Clyde		
Oh, Duchess (11-21)	Oct. 9	20
Polly Moran		
Pain in the Pullman, A	June 27	18
(3 Stooges)		
Peppery Salt, The (6-20)	May 15	18
Andy Clyde		
Sailor Made	Feb. 12	37½
Polly Moran		
Slippery Silks (2-20-37)	Dec. 27	17½
(3 Stooges)		
Stuck in the Sticks	Mar. 26	37½
Super Snooper, The	Feb. 25	37½
El Brendel		
Unrelated Relations	Jan. 9	18
(All Star)		
Whoops, I'm an Indian		
(3 Stooges)		

## COLOR RHAPSODIES

Birds in Love (11-14)	Oct. 28	7½
Bon Bon Parade	Nov. 26	8½
Boy and His Dog, A		
(1-9-37)	Dec. 23	7
Gifts from the Air	Jan. 1	37½
In My Gondola (10-17)	Sept. 3	8
Glee Worms	June 24	7
Merry Manikins	Mar. 19	37½
Merry Mutineers (11-7)	Oct. 21	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29	37½
Two Lazy Crows (11-28)	Nov. 26	7
Untrained Seal, The (8-1)	July 26	7

## COLUMBIA TOURS

Gold Quest of the Ages		
(2-27-37)	Jan. 28	37½
Star Gazers (11-7)	Oct. 15	10
When the West Was Young (3-20-37)	Mar. 12	37½
Wonder Spots of America (11-14)	Sept. 4	1 r l

## COURT OF HUMAN RELATIONS

Mad Money (9-5)	Sept. 4	11½
Runway Marriage, The (1-16-37)	Dec. 18	10
Wedding Deal, The	Feb. 26	37½

## FEATURETTES

Community Sing (No. 1) (2-27-37)	Jan. 17	37½
Community Sing (No. 2)	Feb. 19	37½
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18	9

## Title Rel. Date Min.

## KRAZY KAT CARTOONS

13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24	7
16. Merry Cafe (1-23-37)	Dec. 26	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12	37½

## NEW WORLD OF SPORT SERIES

Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22	37½
Fleet Hoofs	Mar. 5	37½
Football Flashes (10-10)	Aug. 30	10
Fun in the Water	Mar. 28	37½
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28	9½
Scrambled Legs (3-27-37)	Feb. 22	37½
Skiing Is Believing (11-14)	Oct. 26	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Touring the Sport World (7-25)	July 11	10

## SCRAPPY CARTOONS

Dizzy Ducks (12-19)	Nov. 28	6½
Looney Balloonists (11-28)	Sept. 24	7
Playing Politics (8-1)	July 8	7
Puttin' Out the Kitten	Mar. 26	37½
Scrappy's Camera Troubles (6-20)	June 5	7

## SCREEN SNAPSHOTS

No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

## SCREEN SNAPSHOTS (New Series)

No. 1—(11-14)	Sept. 11	10
No. 2—(11-21)	Oct. 23	10
No. 3—(1-9-37)	Nov. 28	10
No. 4—(2-6-37)	Dec. 28	10
No. 5—(2-27-37)	Jan. 22	37½
No. 6	Feb. 19	37½
No. 7	Mar. 23	37½

## SPECIAL

Belgium (3-6-37)	Dec. 25	8½
Castle Town of France (2-20-37)	Nov. 1	8½
Old Paris and Berne (2-20-37)	Dec. 18	8½
Robinson Crusoe (12-5)	Sept. 7	3 rls.

## DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10

## POPULAR SCIENCE FOREIGN

(Cinecolor)		
No. 1—	Sept. 15	9

## EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Sleepless Hollow	May 8	16

## MUSICAL COMEDIES

Home on the Range (6-20)	June 5	21
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## SONG AND COMEDY HITS

Alpine Rendezvous	Aug. 1	11
Dental Follies	Feb. 26	37½
Gifts in Rhythm	Oct. 23	10
Going Native	Aug. 28	11
Pink Lemonade (9-24)	Sept. 18	11
Play! Girls	Nov. 6	11
Queen's Birthday, The	Aug. 14	10
Ring Goes 'Round, The	Aug. 21	10
See Uncle Sol (2-6-37)	Jan. 29	37½
Strikely You're Dut (1-9-37)	Dec. 11	11

## PAUL TERRY-TOONS

Big Game Hunt, The	Feb. 19	37½
Book Shop, The (1-30-37)	Feb. 5	37½
Bug Carnival	Apr. 16	37½
Bully Frog, A (10-10)	Sept. 18	6
Busy Bee, The	May 29	6
Coronation, The	May 14	37½
Farmer Al Falfa in the Health Farm	Sept. 4	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	8
Farmer Al Falfa's Prize Package	July 31	8

## Title Rel. Date Min.

## Farmer Al Falfa's Twentieth Anniversary

Flying South	Mar. 19	37½
Kiko Foils the Fox (11-7)	Oct. 21	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30	7
Kiko the Kangaroo in Skunked Again	Dec. 29	7
Kiko and the Honey Bears (9-22)	Aug. 21	6
Hay Ride, The	Apr. 2	37½
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats In a Bag (12-26)	Dec. 11	7
Puddy the Pup in Sunken Treasures	Oct. 16	8
Red Hot Music	Mar. 5	37½
Robin Hood in an Arrow Escape (11-21)	Nov. 13	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	Jan. 12	6
Salty McGuire	Jan. 6	37½
School Birds	Apr. 30	37½
Tin Can Tourist, The (2-6-37)	Jan. 22	37½
Tough Egg, A	June 26	6

## TREASURE CHEST

Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 13	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7	10
Krazi-Inventions (10-31)	Oct. 9	11
Legend of the Lal (1-2-37)	Dec. 4	11
Nature's Songsters (9-23)	Sept. 4	8
Songs of the Danube	Apr. 9	37½
Sports in the Alps (10-10)	Sept. 11	9
Symphony in Snow (11-7)	Oct. 16	9

## TUXEDD COMEDIES

Rail Birds (6-13)	May 22	18
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## TWO-REEL COMEDIES

Amuse Yourself	Nov. 27	20
Any Old Port (1-2-37)	Nov. 6	18
Bashful Buddies	Aug. 7	17
Big Courtship, The	Feb. 19	37½
Blue Blazes	Aug. 21	19
Boy, Oh Boy (9-22)	Aug. 14	19
Chemist, The (9-24)	Oct. 9	19
Comic Artist's Home Life (4-3-37)	Apr. 9	37½
Diamonds in the Rough	Sept. 25	19
Ditto	Feb. 12	37½
Freshies	Apr. 30	37½
Fun's Fun (2-6-37)	Feb. 5	37½
Gags and Gals (10-3)	Sept. 11	20
Happy Heels (8-22)	Aug. 1	18
High-C Honeymoon	Jan. 1	37½
Hi-ya Doc?	Apr. 23	37½
Hold It	Jan. 29	37½
It Happened All Right (6-13)	May 15	19
Jail Balt	Jan. 8	37½
Just the Type	Dec. 4	20
Love Nest on Wheels	Mar. 26	37½
Man to Man	Feb. 26	37½
Melody Girl	Apr. 16	37½
Mixed Magic (12-19)	Nov. 20	17
Modern Home (11-28)	Nov. 13	19
Off the Horses	Mar. 5	37½
Parked in Patee	Aug. 20	19
Peaceful Relations	June 19	18
Pixilated	Mar. 19	37½
Practically Perfect (1-30-37)	Jan. 15	37½
Rah Rah Rhythm (11-21)	Oct. 23	18
Ready to Serve	Mar. 12	37½
Screen Test, The (12-19)	Dec. 13	19
Spring Is Here	Oct. 30	20
Transatlantic Love	Dec. 25	20
Wacky Family, The (9-26)	Sept. 4	20
Whose Baby Are You? (11-7)	Oct. 2	18

## HOFFBERG

Title	Rel. Date	Min.
Bamboo	11½	
Busy Spots in Florida	Jan. 20	37½
Carlton Makers	Aug. 15	12
Floridian Curiosities	Jan. 10	37½
Hollywood Magic		12
Isle of Paradise		11
Shanghai		12
Spanish Interlude, A	Sept. 15	20
Sport of Flying	Sept. 12	
PERSONALITIES ON PARADE		
No. 4—	May 4	9
WORLD EXPLORATIONS		
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

## IMPERIAL

## Title Rel. Date Min.

## COLOR CLASSICS

Hidden Treasures		8
Southern Beauties		8

## EDGAR GUEST POETIC GEMS

Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

## NOVELTIES

Nero		8
Hobo Hero		9

## PORT O' CALL

City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

## WORLD IN COLOR

Beneath Coral Seas		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

## MGM

## Title Rel. Date Min.

## CHARLEY CHASE

Neighborhood House (7-18)	May 9	20
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## CRIME DOESN'T PAY

No. 8—The Public Pays (11-14)	Oct. 10	18
No. 9—Torture Money (2-27-37)	Jan. 2	37½

## FITZPATRICK TRAVEL TALKS

Colorful Bombay		8
Colorful Islands (1-2-37)	Nov. 14	9
Glimpses of Java and Ceylon	Mar. 6	37½

India on Parade	Feb. 6	37½
Oriental Paradise	Nov. 14	8

Picturesque South Africa (2-20-37)	Jan. 9	37½
Quaint Quebec	Sept. 12	9

Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
St. Helena and Its Man of Destiny	May 16	8

Yellowstone Park (12-19)	Oct. 24	9
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## HARMAN-ISING

## (Happy Harmonies)

22—Old House, The	May 2	
23—Pups' Picnic	May 30	8

24—To Spring	June 20	9
25—Little Cheeser	July 11	9

26—Pups' Christmas (12-26)	Dec. 12	8
27—Circus Daze	Jan. 16	37½

28—Swing Wedding	Feb. 13	37½
29—Bosko's Easter Eggs (4-3-37)	Mar. 20	37½

## M-G-M MINIATURES

Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19	11

Hollywood: Second Step (2-20-37)	Dec. 5	10
How to Be a Detective (1-23-37)	Oct. 17	9

How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5	10

Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11

Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The		11

Jonker Diamond (4-25).....	Mar. 28....	10....
Little Boy Blue (6-6).....	May 23....	11....



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Gilding the Lily.....	Feb. 6,'37	8....
Hurling (1-9-37).....	Nov. 14'	10....
Killer Dog (9-5).....	Aug. 29.....	10....
Olympic Ski Champions (11-7).....	Oct. 31.....	10....
Penny Wisdom.....	Apr. 10,'37	10....
Ski Skill.....	Oct. 10'	10....
Sports on Ice.....	Oct. 10'	10....
Wanted—A Master (1-2-37).....	Dec. 26'	10....

## SPECIAL

Audioscops (1-18) .....	8....
Servant of the People (3-20-37) .....	Apr. 9,'37
(Exploitation: Feb. 27,'37, p. 87.)	

## TABLOID MUSICALS

Annie Laurie (1-9-37).....	Oct. 31'	10....
Bars and Stripes.....	Feb. 20,'37	11....
Dancing on the Ceiling.....	Jan. 2,'37	9....
Every Sunday.....	Nov. 28'	10....
Little Maestro.....	Mar. 27,'37	10....
New Shoes (6-6).....	Sept. 5'	11....
Swing Banditry (9-5).....	Sept. 19'	11....

## PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human.....	Nov. 20'	7....
Grampy's Indoor Outing.....	Oct. 16'	7....
Happy You and Merry Me (9-22).....	Aug. 21'	7....
House Cleaning Blues.....	Jan. 15,'37	1 r.l.
Hot Air Salesman, The (3-20-37).....	Mar. 12,'37	7....
Making Friends.....	Dec. 18'	7....
More Pep.....	June 19.....	8....
Pudgy Takes a Bow-Wow.....	Apr. 9,'37	1 r.l.
Song a Day, A.....	May 22.....	7....
Training Pigeons.....	Sept. 17.....	7....
Whoops! I'm a Cowboy.....	Feb. 12,'37	1 r.l.
You're Not Built That Way.....	July 17.....	8....

## COLDR CLASSICS

Bunny-Mooning (3-13-37).....	Feb. 12,'37	7....
Chicken a la King.....	Apr. 16,'37	1 r.l.
Christmas Comes But Once a Year.....	Dec. 4'	8....
Cobweb Hotel, The.....	May 15.....	8....
Greedy Humpty Dumpty.....	July 10.....	8....
Hawaiian Birds.....	Aug. 28'	9....
Play Safe.....	Oct. 16'	7....

## HEADLINERS

Blue Velvet Music.....	Apr. 9,'37	1 r.l.
Mark Warnow and Orch. Gypsy Revels (8-22).....	Aug. 7'	11....
Knock, Knock, Who's There?.....	Sept. 18'	11....
Vincent Lopez and Orch. Lucky Starlets.....	May 22.....	10....
Baby Leroy-Bonnie Bartlett - David Holt - Betty Holt-Billy Lee - Virginia Weidler.....	Oct. 9'	11....
Musical Charmers.....	Oct. 9'	11....
Phil Spitalny and Girl Drch. Musical Fashions.....	July 3.....	11....
Ina Ray Hutton and Her Melodians.....	July 3.....	11....
Music by Morgan.....	Feb. 12,'37	1 r.l.
Russ Morgan and Drch. Music in the Morgan Manner.....	June 12.....	11....
Russ Morgan and Orch. Music, Music Everywhere.....	Dec. 18'	11....
Clyde Lucas and Orch. Music Over Broadway.....	Aug. 28'	10....
George Hall and Drch. Play, Don (8-15).....	July 31.....	10....
Don Bestor and Drch. Rah, Rah, Football.....	Oct. 30'	10....
Will Osborne and Colleagues.....	Oct. 30'	10....
Song Hits on Parade.....	Jan. 15,'37	1 r.l.
Freddie Rich and Drch. Star Reporter in Hollywood (11-21).....	Nov. 20'	10....
Ted Husing-Bonnie Bartlett-Dorothy Lamour Star Reporter, The, No. 2 (3-27-37).....	Mar. 12,'37	11....
Yankee Doodle Rhapsody.....	May 1.....	11....
Ferde Grofe and Drch.		

## MUSICAL ROMANCE

(Technicolor)		
In Did Wyoming (2-27-37).....	Jan. 15,'37	9....
Lover's Paradise.....	Sept. 11'	10....
Schubert's Serenade.....	Nov. 13'	10....
Trees (3-20-37).....	Mar. 19,'37	9....
Western Sketches.....	Nov. 20'	1 r.l.

## PARAGRAPHS

Broadway Highlights, No. 8.....	Dec. 11'	1 r.l.
Broadway Highlights, No. 9.....	Dec. 11'	1 r.l.
It's a Living.....	Mar. 5,'37	1 r.l.

Title	Rel. Date	Min.
Lulu's Love.....	Aug. 14'	18....
Madison Sq. Garden.....	Dec. 11'	18....
Nobody Home.....	Apr. 2,'37	1 r.l.
Rhythm of the River.....	Oct. 9'	10....
Safety in the Air.....	Apr. 30,'37	1 r.l.
Sailor Shorty.....	Oct. 23.....	10....
Snow.....	Jan. 8,'37	10....
Straight as an Arrow (11-21).....	Oct. 9'	10....
That's Their Business.....	Nov. 13.....	11....
Where Champions Meet (2-20-37).....	Jan. 8,'37	9....
Where Snow Is King.....	Feb. 5,'37	1 r.l.

## PARAMOUNT PICTORIAL

No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc.....	May 22.....	11....
No. 12—Meet the Pelican— Viola Mitchell—Steel Suits.....	June 19.....	10....
No. 13—.....	July 17.....	1 r.l.

## PARAMOUNT PICTORIAL (New Series)

No. 1—What's Afoot— Golden Acres—Don Baker (8-22).....	Aug. 21'	10....
No. 2—Science to the Rescue—Frozen Fog— Keys to Concentrating.....	Sept. 18'	10....
No. 3—Miss Christopher Columbus—Take a Num- ber—Keep Out! Lions.....	Oct. 16'	10....
No. 4—A Modern Monster —Furs on Parade—All Aboard.....	Nov. 13'	10....
No. 5—Bamboo—Clamdig- gers' Rodeo—Vienna Boys' Choir.....	Dec. 5'	10....
No. 6—Cornering a Killer —Twilight—Let's All Learn to Ski.....	Jan. 3,'37	1 r.l.
No. 7—.....	Feb. 12,'37	1 r.l.
No. 8—.....	Mar. 12,'37	1 r.l.
No. 9—.....	Apr. 9,'37	1 r.l.

## PARAMOUNT VARIETIES

Dangerous Jobs.....	May 1.....	9....
Fashions in Love.....	July 24.....	8....
Poodle, The.....	May 22.....	10....
Rhythm Party, The.....	June 26.....	9....
Shorty at the Seashore.....	July 10.....	9....

## POPEYE THE SAILOR

Bridge Ahoy!.....	May 1.....	8....
Hold the Wire.....	Oct. 23'	7....
Hospitality.....	Apr. 16,'37	1 r.l.
I'm in the Army Now.....	Dec. 25'	7....
I Wanna Be a Lifeguard.....	June 26.....	7....
Let's Get Movin'.....	July 24.....	7....
Little Sweet Pea.....	Sept. 25'	7....
My Artistic Temperature.....	Mar. 19,'37	1 r.l.
Never Kick a Woman.....	Aug. 28'	7....
Organ Grinder's Swing (3-6-37).....	Feb. 19,'37	7....
Paneless Window Washer, The (2-27-37).....	Jan. 22,'37	7....
Popeye the Sailor Meets Sinbad the Sailor (11-14).....	Nov. 27'	17....
(Technicolor special)		
Spinach Roadster, The.....	Nov. 27'	7....
What, No Spinach?.....	May 29.....	7....

## PARAMOUNT SOUND NEWS

Two Editions Weekly		
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## POPULAR SCIENCE

(Cinecolor)		
No. 5.....	May 29.....	10....
No. 6.....	July 17.....	10....

## POPULAR SCIENCE (New Series)

No. 1 (8-22).....	Aug. 28'	11....
No. 2 (11-28).....	Oct. 30'	10....
No. 3.....	Dec. 25'	1 r.l.
No. 4 (3-2-27).....	Feb. 26,'37	1 r.l.
No. 5.....	Apr. 30,'37	1 r.l.

## SCREEN SONGS

Hills of Old Wyoming, The (8-22).....	July 31.....	10....
The Westerners.....		
I Can't Escape from You.....	Sept. 25'	8....
Joe Richman and Drch. I Don't Want to Make History.....	May 22.....	
V. Lopez and Orchestra Never Should Have Told You (3-6-37).....	Jan. 29,'37	8....
Talking Through My Heart.....	Nov. 27'	7....
Dick Stabile and Drch. Twilight on the Trail.....	Mar. 26,'37	1 r.l.
The Westerners.....		

## GRANTLAND RICE SPORTLIGHTS

(NEW SERIES)		
No. 23—Sun Chasers.....	Apr. 10.....	10....
No. 24—Catching Trouble.....	May 8.....	10....
No. 25—River of Thrills.....	June 5.....	10....

Title	Rel. Date	Min.
No. 26—Sporting Compari- sons.....	July 3.....	10....
No. 27—Neptune's Scholars (8-22).....	Aug. 7'	10....
No. 28—Lucky Spills.....	Sept. 4'	10....
No. 29—Fighting Marlin.....	Oct. 2'	10....
No. 30—Sporting Quiz (11-21).....	Nov. 6'	10....
No. 31—Chimp Champs.....	Dec. 4'	10....
No. 32—Sporting Pals.....	Jan. 1,'37	1 r.l.
No. 33—Underwater Ro- mance, An (3-6-37).....	Jan. 29,'37	10....
No. 34—On the Nose (3-13-37).....	Feb. 26,'37	10....
No. 35—Gallopang Gauchos.....	Mar. 26,'37	1 r.l.
No. 36—Wrestling.....	Apr. 30,'37	1 r.l.

## RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 24.....	May 29.....	5....
No. 25.....	July 10.....	5....

## EASY ACES

Etiquette.....	Nov. 29.....	9....
Fool Your Friends.....	June 9.....	10....
Job's a Job, A.....	May 22.....	10....

## HEADLINER SERIES

No. 5—Bad Medicine.....	May 22.....	15....
No. 6—Sleepy Time.....	July 24.....	20....

## (1936-37)

1—Lalapaloosa.....	Nov. 20'	16....
2—Singing in the Air.....	Feb. 19,'37	19....
3—Rhythm on the Rampage.....	Apr. 2,'37	18....

## EDGAR KENNEDY COMEDIES

Bad Housekeeping.....	Mar. 5,'37	19....
Dumb's the Word.....	June 11,'37	18....
Dummy Ache.....	July 10.....	18....
High Beer Pressure.....	May 8.....	18....
Hillbilly Goat (1-23-37).....	Jan. 15,'37	18....
Locks and Bonds.....	Apr. 16,'37	19....
Vocalizing (10-10).....	Oct. 23'	20½....

## MAJOR BOWES AMATEUR PARADE

No. 1.....	May 1.....	9....
No. 2.....	June 5.....	10....
No. 3.....	July 3.....	10....

## MARCH OF TIME

No. 4.....	Apr. 17.....	21....
No. 5.....	May 15.....	21....
No. 6.....	June 12.....	23....
No. 7.....	July 10.....	21....
No. 8.....	Aug. 7.....	21....

## (1936-37)

No. 1.....	Sept. 4'	23....
No. 2.....	Oct. 2'	21½....
No. 3.....	Nov. 3'	21....
No. 4 (12-12).....	Nov. 27'	22....
No. 5.....	Dec. 25'	19....
No. 6.....	Jan. 22,'37	19....
No. 7.....	Feb. 10,'37	21....
No. 8.....	Mar. 19,'37	20....

## PATHE NEWS

Released twice a week

## PATHE REVIEWS

Released once a month

## PATHE TOPICS

Released seven times a year

## RADIO FLASH COMEDIES

Dog Blight.....	June 12.....	16....
Don't Be Like That (1-30-37).....	Dec. 4'	18....
Fight Is Right (5-2).....	Apr. 10.....	17....
Horse Play (4-3-37).....	Mar. 19,'37	18....
Who's Looney Now?.....	Sept. 4'	18....

## RADIO MUSICAL COMEDIES

Camp Meetin' (10-3).....	Oct. 9'	16....
Deep South (1-23-37).....	Jan. 1,'37	17....
Melody in May (2-1).....	May 1.....	19....
Swing It.....	July 3.....	18....
That Man Samson.....	May 28,'37	19....

## RAINBOW PARADE CARTOONS

Bold King Cole.....	May 29.....	7....
Cupid Gets Her Man.....	July 24.....	7....
Infatuated.....	Apr. 30,'37	
It's a Greek Life (3-28).....	Aug. 2.....	7....
Neptune Nonsense (3-28).....	Apr. 17.....	8....
Toonerville Picnic.....	Oct. 2'	7....
Trolley Ahoy.....	July 3.....	8....
Waif's Welcome, A.....	June 19.....	7....

## SMART SET

And So to Wed.....	June 19.....	19....
Framing Father (2-29).....	Apr. 17.....	18½....
Grandma's Buys (1-2-37).....	Dec. 18'	16....
So and Sew.....	Sept. 18'	15....

## SPORTS WITH BILL CDRUM

Foreign Sports.....	Apr. 9,'37	10....
Goals for Gold and Glory.....	Oct. 30'	11....
High, Wide and Dashing.....	Sept. 4'	9....

Title	Rel. Date	Min.
Iceman, The.....	Jan. 15,'37	9....
Ladies Day.....	Dec. 18'	11....
Never Catch the Rabbit (5-2).....	Apr. 24.....	11....
Pardon My Spray (10-10).....	Oct. 2'	10....
Putting on the Dog.....	Feb. 12,'37	10....
Row, Mr. Row.....	June 19.....	11....
Saratoga Summers (3-27-37).....	Mar. 12,'37	10....
Singing Wheels (12-26).....	Nov. 20'	11....

## STRUGGLE TO LIVE

Deadly Females.....	Nov. 13'	9½....
Forest Gangsters (1-23-37).....	Jan. 8,'37	9....
Living Jewels.....	June 12.....	10....
Swamp Land.....	Sept. 18'	9....

## SUPERBA COMEDIES

Bridal Grief.....	Feb. 5,'37	19....
Listen to Freezin' (8-15).....	July 31.....	15....
One Live Ghost.....	Nov. 6'	21....
Wholesaling Along.....	May 29.....	17....

## WORLD ON PARADE

California Missions.....	Apr. 16,'37	11....
Gold Mania (1-16-37).....	Dec. 25'	11....
Graveyard of Ships (1-2-37).....	Nov. 27'	11....
Heart of the Sierras.....	Nov. 6'	11....
Manhattan Waterfront (3-27-37).....	Feb. 19,'37	11....
Mt. Vernon.....	Mar. 19,'37	10....
Romantic Mexico.....	Jan. 22,'37	10....
Trinidad.....	Sept. 11'	10....
Venice of the North.....	May 15.....	10....
Washington in Virginia.....	Oct. 9'	10....

## STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37).....		11....

## DYNAMIC

Wonderland of Gaspe (6-13).....		11....
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## FILM EXCHANGE

Ski-Esta (1-2-37).....		10....
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## MATSON

Coronation Preview (3-27-37).....		10....
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## 20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERMAN		

Dogging It Around the World
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## (THE RELEASE CHART--CONT'D)

Title Rel. Date Min.  
110. More Kittens (1-9-37) Mar. 27, '37 8½

## UNIVERSAL

Title Rel. Date Min.  
GOING PLACES with LOWELL THOMAS  
No. 21 June 8, 9  
No. 22 June 22, 9  
No. 23 (7-11) July 6, 10  
No. 24 (7-18) July 20, 10  
No. 25 (8-15) Aug. 3, 10  
No. 26 Aug. 17, 10  
No. 27 (10-10) Sept. 14, 9  
No. 28 (10-17) Oct. 19, 8  
No. 29 Oct. 26, 9  
No. 30 Nov. 23, 10  
No. 31 Dec. 21, 9  
No. 32 (2-6-37) Feb. 1, '37 9½  
No. 33 (3-27-37) Mar. 15, '37 9  
No. 34 Mar. 22, '37 8  
No. 35 Apr. 12, '37

## MEANY-MINY-MOE CARTOONS

Big Race, The (3-13-37) Mar. 3, '37 7  
Golfers, The (2-13-37) Jan. 11, '37 8½  
House of Magic (2-13-37) Feb. 8, '37 8  
Knights for a Day (1-9-37) Dec. 28  
Lumber Camp (3-20-37) Mar. 15, '37 7  
Turkey Dinner Nov. 30  
Bargain Matinee Apr. 4, '37

## MENTONE MUSICAL COMEDIES

Bargain Matinee (3-20-37) Apr. 4, '37 10  
Cocktail Party, The May 12, '37  
Flippen's Frolics (7-11) July 15, 18  
Fun Begins at Home Feb. 17, '37 10  
Fun in the Fire House

(11-7) Dec. 28, 10  
Gus Van's Garden Party (10-10) Sept. 21, 11  
It's on the Record Mar. 17, '37  
Marine Follies Apr. 29, 19  
Musical Airways (10-10) Sept. 30, 11  
Royal Cafe Nov. 25, 10  
School for Swing (2-6-37) Jan. 20, '37 10  
Teddy Bergman International Broadcast (6-6) June 3, 20  
Television Highlights Dec. 23, 10  
Vaud-D-Mat, The (3-28) Apr. 8, 16

## OSWALD CARTOONS

Battle Royal (7-18) June 22, 7  
Barnyard Five Apr. 20, 7  
Beachcombers (10-3) Oct. 5, 9  
Birthday Party, The Mar. 29, '37  
Duck Hunt (3-13-37) Mar. 8, '37 7  
Everybody Sings (1-30-37) Feb. 22, '37 7  
Farming Fools May 25, 7  
Fun House, The May 4, 7  
Gopher Trouble Nov. 30, 7  
Kiddie Revue Sept. 21, 7  
Music Hath Charms (8-8) Sept. 7, 8  
Night Life of the Bugs (10-3) Dec. 9, 8  
Puppet Show (10-13) Nov. 21, 8  
Unpopular Mechanic (10-17) Nov. 6, 8

## STRANGER THAN FICTION SERIES

No. 20—Novelty June 1, 9  
No. 21—Novelty June 15, 9  
No. 22—Novelty June 29, 9  
No. 23—Novelty (7-11) July 13, 10  
No. 24—Novelty (7-18) July 27, 10  
No. 25—Novelty (8-1) Aug. 10, 10  
No. 26—Novelty (8-8) Aug. 24, 9  
No. 27—Novelty Sept. 28, 8  
No. 28—Novelty (9-24) Oct. 12, 8½  
No. 29—Novelty (9-24) Nov. 9, 8½  
No. 30—Novelty (12-26) Dec. 7, 10  
No. 31—Novelty (1-2-37) Jan. 4, '37 9  
No. 32—Novelty (1-30-37) Feb. 1, '37 9  
No. 33—Novelty (2-13-37) Mar. 1, '37 9  
No. 34—Novelty Mar. 29, '37 9  
No. 35—Novelty Apr. 26, '37

## UNIVERSAL SPECIAL

King Edward the VIII Dec. 14, 9½  
You Can't Get Away With It Nov. 30, 25

## VITAPHONE

Title Rel. Date Min.  
BIG TIME VAUDEVILLE REEL  
Vitaphone Entertainers (7-11) June 27, 1 r.l.  
Sylvia Foss  
Vitaphone Hippodrome May 2, 11  
Molly Picon-Johnny Lee  
Vitaphone Topnotchers (2-1) May 30  
Vitaphone Stageshow July 25, 1 r.l.  
Vitaphone Galettes Sept. 19, 11  
Jack Pepper  
Vitaphone Internationals Oct. 17, 11  
Holtz-Lee  
Vaudeville Is Back Nov. 14, 11  
Johnny Perkins

Title Rel. Date Min.  
Vaude-Villians Dec. 12, 10  
Marty May  
Reel Vaudeville (1-30-37) Jan. 2, '37 11  
Harry Rose  
Bed-Time Vaudeville (2-20-37) Jan. 30, '37 11  
Bring On the Girls Mar. 6, '37 1 r.l.  
Edgar Bergen  
Vitaphone Diversions Apr. 3, '37  
Smith and Dale

## BIG V. COMEDIES

Slum Fun Apr. 11, 21  
Johnny Berkes  
Charles D'Donnell  
Absorbing Junior May 9, 21  
Shemp Howard-Johnny Berkes  
Joe Palooka in Here's Howe June 6, 21  
Shemp Howard-Robert Norton  
Wife of the Party, The (6-22) June 20, 22  
Ken Murray  
Good Old Plumbertine, The July 11, 20  
Johnny Berkes  
Olly Bird, The July 25, 20  
Ken Murray  
Joe Palooka in Punch and Beauty Aug. 15, 20  
Shemp Howard-Robert Norton  
Dough-Nuts Nov. 14, 21  
Yacht Club Boys

## BROADWAY BREVITIES

Double Crossky, The Apr. 18, 21  
Olga Baclanova  
I'm Much Obligated May 2, 21  
Vera Van-George Dobbs  
Maid for a Day May 23, 20  
Grace Hayes  
City's Slicker, The May 30, 2 r.l.  
Dawn D'Day-Radio Rubes  
Romance in the Air May 16  
Wini Shaw-Phil Regan  
Changing of the Guard (5-16) June 6, 20  
Sybil Jason  
Rhythmitis June 13, 2 r.l.  
Hal LeRoy-Toby Wing  
Song of a Nation, The (6-20) July 4, 20  
Donald Woods-Claire Dodd  
When You're Single July 18, 2 r.l.  
Cross and Dunn  
Shake Mr. Shakespeare (7-11) Aug. 22, 20  
Carolyn Marsh  
Echo Mountain Aug. 29, 20  
Fred Lawrence-Rosalind Marquis  
Rush Hour Rhapsody (9-19) Sept. 5, 19  
Jean Sargent  
Joe Palooka in "The Choke's on You" (9-19) Sept. 12, 21  
Shemp Howard-Robert Norton  
Backyard Broadcast, The (9-5) Sept. 26, 21  
Say It With Candy Oct. 3, 20  
Virginia Verrill  
Sheik to Sheik Oct. 10, 21  
Georges Metaxa  
Can't Think of It Oct. 24, 18  
Ken Murray-Dswald  
Captain Bluebeard Feb. 13, '37  
Georgie Price  
Sunday Round-up, The Oct. 31, 18  
Dick Foran-Linda Perry  
Sweethearts and Flowers Nov. 7, 20  
Regis Toomey-Preisser Sisters  
That's Pictures (8-29) Nov. 21, 21  
Jay C. Flippen  
Joe Palooka in "The Blonde Bomber" Nov. 28, 21  
Shemp Howard-Robert Norton  
Here Comes the Circus Dec. 5, 18  
"Poodles" Hanneford  
"Give Me Liberty" Dec. 19, 22  
John Littel  
It's All Over Now (2-6-37) Dec. 26, 20  
Dan Healy  
Joe and Asbestos in "A Horse's Tale" (2-13-37) Jan. 9, '37 20  
Harry Gribbon  
Hamtree Harrington  
Pretty Pretender, The (2-13-37) Jan. 23, '37 21  
Bernice Claire

Title Rel. Date Min.  
Joe Palooka in "Kick Me Again" (3-6-37) Feb. 6, '37 21  
Shemp Howard-Robert Norton  
Captain Blueblood Feb. 3, '37  
Georgie Price  
Swing for Sale (3-13-37) Feb. 27, '37 20  
Hal LeRoy  
Under Southern Stars Feb. 20, '37 18  
Fred Lawrence-J. Bryan  
Hotel a la Swing Mar. 13, '37 2 r.l.  
Eddie Foy, Jr.  
Mail and Female Mar. 27, '37 2 r.l.  
Ken Murray  
Play Street Apr. 3, '37  
Preisser Sisters

## COLOR TOUR ADVENTURE

(Cinecolor)  
Pearl of the Pacific (7-11) Sept. 5, 10  
Colorful Occupation (9-19) Oct. 3, 10  
Northern Lights Oct. 31  
Along the Mediterranean Dec. 5  
Hollanders, The (1-23-37) Jan. 2, '37 10  
Nice Work (2-13-37) Jan. 30, '37 10  
Land of the Midnight Sun (3-13-37) Feb. 27, '37 10  
Nature the Artist Mar. 20, '37 1 r.l.

## LDONEY TUNES

No. 19—Westward Whoa Apr. 25, 7  
No. 20—Fish Tales May 23, 7  
No. 21—Shanghaied Ship mates June 20, 7  
No. 22—Porky's Pet (7-18) July 11, 7  
No. 23—Porky, the Rain-maker (8-29) Aug. 1, 7  
No. 24—Porky's Poultry Plant (9-19) Aug. 22, 7  
No. 25—Milk and Money Oct. 3, 7  
No. 26—Porky's Moving Day Oct. 10, 7  
No. 27—Little Beau Porky Oct. 24, 7  
No. 28—Village Smithy, The Nov. 14, 7  
No. 29—Porky of the Northwoods (1-9-37) Dec. 19, 7  
No. 30—Porky the Wrestler Jan. 9, '37 7  
No. 31—Porky's Road Race Feb. 6, '37  
No. 32—Picador Porky (2-27-37) Feb. 27, 8

## MELDDY MASTERS

Dave Apollon and His Band May 16, 10  
Vincent Lopez and Orchestra June 6, 10  
Carl Hoff and Orchestra July 11, 1 r.l.  
Nick Lucas and His Troubadours Aug. 15, 10  
Clyde Lucas and Orchestra (7-14) Sept. 5, 11  
Harry Reser and Eskimos Sept. 26, 9  
Emil Coleman and Orch. (7-11) Oct. 17, 11  
Leon Navara and His Orch. (9-19) Nov. 7, 11  
Clyde McCoy and Orch. (8-29) Nov. 28, 10  
Jimmie Lunceford and Orch. (1-23-37) Dec. 19, 10  
George Hall and Orch. Jan. 9, '37 10  
Louisiana Kings Jan. 23, '37 1 r.l.  
Roger Wolfe Kahn and Orch. Feb. 6, '37  
Cab Calloway and Orch. (3-13-37) Feb. 20, '37 11  
Peter Van Steeden and Orch. Mar. 6, '37 1 r.l.  
Jacques Fray and Orch. Mar. 27, '37 1 r.l.

## MERRIE MELODIES

(In Color)  
No. 18—I'm a Big Shot Now (3-28) Apr. 11, 7  
No. 19—Let It Be Me May 2, 7  
No. 20—I'd Love to Take Orders from You May 16, 7  
No. 21—Bingo Crosbyana May 30, 7  
No. 22—When I Yoo Hoo June 27, 7  
No. 23—I Love to Singa (6-20) July 18, 7  
No. 24—Sunday Go To Meetin' Time (9-5) Aug. 8, 7  
No. 25—At Your Service, Madame Aug. 29, 7  
No. 26—Toy Town Hall (9-19) Sept. 19, 7  
No. 27—Boulevardier of the Bronx Oct. 10, 7  
No. 28—Don't Look Now Nov. 7, 7  
No. 29—Cocoanut Grove Nov. 28, 7  
No. 30—He Was Her Man Jan. 2, '37 7  
No. 31—Pigs Is Pigs (1-16-37) Jan. 30, '37 7  
No. 32—I Only Have Eyes for You (3-6-37) Mar. 6, '37 8  
No. 33—The Fella With the Fiddle Mar. 27, '37 1 r.l.

Title Rel. Date Min.

## OUR OWN UNITED STATES

No. 9—We Eat to Live Apr. 18, 10  
No. 10—Vacation Spots May 16, 11  
No. 11—Irons in the Fire June 13, 1 r.l.  
No. 12—Can You Imagine July 11, 10  
No. 13—For Sports Sake Aug. 8, 10

## PEPPER POT

Beneath the Sea Apr. 18, 9  
Pictorial Review June 27, 1 r.l.  
When Fish Fight July 11, 10

## PICTORIAL REVIEWS

No. 1—Oscar's Recipes—Furs (9-19) Sept. 12, 10  
No. 2—George Rector—Fashions Oct. 10, 10  
No. 3—Girl Football—Knitted Wear Nov. 21, 10  
No. 4—Southern Wear—Aviation (1-23-37) Dec. 26, 11  
No. 5—Sports Afloat (2-6-37) Jan. 16, '37 10  
No. 6—Swimming—Wood Carving Feb. 13, '37  
No. 7—Phonograph Records—Lipsticks Mar. 20, '37 1 r.l.

## VITAPHONE NOVELTIES

Nut Guilty (6-27) Nov. 21, 10  
Logging Along Sept. 26  
Ounce of Invention, An Oct. 24  
Ray Gross  
Oklahoma As Is Dec. 19  
Cal Tinney  
Poets of the Organ (8-22) Jan. 16, '37 1 r.l.  
Mr. and Mrs. Jesse Crawford  
Whale Ho (7-14) Feb. 13, '37  
Medium Well Done Mar. 6, '37 1 r.l.  
Hardeen  
Ghost to Ghost Hookup, A Apr. 3, '37  
Home Run on the Keys (4-3-37) Apr. 24, '37 9  
Babe Ruth

## SERIALS

12 Episodes Each Unless Otherwise Specified

## REPUBLIC

Dick Tracy 6401 (2-27-37) Feb. 20, '37  
Ralph Byrd-Kay Hughes (15 episodes)  
Painted Stallion, The 6421 June 5, '37  
Ray Corrigan-Hoot Gibson  
Robinson Crusoe of Clipper Island 3583 Nov. 14  
Mala (14 episodes)  
Undersea Kingdom 3581 (5-16) May 30  
Ray Corrigan-Lois Wilde  
Vigilantes Are Coming, The 3582 Aug. 22  
Bob Livingston-Kay Hughes

## STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Coin, The Sept. 1  
Ralph Graves-Ruth Mix (1st episode, 3 r.l., followed by 14 two-reel episodes)  
Clutching Hand, The (5-23) Apr. 18, 2 r.l.  
Jack Mulhall-Wm. Farnum (each)  
Wild West Days July 5, '37  
Johnny Mack Brown

## UNIVERSAL

Ace Drummond (11-7) Oct. 19  
John King-Jean Rogers (13 episodes)  
(Exploitation: Nov. 7, p. 84.)  
Jungle Jim (12-26) Jan. 18, '37  
Grant Withers-Betty Jane Rhodes  
Phantom Rider (6-8) July 6  
Buck Jones-Maria Shelton (15 episodes)  
Secret Agent X 9 Apr. 12, '37  
Scott Kolk-Jean Rogers  
Wild West Days July 5, '37  
Johnny Mack Brown

## VICTORY

Blake of Scotland Yard Apr. 15, '37  
Ralph Byrd-Jean Barclay (15 episodes—also feature version)  
Shadow of Chinatown Oct. 10  
Bela Lugosi-Herman Brax (15 episodes—also feature version)



# J. C. JENKINS—HIS COLYUM

Boca Cheta, Texas

Dear Herald:

If you should look for this place on the map you would have difficulty in finding it, but if you would look down in the southeast corner, where the Rio Grande river runs into the Gulf, you would note a place called Boca Cheta. Boca Cheta is Mexican and means "Little Mouth." The place is little, all right, having three or four shacks, a store for fishermen, a few cabins and a filling station, and a lot of sanddunes. The "mouth" part probably refers to the mouth of the Rio Grande, although it is far from being little. That's Boca Cheta. They probably intended this place for a summer resort in the wintertime. Close to Boca Cheta are what are known as the Jetties. These Jetties are long piers built out into the Gulf and between these is a channel through which the boats come in and go to Port Isabel and Port Brownsville.

▽

This being a journal of the motion picture, it probably would be out of order to refer to anything not theatrical, but it was so doggone funny that we feel we would be excused for referring to it.

We went down to these Jetties yesterday to fish. Elsie, our housekeeper, was fishing off the Jetties in the Gulf with a cane pole and she put a mullet about six inches long on her hook and threw it out in the Gulf, and a big jack fish grabbed it and started for deeper water and when he got to the end of the line he didn't even hesitate, and if the line hadn't broken it would have yanked her off the Jetty and into the Gulf.

We were reminded of the colored fellow who was fishing in the Mississippi River. He put a chunk of liver on the hook on his throwline and threw it out in the river and tied the other end of the line to his ankle and lay down under a tree and went to sleep.

After a while a big catfish grabbed his hook and started off with a whiz and yanked the darky into the river. Another colored fellow saw him and said: "Say thar, Mose, what you all doing in that watah?" and he replied, "Well, what Ah wants to know is, is dis nigger a fishin' or am dis fish a Niggerin'."

It is in this channel that the battle royal takes place. A bunch of porpoise will come in and if they find a shark monkeying around the fight is on right now. We saw one of these battles. A big porpoise went after a shark and when he hit him he knocked him about ten feet out of the water. The shark looked about the size of a Durham bull calf. These porpoise lope along in the water like a range steer and they generally go in pairs. There is a law against harming them, as they are considered the man's friend.

▽

We have just received a letter from O. K. Mason of the Commonwealth Amusement Company of Kansas City, Mo., enclosing a check and a request for us to send the HERALD to their Granada theatre at Lawrence, Kan. Maybe you don't know O. K. We do; he used to have a grandpappy who lived on the block adjoining our own in Neligh,

Neb., the cow town metropolis of the west, and O. K. used to come up there and visit him and monkey around with some of the girls of our town until all the boys got sore about it, but he's a HERALD fan now and that helps a whole lot.

▽

Then we got another letter from B. W. Merrill, proprietor of the Lyric theatre at Edgar, Neb. B. W. hops all over us with both feet because we don't come and call on him. We are ashamed of our self, just right doggoned ashamed, but you know this is a pretty big country to try and cover with a puddle jumper like we have. Anyhow, we are going to do our best to go and see him. He promised us everything but huckleberry pie, and we'll betcha the Missus has some of that, too. He says she is stronger for

this colyum than horseradish, and that's strong enough. We've simply got to go and see those folks.

▽

We saw a Mexican here yesterday that reminded us a whole lot of Colonel Creel of the Beacon theatre of north Omaha, except that this guy weighs something like 325 pounds and the Colonel only weighs around 130 with his socks on. The Colonel used to go to college in our town back in the days before the colleges went communistic, and he and Fred Free, now one of Iowa's prominent lawyers of Sioux City, knew the location of every melon patch in the country, and some chicken roost, too. But the Colonel is all right now since he has been under the political influence of Bob Ballantyne and Gus Harms of the Scott Ballantyne Theatre Equipment Company of Omaha. Doggone those guys anyhow.

▽

You remember seeing that picture of J. C. Fanning and that eight-pound sea trout he caught, which was published in the HERALD some time back, dontcha? Well, J. C. wants us to come down to Brownsville next week and go out with him. He says he knows right where the big ones are. If J. C. can fish as well as he operates the Brownsville theatres we'll betcha we get a boatload. After that we are going to start back north.

▽

You theatre boys who are handy at figuring just figure this one out. Up home we pay 35 cents per dozen for oranges. Down here the grower is getting \$30 per ton. Up home we pay ten cents apiece for grapefruit, and sometimes we get three for a quarter. Down here the grower gets from seven to nine dollars a ton. Please let us know the difference and who gets the difference.

A politician will shed a bucketful of tears in his sympathy for the farmer. He will pat him on the back and cuss Wall Street and the millionaires, and when he gets down to Washington he forgets that there is anyone living off of Pennsylvania avenue. The politicians run only once in two years, but the suckers run the year around, and we are as big a sucker as there is in the creek.

COLONEL J. C. JENKINS

The HERALD's Vagabond Columnist

*The Herald Covers the Field Like an April Shower.*

## RKO Polish Branch

Szymon, Lehman, acting manager for RKO in Poland, this week opened a branch office at Katowic. At the same time it was revealed that Harry Leasim, general manager of RKO for continental operations, had also signed a contract with Lietfilmas, with headquarters at Kaumas in Lithuania, for the distribution of the 1936-37 Radio pictures in that country.

## Danubia Takes Group

Danubia Pictures has completed a deal for five Hungarian features, "Man of Gold," "Sister Marie," "Storm Over Pusta," "Romance at the Danube" and "A Scotchman in Hungary."

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 58, Vol. 19.**—President Roosevelt greets Lord Tweedsmuir....Cameraman grinds his camera amid hail of bullets....Mussolini hailed as "Protector of Islam"....Boxing in a night club....Navy students take parachute test....Ice Show....Oxford beats Cambridge....Lew Lehr.

**MOVIETONE NEWS—No. 59, Vol. 18.**—Pope Pius XI makes first appearance since his illness....Floods sweep Alpine village....Loyalist freighter Mar Caspito splits in two on French coast....English submarines on Severn River....Lew Lehr....Lord Tweedsmuir, Prince Chichibu, Paul McNutt, Ambassador Davies and Premier Mussolini....Aviation....Sports.

**NEWS OF THE DAY—No. 256, Vol. 8.**—Il Duce in Africa worries Britain....Sea drama filmed from rescue ship....England also has a ship disaster....Oxford beats Cambridge....Ice carnival has coronation touch....Monkeyland greets Spring....Inventors are in again....Lord Tweedsmuir visits the President....Student parachute jumpers.

**NEWS OF THE DAY—No. 257, Vol. 8.**—Peace pleas mark 20th Anniversary of America's entry into World War....Rome hails Pope's recovery....Sport world thrills....Frank Hawks tests new mystery ship....Fire destroys Atlantic City hotel....Shaving contest.

**PARAMOUNT NEWS—No. 69.**—Biggest Ice Show attracts best on skates....53,180 children take charge at White House....Northwestern football has Spring start....Lord Tweedsmuir makes official visit to capital....Italian Decoration climaxes tribute to Adolph Zukor....Inventor's Congress....Coast Guard rescues ship....Oxford beats Cambridge....20 years ago—War....Colonel House.

**PARAMOUNT NEWS—No. 70.**—Middies honor Canada in parade....New navy plane ship tested....Rollins College beats Washington and Lee in crew race....Braddock leaves for training camp....Bobby Jones trails in golf tourney....Shaving contest....Frank Hawks exhibits new speed plane....Pope blesses people....Freak fires....Eastern horse racing starts.

**PATHE NEWS—No. 73, Vol. 8.**—Coast Guard rescues ill-fated freighter's passengers....Mellon's \$65,000,000 art gift....Lord Tweedsmuir visits President Roosevelt....Oxford crew defeats Cambridge....Youngest girl transport pilot....Fascist birthday....Unusual bulldog litter....Navy sky divers.

**PATHE NEWS—No. 74, Vol. 8.**—On the strike front in Michigan, Minnesota and Missouri....Down on the farm—in New York City....First public appearance of Pope since his illness....Frank Hawks tests new plane....Regal robes....Human target....Spring racing.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 550, Vol. 9.**—16 in dramatic sea rescue....Pick most beautiful model....Latest inventions paraded....Skaters hold ice carnival....Welcome Lord Tweedsmuir to U. S....Rough-house beats science....Skiers 'climb' by machine....Seminole trap alligators.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 551, Vol. 9.**—Sit-down hits Ford plants....Fires raze 2 big buildings....Rangers make hockey finals....New 'planes making history....Sailboats in gay regatta....Pope gives season blessing....Envoy returns from Russia....French prize race run....Collegians try 'chin golf'....Pet bass scoffs at anglers.



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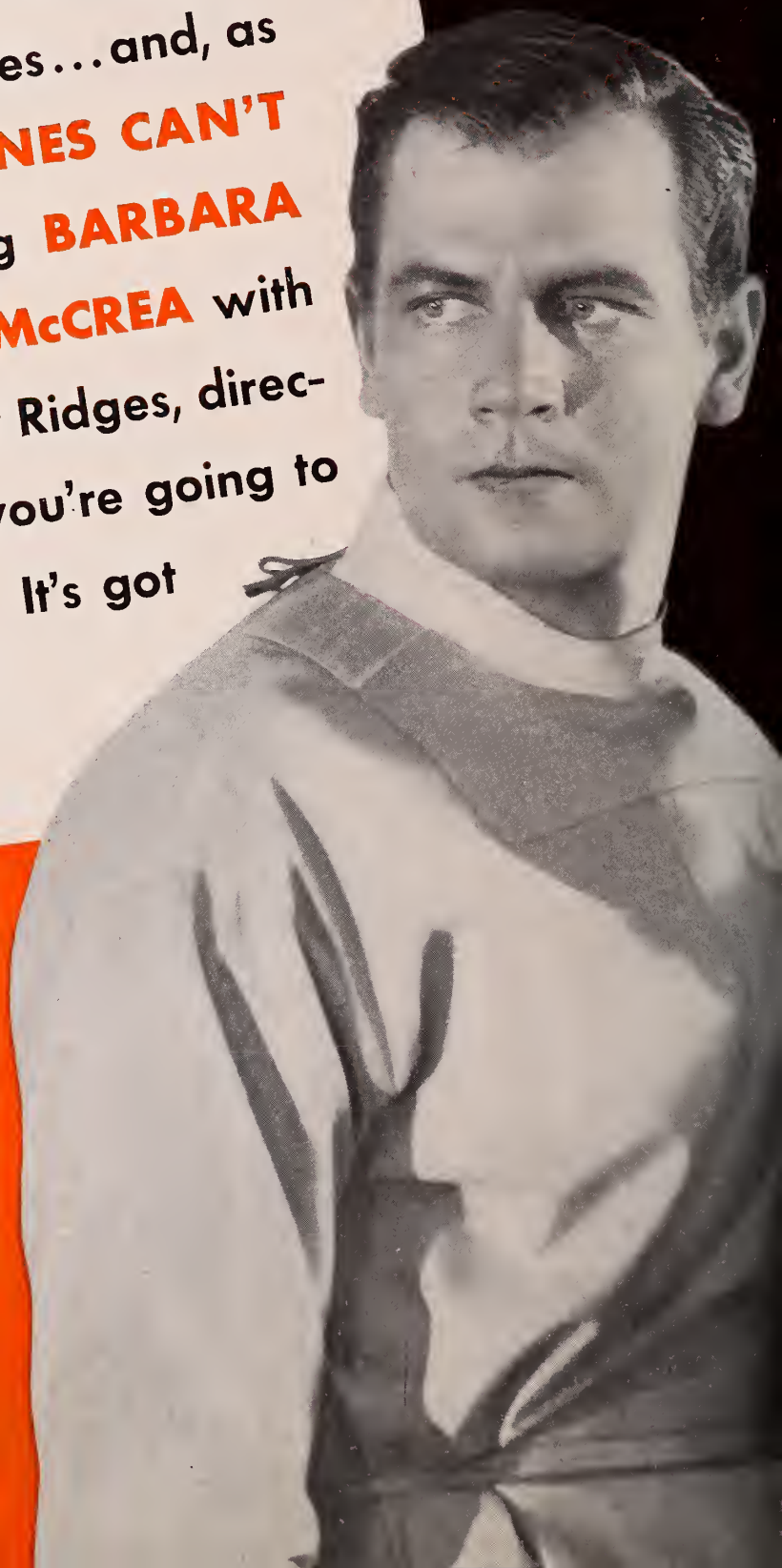


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SEE PAGES 51-54





# MOTION PICTURE HERALD

*First "Preview" of  
Producers' Plans  
For 1937-38 Season*

VOL. 127, NO. 3

APRIL 17, 1937

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# MAY

4 WEEKS  
SAN  
FRANCISCO

4 WEEK  
PHILADELPH

3 WEEKS  
BALTIMORE

4 WEEKS  
CAPITOL, N.Y.

3 WEEKS  
WASHINGTON,  
D. C.

2 WEEKS  
COLUMBUS  
DAYTON

3 WEEKS  
ST. LOUIS

EXTRA  
DAYS  
ALBANY—8 Days  
MEMPHIS—11 Days

2 WEEKS  
DAY AND DATE  
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(Fernand Gravet, Joan Blondell, Edward Everett Horton)

# MARKED

(Bette Davis, Humphrey Bogart, Eduardo Ciannelli, Jarman)

# CALL IT A

(Olivia de Havilland, Ian Hunter, Anita Louise, Alice Brady, Roland Young)

# MOUNTAIN JUST

(Josephine Hutchinson, George Brent, Guy Kibbee, Morley

# THE PRINCE AND THE

(Errol Flynn, The Mauch Twins, Claude Rains, Henry Stephenson, Barton MacLane)

# THE GO-GETTER

(George Brent, Anita Louise, Charles (Cap'n Andy) Winninger, John Eldredge)†

# KID GALAHAD

(Edward G. Robinson, Bette Davis, Humphrey Bogart, Wayne Morris, Harry Carey)



D THE CHORUS GIRL

Kenny Baker, Luis Alberni)

WOMAN

Bryan, Allen Jenkins)°

DAY

Frieda Inescourt)†

TICE

Barrie)°

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CHARLES WINNINGER  
HELEN WESTLEY

Directed by Edward H. Griffith  
Associate Producer  
Nunnally Johnson  
Screen Play by Jacques Deval  
Original story by Gregory Ratoff  
Darryl F. Zanuck  
in Charge of Production



# MOTION PICTURE HERALD

Vol. 127, No. 3



April 17, 1937

## FOR SHAME!

**R**EPORTING on the contemporary scene and obscene in the amusement trade of the isle of Manhattan, the *New York Times* of Friday last relates:

*The Burly Amusement Company and the manager of its Abe Minsky's Gotham Theatre in East 125th Street were found guilty yesterday in Special Sessions of giving an indecent performance last August 27th in the theatre. The evidence was that five young women went through "strip-tease" acts to the accompaniment of soft music and softer lights. . . . They paroled the manager, Sam Kraus, in the custody of his lawyer until next Friday when sentences will be imposed upon him and the corporation. He is liable to a three-year penitentiary term, or a fine, along with the corporation.*

As has been recorded, it is from the art of the Minskys that Hollywood not so long ago employed three stripper-teasers, and from the same art that certain Chicago theatres have sought to supplement the box-office drawing power of motion pictures with the "strip-tease" act.

**A**ND so, gentle reader, we come to the altogether charming situation in which persons and personages representing the motion picture industry find themselves standing before the world and the public as reaching in behalf of their art and industry for something that even the sophisticated Island of Manhattan and State of New York thinks provocation to send a man to jail.

The writer of this page, honestly seeking an answer, sought the judgment of a certain able showman of wide renown.

"The answer is," he tossed back, "that there is a school of thought, if you can call it that, which says, 'We'll try it, and if we get into a jam, we've got people hired to get us out. We've always got a "front man" to apologize'."

Bearing in mind that there have been, down the years, several occasions for apology, it may possibly be feared that there might come a time when "I'm sorry, my mistake" will not be entirely sufficient.

Just now, in the present situation, it will not do to look up with wide-eyed innocence in a declaration that there was no realization that the "strip-tease" could offend, or to make any contention that any derivative exploitation of "strip-tease" fame can be anything but what it is.

The motion picture industry has not yet recovered from what it has done to itself by starring a lady who has a jail record for her besmirchment of the American stage—and starring her because of that precise fact.

**W**HEN a girl stands before an audience, whether the music and lights are hard or soft, and proceeds with deliberation, artful or crude, to divest herself of her clothes with the high art climax being related to the suspense of whether or not her genitalia are about to be exposed to view, there is but one idea involved.

If one girl does that for one man at a time, you know what you call her, and what you call the taxi driver who took the customer there.

If it is done in the name of the box office, the same terms apply—multiplied by the factor of mass attendance.

The motion picture industry does not seem to require a share in that business.



## THE WRITER'S PART

**S**OME recent expressions of the editor concerning the incidental and contributory nature of the function of the writer in the screen art, specifically on the lecture rostrum at Columbia University, and in a review of Mr. Max Miller's "For Sake of Shadows," have been the subject of pungent and disputatious comment from writers.

Such a reaction was inevitable, since writing, more especially dramatic writing, partakes no little of the exhibitionistic nature of the art of acting, so writers, like actors, prefer to consider themselves important.

But, in spite of all, writing is neither drama nor cinema.

Interestingly at hand is the fresh, immediate and considerably quoted comment of Miss Thyra Samter Winslow, who, on for a spell from Hollywood, has St. Moritzed through several interviews to the effect that she does not like "Hollywood's way of sandwiching authors in between electricians and property men. They belong somewhere up with the directors, actors and designers." That declares the judgment, obviously, of the production community itself.

But, continues Miss Winslow, "pictures do something for you that novel writing does not. When you are working on a script you realize that you are working with real people, that actors will be speaking your lines . . ."

That is the point. The actors will be speaking the lines, not the author, and the actor will be under direction, not the author's either.

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## MARTIN QUIGLEY, Editor-in-Chief and Publisher



# This Week

**H**OME office and studio spokesmen furnished information about next year's product to showmen regarded by an optimistic Wall Street as doing quite nicely with the current merchandise. Labor demands held Hollywood attention and exhibitors talked of forming a third major association with resounding objectives. Overseas propagandists set out to impose a stipulated ideology upon producers the world around, Congress listened again to arguments for and against revision of the copyright laws and the U. S. Census Bureau completed its report on the status of amusements in 1935. Cameras were trained upon 45 feature films in the making at week's end.

## Ostrers Win Point

The Brothers Ostrer, holding control of Gaumont British against bitter opposition by John Maxwell, representing Associated British Pictures and Twentieth Century-Fox interests, won the first legal tilt in the battle when the London chancery court declined to issue an injunction to prevent payment of a preference dividend voted by the Ostrers.

*The Ostrer victory and the joint meetings of the Cinematograph Exhibitors Association with the Kinematograph Renters Association are reported on page 65.*

## Eyes Upon Goldwyn

Hollywood eyes are upon Samuel Goldwyn as his staff pushes to completion the aptly titled "Woman Chases Man," a frivolous and forthright comedy foreign in kind and content to the Goldwyn metier.

*Gus McCarthy's article on the film and the Hollywood attitude toward it appears on page 12.*

## 45 Films in Work

Hollywood producers finished shooting on seven productions and set eight more before the cameras, raising the production level to 45, a figure considered normal for the season.

*Pertinent data are provided on page 55.*

## For a Third Party

Talk of a third major exhibitor organization to be composed of independent exhibitors who can "fight for their welfare with some degree of success" was heard again in the trade even as Ed Kuykendall, president of the Motion Picture Theatre Owners of America, declared for more vigorous execution of his organization's trade practice program.

*Both matters are reported on page 48.*

## Fists Across the Sea

German, Italian and Japanese propaganda ministries undertook coercive subjugation of the international screen through concerted application of pressures in accordance with a pact signed in Berlin. If successful, the triumvirate would impose upon producers in Hollywood and elsewhere the ideology propagated by the member governments.

*Plans and purposes of the international bloc are set forth on page 25 in a story dealing also with late developments in the German campaign to dictate content matter of motion pictures regardless of source.*

## Spotlight on Minsky

Accustomed as he is to the glare of spotlights and the blare of jungle pit music, Abe Minsky, president of the Burly Amusement company and under no circumstances to be confused with the other two branches of the Burlesque Family Minsky, was hard for reporters to find after a judge in special sessions court found his company and the manager of his Gotham theatre, New York, guilty of giving an indecent performance. Evidence submitted by John S. Sumner was interpreted as proof that on a certain evening in August, 1936, young women performing the strip tease pursued their so-known art beyond the point where tease could be construed as the word for what they were doing.

*Details and implications are dealt with in a story on page 60 and an editorial on page 7.*

## Labor Scene Shifts

Labor's attempts to extend its organization in the industry shifted to Hollywood, the principals in the most crucial negotiations of the moment leaving New York for the Coast. Demands by the Screen Actors Guild and the Brotherhood of Painters, Decorators and Paperhangers, for participation in the studios' basic agreement with five craft unions, among other things, were rejected by Pat Casey, representing the producers, but negotiations were expected to reopen in California.

*Further progress is reported on page 27.*

## Operator Convicted

The second conviction by members of District Attorney William F. X. Geoghan's recently organized rackets' bureau in Brooklyn, N. Y., came Tuesday when Joseph Kelban, business agent and delegate for Local 306 of the Motion Picture Operators Union, was convicted in special sessions court of endangering the safety of persons in a public place. He will be sentenced on April 24.

According to the evidence presented to the court, Mr. Kelban entered the Folly theatre in Brooklyn on December 12, last, and, because he had been refused \$500 for alleged back salaries for operators in the theatre, pulled the switch in the projection room with 1,700 persons in the theatre. Paul Weintraub, manager of the house, testified that the entire theatre was in darkness for 15 minutes.

## Filoteo Alberini Dead

Filoteo Alberini, an early inventor of motion picture apparatus, whose devices were widely used in the United States, died in Rome Monday after an operation. He was 70 years old.

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## Along the Seine

A three-fisted blow at the motion picture industry in France is being parried with questionable success, writes Pierre Autre from Paris. First of all there is the problem of application of the 40-hour week in a complicated field of output. Then there is the 6 per cent tax on production, and, finally, a renewed threat of Governmental control, urged by the trade unions now in the saddle.

*What is happening in spite of the protests of all branches of cinematic endeavor is told in the article starting on page 67.*

## Hear Copyright Views

A Senate subcommittee opened hearings on proposed revision of United States copyright laws and the matter of adherence to the Berne copyright convention with Edwin P. Kilroe, chairman of the Motion Picture Producers and Distributors of America copyright committee, presenting the views of the motion picture industry.

*This and other legislative activities are covered in the story on page 64.*

## Gentlemen, the Product

Hints and rumors of the glories to be unreeled on next season's screen began to leak out of home office and studio conferences in purposeful prelude to detailed revelations to be made at company sales conventions during the next months. Common password to these conferences was "I think you've got something there."

*A foretaste of the feast to come is provided on page 13.*

## Alger Named Master

George W. Alger, New York attorney and former chairman of the Moreland commission investigating real estate mortgages, was appointed special master to hear and report on the RKO reorganization plan for Federal Judge William Bondy.

*This week's installment in the long story of the reorganization is to be found on page 26.*

## Game Fever Subsides

The rash of chance games recently checked in the New York area continued to clear up across country as Philadelphia, Bluefields, W. Va., Kansas City and Lincoln, Neb., authorities and showmen took temperatures and prescribed sundry ministrations.

*The case is diagnosed on page 34.*

## Wall Street Optimistic

Wall Street soothsayers predicted a substantial increase in motion picture income for the first quarter of 1937 after inspecting earnings reports and dividend declarations by Columbia Pictures, Educational Pictures, Pathe Films, Loew's, Eastern Theatres, Consolidated Amusement Company and the Radio Corporation of America.

*The financial news is reviewed on page 33.*

## As to Censorship

One lone champion of censorship disputed the otherwise unanimous conclusion arrived at in a Kansas City forum on the subject, to wit: Only politicians to whom it means patronage want politically directed censorship of motion pictures.

*Many and varied views of censorship in relation to screen, press and radio expressed by speakers are relayed on page 58.*

## 1935 Statistics

The final report of the U. S. Census Bureau on its 1935 survey disclosed a \$12,000,000 theatre income from store rentals and merchandise sales, employment of 7.7 persons per theatre at an average annual wage of \$1,105 and an annual gross income of \$42,000 for the average theatre.

*Details of the report are given on page 62.*

## Singer Chooses Screen

Indicative of whatever it may be, Marion Claire declined an offer from the New York Metropolitan Opera company to sign a long-term contract with Principal Pictures.

*Her plans are stated on page 62.*

## For Block Booking

"The wholesale selling of films has saved many films with social value and has secured playdates for such pictures that would not otherwise have been secured," Georgia Moffet, Cleveland Film Board secretary, told members of the motion picture department of the Federation of Women's Clubs in convention assembled.

*More of Miss Moffet's address is quoted on page 68.*

## On the Other Hand

Dr. Ray Lyman Wilbur, president of Leeland Stanford University, told Boston women that passage of anti-block booking legislation would be a major step forward in the protection of American youth.

*Dr. Wilbur is quoted on page 38.*

## Paine Resigns

The resignation of John G. Paine as chairman of the board of the Music Publishers Protective Association was accepted by the board at a joint meeting Wednesday night with representatives of other organized groups within the music industry. The board confirmed the appointment of Harry Fox as executive head of the MPPA, succeeding Mr. Paine, who will assume his new post as general manager of the American Society of Composers, Authors and Publishers on May 1st. E. C. Mills, Ascapi general manager, will become chairman of the organization's new administrative committee on that date.

## Drake Heads ERPI

Directors of Electrical Research Products elected Whitford Drake, executive vice-president, to the presidency at the annual meeting Tuesday. Mr. Drake succeeds Edgar S. Bloom, who is president of the Western Electric Company, in conformity with an established company policy governing succession in the Erpi post.

*Story on page 28. Picture on page 10.*

## G-B Studio Dark

Robert Stevenson, the director who shot the opening scene in the first picture made at the Gaumont British Shepherd's Bush studio, has shot the last scene in the last film, "Non Stop New York," and the production plant is dark.

*Significance of the circumstance is recorded on page 63.*

## More First Runs

Increase in the number of first run theatres is seen by Edward J. Peskay, general sales manager of Grand National, as a consequence of a shift of public attendance habits from depression tendencies.

*Mr. Peskay's analysis of the trend is given on page 14.*

## 604 Films for 1937-38

Preliminary announcements by 12 producers aggregate a total of 604 feature films for next season. At this time last year 11 producers were promising 550.

*Companies and their quotas are listed on page 13.*

## MGM Plans Roadshow

Metro-Goldwyn-Mayer renewed its lease on the Astor theatre, New York, for six months from May 1, with the probable intention of setting "Captains Courageous" into the house on completion of the present run of "The Good Earth."





# This Week in Pictures

← **T**HE Reverend J. O. J. Taylor of the Trinity Methodist Church at Waycross, Ga., and William Wilson, manager of the Lucas & Jenkins Lyric theatre, are seen in presentation ceremonies attendant upon donation of a DeLuxe Reproduco organ to the church by the circuit management, an incident indicative of the status of the modern cinema in community life.

✓ Kansas City Variety Club members are viewing with pride and satisfaction the organization's new and swanky (their word) clubrooms. The shot is of the main lounge from a balcony overhanging the unseen bar and card tables. There are also a billiard room and, of course, the indispensable kitchen.

Whitford Drake, executive vice-president of Electrical Research Products, was elected president, succeeding Edgar S. Bloom, at the annual meeting of directors Tuesday.







**L**UIGI FREDDI, film director of the Italian propaganda ministry, signed for Italy a pact with Germany and Japan creating an anti-Hollywood bloc. (The story is on page 25.)



Swedish newsreels covered the presentation in Stockholm of the Quigley Silver Award for December to Olof Andersson, president of the Svensk Filmindustri, by U. S. Ambassador Laurence A. Steinhardt. Left to right: W. Sorenson of RKO Radio, Mr. Andersson, Mr. Steinhardt, and the Messrs. Bryde and Wallman of Svensk Filmindustri and RKO Radio, respectively. ↗

Home office executives of Warner Brothers welcomed Gradwell L. Sears, vice-president and general sales manager, on his return from an extended visit to Hollywood. Left to right: Arthur Sachson, A. W. Schwalberg, Albert Howson, Mr. Sears, Carl Leserman, Roy H. Haines, Herbert Ochs and S. Charles Einfeld. ➡





# 'WOMAN CHASES MAN' IS VENTURE

COMPETITORS ASK:  
HAS SAM GOLDWYN  
DONE IT AGAIN?

*an article*

by GUS MCCARTHY  
in Hollywood

WITH the exception of the Eddie Cantor extravaganzas, Samuel Goldwyn's production record does not reveal him as extensively interested in comedies. Since "The Greeks Had a Word for Them," in 1932, he has practically ignored comedy. Now, with the enthusiasm that marks all his efforts, he is engaged in producing a farce. His decision may be the result of the manner in which Walter Huston made several sequences in "Dodsworth" extremely farcical. In any event, "Woman Chases Man" is farce comedy. When the film was started Mr. Goldwyn's instruction to his aides was, "It's to be absolutely unmitigated comedy—for laughing purposes only."

When word of that got out in Hollywood, the interest that attaches to all Goldwyn productions became more acute. The accompanying photograph, made with a "candid camera" and not a posed shot, conveys some little idea as to the manner in which farce of the sort that might be more aptly termed "low comedy" has been incorporated in the production. While a picture is in work the common Hollywood temptation is to label it a "wow" or a "knockout." Enthusiasm always runs high. In the case of "Woman Chases Man" the enthusiasm seems to be well grounded.

While the picture has been in production, Mr. Goldwyn has invited disinterested experts in to see the daily rushes. Usually a studio projection room is a very poor place in which to watch comedy. But in this instance laughter was so hearty and prolonged that successive sequences



were returned to the cameras so that laughs could be more properly spaced.

IN digest the story concerns a woman architect temporarily forced to accept any kind of job in order to eat. She persuades a penniless and visionary subdivider to employ her without pay. Her intent is to wangle \$100,000 from the old man's thrifty son to finance a real estate promotion. Mr. Goldwyn claims that what ensues as the result of the situation develops into "one of the nuttiest comedies ever dreamed of."

Lynn Root and Frank Fenton combined their talents in concocting the original story. Joseph Anthony, Manuel Seff and David Hertz fashioned the screen play. John Blystone, whose adaptability to comedy has been demonstrated in scores of pictures, was assigned to direct.

Miriam Hopkins, who has been in several dramatic roles under the Goldwyn banner, essays her first comedy role since "The Richest Girl in the World." She encounters many weird adventures, has any number of hair breadth escapes and takes many a beating, from all of which she emerges triumphantly if somewhat badly bruised. It may be expected that audiences will be quick to approve Miss Hopkins as a comedienne of high calibre. Joel Mc-

Crea plays opposite Miss Hopkins for the fifth time. The transformation which Mr. Goldwyn effects as he makes McCrea a comedian promises to reveal the star as an entirely different young man. The eccentric old gentleman in the story is Charles Winninger, best known to film followers for his work in "Showboat."

With this trio as the center of all the harum scarum foolishness that is being stirred into the photoplay, two newcomers, Ella Logan and Broderick Crawford, are important in its action. Miss Logan made a successful debut in "Top of the Town." Crawford, the son of Helen Broderick, has yet to win his spurs. Both have congenial roles.

IN Hollywood, where, no matter whom he engages to write, direct or appear in his productions, Mr. Goldwyn is always regarded as the principal star, there is a great deal of interest in "Woman Chases Man." Rival producers, accustomed to being surprised by the tricks Mr. Goldwyn pulls out of his sleeve, are already saying, "Well it looks like he's done it again." Set for release the latter part of May, it wouldn't be so very surprising if audiences which see "Woman Chases Man" became demonstrative in agreeing with the opinion of Mr. Goldwyn's competitors.



# FIRST "PREVIEW" OF '37-38 PRODUCTION PLANS OF TWENTY COMPANIES

The sands in the upper half of the hour glass of 1936-1937 seasonal production are running low. With four months to go, schedules are about 80 per cent completed. Lately the several hundred executives and lieutenants in Hollywood and New York who decide future screen entertainment potentialities and actualities have been hurling their brains into intensive discussions and planings as to what will be what in the 1937-1938 season, which stories, books and plays shall become pictures and what stars shall appear in them.

When the days grow longer and warmer, the full list will be read to sales conventions. The assembled salesmen will hear fervent oratory about the great accomplishments of the past and what is to come.

For the 1936-37 season, the large studios promised approximately 400 pictures. The more important independents engaged themselves to deliver about 150 more. Some of the hopefuls died aborning. Quite a few pictures, never thought of when company announcements were made, popped up in programs. At this moment there are no signs of a lessening of the total number of productions to be made; indeed, the chances are that there will be more.

While it cannot be guaranteed, the recent announcement that producers would endeavor to decrease the number of "Class B" films, improve their quality and devote the money saved by elimination to more important productions and increase the number of "Class A's", can be accepted as a pledge of good intention. Nevertheless, the pudding will still have to prove itself.

Analyzing the information available, the outlook is even more promising. Quite evidently there is plenty of material at hand from which plenty of good pictures can be made. Apparently all studios are well supplied. Some are eager to get the news of their plans in print; others, it seems, are holding back hoping to amaze competitors who have spoken first.

## Convention Plans

The springtime activities and enthusiasm have resulted, thus far, in definite commitments as to convention dates and places by seven companies. Metro-Goldwyn-Mayer will gather its forces on May 2nd at the Ambassador hotel, Los Angeles; Paramount, June 10th to 13th, also at the Ambassador; RKO Radio, June 15th; Twentieth Century-Fox, May 31st to June 3rd, and Grand National, May 16th to 19th, all in Los Angeles. The Warner Brothers meeting will be in New York May 10th to 13th. Universal this week cancelled its selection of May 17th.

Gaumont British will hold two sessions, in Hollywood the first week in June and

## TWELVE PRODUCERS OFFER 604 FILMS

*The tentative programs of 12 companies total 604 features to be offered in the 1937-38 season. For the present season 11 producers promised approximately 550. The companies and their preliminary estimates are:*

COLUMBIA .....	48
GAUMONT BRITISH.....	24
GRAND NATIONAL.....	65
METRO-GOLDWYN-MAYER ..	52
MONOGRAM .....	42
PARAMOUNT .....	58
RKO RADIO.....	48
REPUBLIC .....	69
20TH CENTURY-FOX.....	60
UNITED ARTISTS.....	36
UNIVERSAL .....	42
WARNER BROTHERS .....	60
<b>TOTAL .....</b>	<b>604</b>

*Part of the increase is accounted for by the inclusion of Monogram, new producer distributor, which has scheduled 42 releases.*

in New York in the second week of that month. United Artists executives are considering Chicago early in June. Columbia, Monogram and Republic have not announced their plans.

Exhibitors are scanning the Hollywood signs and portents with real interest for a number of reasons. Sales policies which are publicly unveiled at the conventions are not expected to change radically, but for the first full season they will be based on the commitments made by the companies in their answers to the fair trade practice program submitted to them by the Motion Picture Theatre Owners of America. Cancellation privileges, score charges and the establishment of arbitration boards are the chief points on which attention is centered.

## More Percentage Deals

The list of forthcoming pictures will be a key to exhibitors as to what he may expect in provisions for percentage pictures in deals for the new season. Sales executives have indicated that more percentage deals will be made because of the greater number of major productions to be offered.

As a foretaste of the dish to be set before exhibitors a "preview" of the plans of Hollywood producers, major and independent, follows, with an insight into talent and story properties and production sched-

ules of three-score producing companies which will contribute to the releasing schedules of 20 or more distributors:

## Advance Pictures

Advance has announced a series of twelve feature pictures for the independent market, the first to be ready for release September 1st. The titles include "Squadron 'B,'" "Flight of Mercy," "Dawn to Dusk," "Deadstick Landing," "Justice in the Air," "Broken Control," "Air Dodges" and "Escape by Air."

Mitchell Leichter, vice-president, has closed a deal with Guaranteed Pictures for distribution of the series. Margaret Morris, Ralph Graves, Eddie Nugent and Nick Stuart have been given acting contracts and Steve Wilkinson will supervise production. Kathleen Barash is handling publicity and collaborating on stories.

## Atlantic Pictures

Robert M. Savini of Atlantic Pictures Corporation has contracted with Pickford Corporation to reissue and distribute four United Artists productions. The pictures are: "Rain," starring Joan Crawford and Walter Huston; "Street Scene," starring Sylvia Sydney; "The Locked Door," starring Barbara Stanwyck, and "The Bat Whispers," starring Chester Morris and Una Merkel.

## Columbia

Columbia will announce a program of 48 features, including 16 westerns, according to company executives. The number of two-reel short subjects will be maintained, but indications point to a decrease in the single-reel product.

Generally this company, whose player and director list is limited, must depend largely upon what talent is available before it can schedule names for its pictures. However, 12 Class A productions are under active consideration. Three, assigned to producer Sidney Bucham, but for which no players or directors have been contracted, are "The Man Who Won the War," melodrama; "I Married An Artist," comedy romance, and "Absent Without Leave," romantic melodrama. Another trio has been allotted to Myles Connelly. No personalities have been considered for "There Goes the Groom," comedy romance, based on the novel, "Life Begins with Love."

Francis Lederer will be starred in an adventure romance, "Cape of Good Hope." "Way of An Eagle," melodrama, is still only a title thus far. Frank Capra's first production possibly will be a musical biography based on the life of Chopin and will star Francis Lederer. Productions assigned to William Perlberg are romances. They are "Thanks for Nothing," "There's Always a Woman" and "'Twas the Night before Christmas." Grace Moore will be starred in Everett Riskin's "The Sound of Your Voice." His second is "The Awful Truth," a melodrama, to which no assignments have been made.

Oscar Hammerstein II has been signed to write and produce a musical as yet untitled.

The first two of a series of six meetings of branch managers in connection with the



# WESTERNS HAVE PLACE IN PLANS

Montague Sweepstakes sales drive have been held in San Francisco, with Jerry Safran, division manager, presiding, and in Chicago, for the midwest division. Other sessions will be in Washington with Cincinnati and Pittsburgh managers present, and in Atlanta where Sam Moscow, in charge of the southern territory, will convene the branch managers of the Atlanta, Charlotte, Dallas, Memphis, New Orleans and Oklahoma offices. Carl Shalit will preside over a meeting of the Cleveland, Detroit and Indianapolis exchanges and the series will conclude in New York when Boston, Buffalo, New Haven and Albany managers meet at the home office.

▽

## Condor

Twelve musical short subjects, to be made in color and in black and white, have been added to the 1937-38 schedule of Condor. The program includes production for RKO and Grand National as well as foreign versions for Metro-Goldwyn-Mayer.

Frank M. Snell, vice-president in charge of eastern operations, was in Chicago last week conferring with George Hirleman, president, on the anticipated expansion program.

The present shooting schedule includes "Looking for Trouble," starring George O'Brien; "The Gold Racket," starring Conrad Nagle and "Boots of Destiny," starring Ken Maynard. M. H. Hoffman, associate producer, and Arthur Rosson, director, have been added to the company's contract roster.

▽

## Conn

Maurice Conn was in New York last week to confer on new season production plans for Ambassador, Melody and Conn Pictures, which he heads.

▽

## Danubia Pictures

Five new Hungarian productions will be distributed by Danubia in the United States. Titles are "Romance at the Danube," "Sister Marie," "Storm over the Pusta," "Man of Gold" and "A Scotchman in Hungary."

The company has opened new offices in Chicago and Pittsburgh.

▽

## Garrison

Four new features and three shorts have been contracted for by Garrison Film Distributors, Inc. The list is headed by "The Wave," a Mexican production with English titles. Others are "Inspector General," based on Gogol's satirical play of officialdom in Czarist Russia, and two French productions. The shorts are "The World of Today," first of a series of dramatizations of topical events; "Soap Bubbles" and a Spanish two-reel subject.

▽

## Gaumont British

Two sales conventions, for the eastern and western territories, are planned by GB, the first session to convene the first week in June. Previously the company has held one national convention. A total of 24 pictures will be released according to present plans, including "Non-Stop New York," "Coins for Candles," "Girlhood of a Queen" and "Lady of La Paz."

George W. Weeks, general sales manager, Clinton M. White, assistant to Mr. Weeks, and Reg Wilson, special home office sales representative, are touring exchanges in a final drive for playdates. Mr. Weeks is visiting offices in Pittsburgh, Cincinnati, Chicago, Cleveland and Detroit; Mr. White was to go to Albany and Boston and Mr. Wilson was to

## FIRST-RUN THEATRE INCREASE INDICATED

*A noticeable tendency on the part of exhibitors to change their theatres into first-run houses because of a pronounced inclination by the public to see good pictures immediately on their release, is seen by Edward J. Peskay, general sales manager of Grand National.*

*Mr. Peskay pointed out that first-runs are now grossing heavy business, reversing their depression situation, and are holding pictures for extended engagements. Consequently, he said, more and more patronage is being drained from the second and subsequent run houses.*

*"The exhibitor now finds that the bigger the picture the less business he does on it," the sales manager said. "As a result, many theatre operators are seriously and thoughtfully considering converting their policy to first-run with the start of the new season."*

visit Dallas and Oklahoma City, stopping at New Orleans.

Arthur Lee, vice-president, last week reported a 50 per cent increase in business for the last month.

## Grand National

An increase to 65 features for 1937-38 instead of the 52 announced for this season is planned by Grand National, according to Edward Peskay, general sales manager. The national sales convention will be held in Los Angeles, starting May 16th, and details of the new program will not be completed until that time. More producers will be added.

Work on the Gilbert and Sullivan operetta, "The Girl Said No," was begun at the studio last week, with Robert Armstrong, Irene Hervey and Paula Stone in the cast and Andrew Stone directing. If completed on time the picture will be released on the current season's list.

Arrangements have been completed for the accommodation of all Grand National producing units in the studio which the company took over from Educational on a ten-year lease on April 1st. Edward L. Alperson, president of Grand National, who has been in Hollywood for two months supervising the establishment of the new studio and closing writing, production and acting deals for the increased release schedule, last week announced ten pictures for production in April and May.

Already before the camera are "The Shadow," being directed by Max Alexander, and "Small Town Boy," starring Stuart Erwin, Zion Meyer's first Grand National production which Glenn Tryon is directing. The Condor productions, "Love Takes Flight," with Bruce Cabot, and "Marked Money," with Conrad Nagle, are set for April 12th and 15th. The Victor Schertinger musical, "Something to Sing

About," will also start on April 15th, and B. F. Zeidman's "Sweetheart of the Navy," which Duncan Mansfield will direct, is set for April 22nd.

Planned for May are "Dynamite," James Cagney's second feature for Grand National which Richard Rowland will produce; "Wallaby Jim," the first of the recently purchased series by Albert Wetjen, which Condor will produce; "Face the Facts," a Clarence Budington Kelland story starring Stuart Erwin, and "Stacked Chips," with Conrad Nagle, a Condor production.

A contract has been signed with Laurie York Erskine for the rights to "Renfrew of the Mounted." It is planned to make four pictures a year on the subject.

A. M. Chappereau, executive of Keller-Dorian, and two color experts have been conferring in Hollywood with Mr. Alperson on technical problems in connection with the filming of "Grand Canyon" in natural color which Richard Rowland will start in June.

▽

## Imperial

A program of 32 feature productions has been set by Imperial. Included are six exploitation specials, 10 Jewel productions, eight outdoor musicals and eight action dramas.

Stories purchased for 1937-38 production are: "My Wondering Daughter," by Leonard Lee; "Beauty Racket," by Charles S. Strong; "Sophisticated Lady," by Robert Oliver; "Back From Reno," by Glenn Watkins; "The Model Murder," by George Norriss; "Honor Among Women," by Jeanne Bouman; "Sky Girl," by Nellie Graf; "Negligee," by Gladys Sloan; "Silver Linings," by Sylvia Parker; "Penthouse Love," by Richard Kent, and "Petticoat Lane," by S. W. Weil.

Imperial exchanges have been established in New York, Portland, Seattle, Cleveland, Boston, Cincinnati, Chicago, Milwaukee, St. Louis, Indianapolis and New Haven.

▽

## Major Productions

Eight features for release through Paramount are planned this year, Victor M. Shapiro, publicity director of Major, said. There will be one each with Bing Crosby and Mae West. Others have not been scheduled.

Six of the company's present schedule are completed and the remaining two productions, "What Ho," with Gary Cooper, and a Mae West picture, are set.

▽

## Metro-Goldwyn-Mayer

MGM, booster of the possessive slogan, "More Stars Than There Are in Heaven," and which seems to add one or two each year to its roster while others are looking out the window, plans to keep its personnel busy. The company is not secretive about 15 of its forthcoming films. Much hullabaloo will be made in the near future when it is announced that Norma Shearer will return to the screen in "Marie Antoinette." Miss Shearer's second picture possibly will be "Pride and Prejudice," melodramatic romance. Jean Harlow, Clark Gable and Lionel Barrymore will be seen in "Saratoga," comedy romance, to be directed by Jack Conway. Joan Crawford and Spencer Tracy will direct the cast of Frank Borzage's "Three Rooms in Heaven." Robert Leonard will direct the musical romance, "The Firefly," which will feature Jeanette MacDonald and Alan Jones. The romantic melodrama, "Once There Was a Lady," will be a vehicle for Luise Rainer and James Stewart. Dorothy Arzner



# PRODUCERS PREPARE TO USE COLOR

will direct. William Powell and Myrna Loy will be teamed in "Great Love," comedy melodrama. No director has been assigned.

## Another Child Prodigy

A new child prodigy, 12-year-old "Suzanne," will be the star of "B Above High C." Freddie Bartholomew is slated for another Rudyard Kipling story, "Kim," which Victor Fleming will direct. In the musical "Rosalie" Eleanor Powell, Nelson Eddy, Della Lind, Frank Morgan and Igor Gorin will be among those presented. Jeanette MacDonald and Nelson Eddy will be reunited in "The Girl of the Golden West." Ray Bolger, Buddy Ebsen and Una Merkel also will be included. "Madame X" will be recreated by Gladys George. Robert Taylor, Jean Harlow and Spencer Tracy will lend their talents to "U. S. Smith." Wallace Beery will be seen in "Stand Up and Fight." The only name earmarked for inclusion in "Wedding Dress" is Robert Montgomery.

All in all, a program of 52 features will be announced at the company's convention to be held at the Ambassador, Los Angeles, beginning May 2nd. Delegates will include executives and salesmen from 32 domestic exchanges and from 127 foreign offices in 59 countries. Field exploitation men will attend the meeting for the first time.

William F. Rodgers, sales manager; Thomas J. Connors, eastern and southern district manager; Edward M. Saunders, western division manager, and Howard Dietz, director of advertising and publicity, returned to the New York offices last Saturday after conferences with Nicholas M. Schenck on plans for the convention and for the new season.

## Balcon Meets Schenck

Michael Balcon, new British production head for MGM under Ben Goetz, has also been conferring with Mr. Schenck and studio executives in Hollywood on the number of pictures to be made in England and details in connection with players and technical staffs. The first two stories being prepared, Mr. Balcon said, are "Rage in Heaven," by John Hilton, and "Yank in Oxford." No casts have been selected but it is expected that a number of MGM contract players will be sent to England for the pictures.

The company is planning to enter the cartoon field on its own as soon as the contract with Harman-Ising expires. Preparations are being made for a series of 13 animated shorts in Technicolor.

James FitzPatrick, producer of MGM Travel-talks, will make all his future subjects in Technicolor, it was announced last week. He has just returned from a tour of South America.

One of the first franchise deals made by MGM for the 1937-38 product was the contract with Consolidated which was signed last week after long negotiation.



## Monogram

W. Ray Johnston's new independent company will announce a program of 42 features at the convention tentatively set for Chicago May 7. Establishment of exchanges has been proceeding rapidly and it is expected that the complete organization will be functioning before the meeting.

George E. Kann, named production manager by Scott R. Dunlap, vice-president, has nine features now in work with writers assigned to each story. Two features have been completed for the coming season: "The Outer Gate," novel by Octavus Roy Cohen, with

## SIX DISTRIBUTORS SET CONVENTIONS

Five companies which have announced definite dates for their annual sales conventions, have decided upon Los Angeles as the site, somewhat of a new departure. They are: *Grand National*, May 16th to 19th; *Metro-Goldwyn-Mayer*, May 2nd; *Paramount*, June 10th to 13th; *RKO Radio*, June 15th, and *Twentieth Century-Fox*, May 31st to June 3rd. *Warner Brothers* will hold its meeting at the *Waldorf-Astoria*, New York, May 10th to 13th. *Universal* cancelled its May 17th date and has not set a new one.

*Gaumont British* is considering two sessions, one in Hollywood the first week in June and the second in New York immediately afterward. *United Artists* may go to Chicago early in June. *Columbia*, *Monogram*, and *Republic* have not decided.

Ralph Morgan and Kay Linaker, and "The Legion of Mining Men," with Ralph Forbes and Ben Alexander. Others now in preparation are "Paradise Isle," "The Hoosier Schoolboy," "College Sweetheart," "Blazing Barriers," "The Marines Are Here," "A Bride for Henry," "Romance of the Limberlost," "The Luck of Roaring Camp" and "Federal Bullets."

Other productions listed are: "Freckles Comes Home," a novel by Jean Stratton-Porter; "College Sweetheart," adapted from the *Woman's Home Companion* story "Blind Date" by Leona Dalrymple; "Romance of the Limberlost," an adaptation of Gene Stratton-Porter's novel, "Her Father's Daughter"; "Paradise Isle," from the *Cosmopolitan Magazine* story, "The Belled Palm," by Allan Vaughan Elston, to be filmed in the South Seas; "Land of Sky Blue Water," a "Rose Marie" type of story, using Charles Wakefield Cadman's songs, "At Dawning" and "Land of Sky Blue Water"; "The County Fair," a famous classic of the fair grounds; "Saleslady," by Harold Morrow Sherman; "Blazing Barriers," a forest fire story by Edwin C. Parsons; "The Girl Next Door," a comedy melodrama; "The Marines Are Here," fast action comedy melodrama; "Numbered Woman," a dramatic prison story by Harrison Jacobs; "The Luck of Roaring Camp" from the famous book by Bret Harte; "False Colors," *Saturday Evening Post* comedy melodrama by Lew Lipton and James E. Grant; "Scandal," from Kathleen Shepard's novel, "Tintype of a Lady"; "Queen of the Yukon" from Jack London's "Daughter of the Aurora"; "The Hoosier Schoolboy" by Mary McCarthy, author of "Theodora Goes Wild"; "The Thirteenth Man," mystery story by John Kraft.



## Paramount

A program of 58 features for the new season will be announced by Paramount at the annual convention, at the Ambassador in Los Angeles June 10th to June 13th. The single meeting on the Coast was decided upon last week after a plan to hold two sessions, eastern and western, had been considered.

Titles, stories, casts and directors for the first

15 of the new schedule have been selected and two are completed with a third now in production. The two completed films are "Souls at Sea," with Gary Cooper, George Raft, Frances Dee, Henry Wilcoxon, Harry Carey, Joseph Schildkraut and Porter Hall; and "High, Wide and Handsome," with Irene Dunne, Randolph Scott, Dorothy Lamour, William Frawley, Charles Bickford, Ben Blue, Akim Tamiroff and Elizabeth Patterson. Henry Hathaway and Rouben Mamoulian were the directors.

The first Ernst Lubitsch picture in three years, "Angel," is now in production. In the cast are Marlene Dietrich, Herbert Marshall, Melvyn Douglas, Edward Everett Horton, Mischa Auer, Ernest Cossart and Laura Hope Crews.

Cecil B. DeMille will produce "The Buccaneer," with Fredric March, Franciska Gaal, Olympe Bradna, and others to be selected. It is the story of Jean LaFitte, river pirate, Louisiana dandy and military ally of Andrew Jackson.

"What Ho!" will be the second production to star Gary Cooper. It will be an Emanuel Cohen production from a magazine story by Richard Connell.

## Three Jack Benny Films

Jack Benny is listed for three films, "Big Broadcast of 1938," "Artists and Models" and "Cuckoo College." In the first, which will be directed by Frank Tuttle, the radio star will have as his support Martha Raye, George Burns and Gracie Allen, Shirley Ross, Ben Blue and Ray Milland. Edward Sutherland is now shooting "Artists and Models," in which Randolph Scott, Dorothy Lamour, Ben Blue and the Yacht Club Boys will appear.

Frank Lloyd will produce "Wells Fargo" in which Randolph Scott, Frances Farmer and Charles Bickford are to appear.

The "Life of Victor Herbert" will feature Gladys Swarthout, Fred MacMurray and Edward Arnold under Wesley Ruggles' direction.

"That Kind of a Woman" is the tentative title for the next Mae West film to be produced by Emanuel Cohen. The story, to be set in the Gay Nineties, will have music by Sam Coslow.

"Beau Geste" is set for a remake in color with George Raft, Frances Farmer, Ray Milland, William Frawley and others to be named later. Henry Hathaway will direct.

The second Lubitsch production will be "Bluebeard's Eighth Wife." Claudette Colbert and Fred MacMurray are the only two players assigned so far.

"Double or Nothing" will star Bing Crosby, Martha Raye, Mary Carlisle, and Andy Devine have been cast and Ted Reed will direct.

"Show Business," the last of the group, is without production details.

A tentative list of releases shows the following:

April: "Internes Can't Take Money."

May: "Make Way for Tomorrow," "I Met Him in Paris," "Turn Off the Moon" and "King of Gamblers."

June: "The Last Train from Madrid" and "Mountain Music."

July: "Exclusive," "Easy Living" and "The Barrier."

August: "Artists and Models."

## Series Features

Paramount is concentrating on "series" pictures in which the same characters appear in successive releases, according to William LeBaron, managing director of production. The company has stories in work for a series of Fu Manchu mysteries in which Akim Tamiroff will appear as Fu Manchu; a group of Sophie Lang "female Raffles" thrillers, probably for Gail Patrick; a sequence of stories for



# INDEPENDENTS INCREASE OUTPUT

Lynne Overman and Roscoe Karns to continue as they appeared as detective and reporter in "Murder Goes to College" (the next will be "Murder Goes to Jail"); more Bulldog Drummond stories with Ray Milland in the name role; new Zane Grey adventure tales with Larry Crabbe and more of the Hopalong Cassidy outdoor romances with Bill Boyd.

Negotiations are expected to start this month on a new Paramount franchise deal with Loew's to supplant a 10-year contract which expires this season. The company last year sold many two-year franchises, but sales executives have not yet decided on the term of the Loew contract. It may be for four or five years, depending on how distribution heads feel about the franchise expiring at the same time as, ahead of, or after the RKO circuit term deals with Warner Brothers and Twentieth Century-Fox.

RKO's franchise with Twentieth Century-Fox expires August 31, 1941; the Warner product deal on August 31, 1939. In the event a five-year arrangement is considered it will end with 1941-42 pictures. A four-year deal would terminate at the same time as the Twentieth-Century-Fox deal with RKO.



## RKO Radio

The RKO convention, in Los Angeles, has been set tentatively for June 15th, when a program of 48 features will be given the salesmen.

A corps of 50 writers, the largest number ever employed simultaneously by the company's studio, is currently at work on 30 screen plays for the 1937-38 program.

Nearing completion, with five scenarists collaborating, is the script of "New Faces of 1937," a major musical feature in which Joe Penner, Milton Berle, Parkyakarkus and Harriet Hilliard will appear. Edward Small is the producer.

Ann Morrison Chapin and Robert McGowan are writing the screen play of "Vivacious Lady," a starring vehicle for Ginger Rogers which Pandro S. Berman will produce, while the script of another Berman production for Fred Astaire, "A Damsel in Distress," is being prepared.

Of other possibilities now being scrutinized, Katharine Hepburn will be the lead in the melodramatic romance, "A Bridge in the Sky." Ginger Rogers will solo in "Irene," musical romance. She and Fred Astaire will be seen together in an untitled production. Ginger Rogers and Charles Boyer will be seen in "Perfect Harmony" and Nino Martini is down for "Born to Sing." Irene Dunne has been assigned to "The Joy of Living." Wheeler and Woolsey will cavort in "The Kangaroos." Joe Penner, Gene Raymond and Ann Sothern have been penciled into "Stop and Laugh." Barbara Stanwyck will have two pictures and Lily Pons is assured of one, to be produced by Jesse Lasky.

Among the titles for which there are no details are: "She's Got That Swing," "Three on a Latchkey," "Radio City Revels" (Jesse Lasky production), "Million Dollar Amateurs," "Forty Naughty Girls," "Tom and Jerry," "World of Women," "Highway to Romance," "The Glory Command," "New Faces of 1938," "Stage Door" (possibly Katherine Hepburn or Margaret Sullavan), "Flight from Glory" and "She Sang for Her Supper." These are the backbone of the company's special and Class A aspirations.

RKO recently closed a deal with Herbert Wilcox, British producer, for world distribution of "Victoria the Great". Mr. Wilcox will direct the picture himself and

## DOUBLE BILL FATE FACTOR IN SEASON

*Some indication of the continuation or the gradual abandonment of double bills as an exhibition policy is expected from producers' announcements of their next season's programs. Little can be gleaned, however, from data available at present. Although the number of pictures promised will be the same or slightly greater than in the 1936-37 season, early indications are that the number of major productions, unsuited to double bill programs, will be increased by all companies.*

production will begin this month with delivery set for July. Anna Neagle will play Victoria and Anton Walbrook will be seen as Albert. H. B. Warner and Nigel Bruce will be among others in the cast. The script is by Miles Malleon, who wrote "Nell Gwyn" and "Nine Days a Queen".

The film will be the first British picture which RKO has released in the United States since "Sunshine Susie," five years ago.

Time, Inc., already a producer with "March of Time," is preparing to launch a series of two-reel subjects under the general title of "Life." The plan provides for release once a month through RKO. Each issue will deal with one subject.

Cresson Smith, sales manager for the southern and western division, and Harry Michelson, short subjects sales manager, are on a tour of the southern exchanges.

The company closed its first important product deal for the new season last week with the signing of a three-year franchise with the Schine circuit. Edward McEvoy, eastern division sales head, and George Lynch, buyer and booker for the independent circuit, signed the pact. Approximately 80 theatres in New York, Ohio and Kentucky are included in the franchise which calls for the circuit to play all features, newsreels, shorts, March of Time and Life subjects.

Foreign deals recently closed include a new contract with A. Bremerholm of Gloria Film A. S., Copenhagen, for distribution of the 1936-37 program in Denmark, and with Lietfilmas at Kaunas, Lithuania, for distribution in that country, Latvia and Estonia.

Thirty-four of the 36 short subjects listed for 1936-37 have been completed. These include comedies by Leon Errol, Edgar Kennedy and others, and musicals by the Hall Johnson choir, dance bands and other orchestras. Walt Disney's first RKO release will be "Pluto's Quin Puplets," which is now in the last stages of work. Disney plans to make 18 subjects next season of which eight to 10 will be with Mickey Mouse, the balance to be made up of Silly Symphonies, Donald Ducks and Plutos.

"Snow White," the first full-length feature cartoon in Technicolor, will be ready for release through RKO in December. The second full-length animated cartoon is now in production.



## Republic

Herbert J. Yates, president of Republic, and J. J. Milstein, general sales manager, were to

leave New York for Hollywood this week to confer with studio executives on plans for the convention. It is expected that the company will announce a program of 69 features, including westerns.

Nat Levine finished up his duties with the company last week with the completion of "Hit Parade." Mr. Yates this week said that an additional producer to replace Mr. Levine's unit would be selected in the near future. The unit production will continue, Mr. Yates said.



## Twentieth Century-Fox

Approximately 300 salesmen and executives are expected to attend the Twentieth Century-Fox convention at the Ambassador Hotel, Los Angeles, May 31st to June 3rd. Several National Theatres executives will be present in addition to 11 foreign representatives from England, Australia, Norway, the Orient, Central America and European countries.

Movietone News officials, headed by Truman Talley, will be on hand for the sessions and district managers, branch managers, salesmen, bookers, assistant bookers and office managers are included in the list.

Elaborate plans are being made at the studio to entertain the delegates. The convention has never been held in Hollywood and the company representatives will have their first opportunity to inspect the new and enlarged studio. Banquets, special screenings of new product, visits to sets and entertainment at the homes of production executives are included in the plans. A special train for the home office contingent and others who will board it en route will leave New York on May 26th.

Present plans indicate that a program of 60 features for 1937-38 will be announced at the convention.

Sidney R. Kent, Walter J. Hutchinson and Colonel Jason Joy sailed last week for Paris to attend the European sales convention of the company to be held April 28th to May 1st. S. S. Crick, Australian manager, also will attend.

With "Thin Ice," the next Sonja Henie production, now in work, Darryl F. Zanuck practically has completed his production schedule for the year. Sol Wurtzel also has completed his schedule with the exception of "One Mile from Heaven," which is now in work. The company has enough product on hand to meet release dates until the end of June.

Production costs for next season's program will be increased by approximately 20 per cent, it was indicated. Mr. Zanuck expects to have the first 12 pictures ready by July 1st.

The musical comedy romance, "Last Year's Kisses," will present Alice Faye, Don Ameche and Rubinoff and his violin. Norman Taurog will direct. "Ali Baba Goes to Town" has been reserved for Eddie Cantor's 20th-Fox debut. No assignments have been made for "Rings on Her Fingers," "Island in the Sky," "Jean" and "Sally, Irene and Mary."

Glenn Morris, Olympic decathlon champion, has been signed to play the role of Tarzan in a new series of Edgar Rice Burroughs stories to be produced by Sol Lesser.

Sales executives of the company last week closed the second important product deal for next season with the signing of the Butterfield circuit of approximately 65 theatres in Michigan. The first big franchise was the signing of National Theatres with 420 houses throughout the country.



## Educational

Educational executives will hold their annual meeting in Los Angeles coincidental with the



# MUSIC TO PLAY IMPORTANT ROLE

Twentieth Century-Fox meeting. E. W. Hammons, president of Educational, will be in charge of the session.

Work will begin this month on the program for 1937-38 which tentatively calls for 42 two-reel subjects and 58 single reels.

The company will expand its activities in the 16-mm. field because of the greater revenue possibilities, Mr. Hammons said, in commenting on the new season's schedule.



## United Artists

United Artists will release approximately 36 features next season, George J. Schaefer, vice-president and general manager, announced after his return to the home office from the coast.

David O. Selznick is expected to produce eight; Walter Wanger, six; Samuel Goldwyn, eight; and Alexander Korda, from six to eight. Details of the company's convention have not been set, but tentative plans call for a meeting in Chicago early in June.

At least two new producers are expected to be added to the United Artists roster, it was indicated after executive conferences at the studios. Max Gordon and Carl Laemmle, Jr., are the names mentioned. Mr. Gordon's association with the company would be as a partner in the new Harry Goetz play and picture producing company. Mr. Goetz has been a producer for United Artists through Reliance. Under the new partnership three pictures annually are planned.

The first will be a Robert Donat feature which is being produced in England. Mr. Goetz is now in London supervising the production details.

Mr. Laemmle has been negotiating with Dr. A. H. Giannini for some time and is expected to close his deal before the new season gets under way. When he returned from a trip abroad some time ago Mr. Laemmle said he intended to produce three or four big pictures a year.

Selznick-International, which delivered two this season, promises eight for next. A whole studio is now available for activity. "Tom Sawyer," Mark Twain's loveable boy story, goes into work shortly. Search is still under way for a lead and cast, but H. C. Potter will direct. Fredric March will be starred in "Let Me Live," a drama of Alcatraz. William Wellman will direct. For "Gone With the Wind" nearly every actress and actor in the business has been mentioned for the roles of Scarlet O'Hara and Rhett. George Cukor will direct. Two other known potentialities are "Of Great Riches" and "The Earl of Chicago," both adaptations of popular novels and both comedy romance dramas. No assignments have been made.

## Eight from Goldwyn

Goldwyn Productions promises eight. "Stella Dallas," already in work, will feature Barbara Stanwyck and John Boles with King Vidor directing. An expedition has already left for the South Seas for preliminary shooting on "Hurricane," by the same authors as "Mutiny on the Bounty." Dudley Nichols did the screen play and John Ford is directing. It will present Margo, Raymond Mase and Barbara O'Neill. Gary Cooper and Siegfried Gurrie, a young woman whom Mr. Goldwyn has been keeping in hiding for some time, will be seen in "The Adventures of Marco Polo," which John Cromwell will direct. No director has been chosen for "Goldwyn Follies," but Adolphe Menjou, Phil Baker, Edward Bergen, Zorina,

## "DOWN TO EARTH" STORIES REQUESTED

*"Stories of the down-to-earth variety of clean, wholesome, American life, particularly those dealing with people commonly in contact with the great masses, and having plots that maintained pronounced heart interest," are the type desired by audiences today, exhibitor members of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois said in a resolution adopted and forwarded to all producers. Even the use of first rank stars in undesirable stories will not make them profitable attractions, the resolution said.*

Ella Logan and Helen Jepson will appear in it. "The Real Glory," a story of the Philippine Islands, will feature Joel McCrea and Merle Oberon. Miss Oberon will be seen with Gary Cooper in "Spring in My Heart," comedy romance, to be directed by William Wyler. No assignments have been made to the eighth picture, "Folly and Farewell," a melodrama.

Five of Walter Wanger's contemplated six productions are known. "Vogues of 1938," a lavish comedy romance in Technicolor, is in work. With Irving Cummings directing, the cast features Warner Baxter, Joan Bennett, Helen Vinson, Frances Langford, Mischa Auer, Alan Mowbray, Jerome Cowan and Betty Wyman. "Summer Lighting," a romance based on a popular current novel will feature Joan Bennett. Vincent Sheean's robust adventure story, "Personal History," has been selected as a vehicle to star Madeleine Carroll.

## Foreign Pictures Acquired

Acquisition of foreign pictures for distribution in countries speaking the language in which the films are made is now being furthered by United Artists as a result of successful experiments along these lines.

Arthur W. Kelly last week closed two deals which will bring six Indian-made pictures and one British short subject into the company for foreign distribution. The six features to be made in India will be handled by United Artists in the Far East. The English-made short, "Coronation Preview," was produced by Henry Matson in London. It will be distributed in the British Empire and in all countries except the United States.

## Javanese Picture

The company recently signed for a Javanese film with Balinese dancers for distributors in Java. Walter Gould about six months ago completed arrangements for the distribution of six Spanish films to be made in Mexico. One has been finished and a second is nearing completion. These films will be released by United Artists in the Spanish speaking countries of South America.

Douglas Fairbanks has withdrawn from his co-producing arrangement with Samuel Goldwyn to produce "Adventures of Marco Polo" and has sold all his rights in the picture to Mr. Goldwyn.

The first Skippy cartoon in the series which will take place of the Walt Disney subjects next season was shown last week to executives on the coast. RKO has signed a term deal for

the release of Disney's Mickey Mouse and Silly Symphonies.



## Universal

Universal will increase its production budget for the new season by approximately 25 per cent, with the bulk of the increase being applied to production of a larger number of specials, company officials announced after a series of conferences on new season plans in which home office and studio executives participated.

Indications are that the company's 1937-38 schedule will not be increased and probably will be held to the same number of pictures as this year, 36 features and six westerns.

With release of a feature a week set for the next several months, Universal has attained its best operating position in years, during the 12 months following the transfer of control of the company to the new Universal Corporation, J. Cheever Cowdin, chairman of the board, said last week in Hollywood after an inspection tour of the studios.

The formal transfer of control of Universal took place on April 2, 1936. Mr. Cowdin said that immediately after that date Universal adopted a "long range program of building up a backlog of pictures and creating new stars which is only now beginning to bear fruit. During the coming months," he said, "the company for the first time will be in a position to realize on the large expenditure required to carry out this program."

## Three Are Ready

Completed and previewed at the studio are "We Have Our Moments," with Sally Eilers, James Dunn, and Mischa Auer; "When Love is Young," with Virginia Bruce, Kent Taylor and Walter Brennan; and "California Straight Ahead" with John Wayne and Louise Latimer.

Final scenes have been shot for "Let Them Live," with John Howard, Nan Grey, and Robert Wilcox; "Night-Key" with Boris Karloff, Jean Rogers and Warren Hull; "Wings Over Honolulu" with Wendy Barrie, Ray Milland, William Gargan, Polly Rowles and Kent Taylor; "As Good as Married" with John Boles, Doris Nolan and Walter Pidgeon and "Oh, Doctor!" by Earl Derr Biggers with Edward Everett Horton.

"The Road Back," by the author of "All Quiet on the Western Front," has been in production for more than a month. John King, Lary Blake, Slim Summerville, Andy Devine, Maurice Murphy, Henry Hunter, Louise Fazenda, Barbara Read, Noah Beery, Jr., and Richard Cromwell are prominent in the cast. "Broadway Janiboree," a musical comedy romance, which B. G. DeSylva will produce, will have Ken Murray, the three Diamond brothers, Dave Apollon, Ella Logan and Larry Blake in the cast. A director has not been selected.

"Dancing for Love," musical romance, will feature George Murphy and Doris Nolan, stars of "Top of the Town." Deanna Durbin and Leopold Stokowski will be the highlights of "100 Men and a Girl," a musical melodrama. It can be anticipated that "Hippodrome," a history of New York's famous theatre, will also be an important feature in the new program.

Russell Simpson and Walter Miller have been added to the cast supporting Johnny Mack Brown in "Wild West Days," the first of four



# SHORT PRODUCT IN THE NEW SEASON

serials which Universal will produce for the new season. The next serial will be "Radio Patrol," to be followed by "Tim Tyler's Luck," and "Flash Gordon's Trip to Mars."



## Warner Brothers

Warner Brothers' home office and studio executives recently completed conferences in Hollywood which lasted for two weeks at which 1937-38 product plans were discussed and the Waldorf-Astoria in New York selected as the scene of the convention to start May 10th. The company is expected to announce a program of 60 features.

New York executives who participated in the discussions with Jack L. Warner, vice-president in charge of production; Hal B. Wallis, associate production executive, and Bryan Foy, associate producer, were Gradwell Sears, general sales manager; Carl Leserman, his assistant; S. Charles Einfield, director of advertising and publicity, and Norman H. Moray, sales executive of Vitaphone short subjects and trailers.

## In the Projection Room

Among the pictures seen in the projection room were Mark Twain's "The Prince and the Pauper," with Errol Flynn, the Mauch twins and Wayne Morris; "The Go-Getter," a Cosmopolitan picture by Peter B. Kyne, featuring George Brent, Anita Louise and Charles Winninger; "Slim," based on William Wister Haines' novel, with Pat O'Brien, Henry Fonda, Margaret Lindsay and Stuart Erwin; "Marked Woman" with Bette Davis, and Humphrey Bogart; "Marry the Girl" with Hugh Herbert, Frank McHugh, Mary Boland and Carol Hughes; "Call It a Day," a Cosmopolitan picture based upon the London and New York stage success, with Olivia de Havilland, Ian Hunter, Robert Young, Frieda Inescort, Alice Brady, Bonita Granville, and Anita Louise; "Another Dawn," starring Kay Francis with Errol Flynn and Ian Hunter; "Mountain Justice" with Josephine Hutchinson and George Brent, and "San Quentin" with Pat O'Brien, Humphrey Bogart and Ann Sheridan.

Important pictures in work are "Zola" starring Paul Muni; "Ever Since Eve," Marion Davies' starring vehicle in which Robert Montgomery is cast; "The Deep South," second Mervyn LeRoy production based upon Ward Greene's novel "Death in the Deep South," in which Claude Rains, Gloria Dickson and Edward Norris play the leads; "The Singing Marine," an elaborate musical starring Dick Powell with Doris Weston, Hugh Herbert, Lee Dixon, Allen Jenkins and Larry Adler, and "One Hour of Romance," starring Kay Francis, Basil Rathbone, Ian Hunter and Jane Bryan.

Max Reinhardt will start direction in July of "Dostoevsky, Gambler," from an adaptation by Milton Krims. Walter Huston will have the lead.

## British Studios Busy

The Warner Brothers-First National studios at Teddington, England, are maintaining a rapid production pace with the new season's schedule calling for 20 features. Ten pictures are ready for production and an enlarged scenario department is working on ten more. Listed for early starts are:

"Sand in the Sugar," starring Seymour Hicks; "Have You Come for Me," starring Claude Hulbert and Glenda Farrell; "The Man Who Made Diamonds," Claude Hulbert in "The Channel Swimmer" and another untitled comedy; Max Miller, British variety entertainer, in two comedies; and Keith Falkner who is to make two more musicals besides his latest "Mayfair Melody."

Leon Schlesinger, Warner cartoon producer,

## INDUSTRY IS URGED TO PROMOTE PEACE

*"The sentiment of the United States is for peace. The motion picture industry should realize this and show films that debunk war," said Albert Benham, Washington, D. C., director of the Motion Picture Department, National Council for the Prevention of War, in addressing the War Prevention Film Committee of the Women's City Club in Cincinnati this week.*

*"The motion picture can be a force for peace or for war, and it is up to the patrons of the industry to see that it works for peace," Mr. Benham added.*

will produce 20 subjects during the new season, it was announced in Hollywood last week after conferences between the producer and Mr. Moray.

The Gradwell Sears Drive, conducted by the Warner sales department for 15 weeks, and named for the company's general sales manager, came to an end last Monday. The company reported the final week of the drive resulted in the largest week's business on distribution, collections and accessories sales in Warner history.

With 111 of its schedule of 140 short subjects completed, the Vitagraph production schedule for the 1936-37 season is 80 per cent finished. Only 29 shorts remain to be produced.

## SMPE Session To Concentrate On Production

The Society of Motion Pictures Engineers on Monday placed arrangements for its spring, 1937, convention in the hands of 10 committees which will immediately proceed to arrange a program dealing for the most part with the technical aspects of production. With that idea in mind, the SMPE will gather in Hollywood, at the Roosevelt hotel, from May 24th to the 28th.

## Evening Sessions Planned

Accordingly, arrangements are being made to hold at least two evening sessions and discussions at two of the large studios. The first will be devoted to a practical demonstration on a studio set of the functions of the various personnel units who contribute to making a picture. On the second evening arrangements are to be made to demonstrate examples of sound recording and color photography, special effects and picture quality. Also tentatively scheduled for the second studio session is a demonstration of stereophonic sound reproduction by Douglas Shearer, technician on sound for Metro-Goldwyn-Mayer.

The Academy of Motion Picture Arts and Sciences is arranging a session by leading Academy technical members, and reports will

also be made of the work of the various Academy committees on technical matters.

The general technical sessions at the Roosevelt will include papers and discussions on production problems, studio design and organization, "push-pull" recording and reproduction, damped filters, electrical engineering problems and studio equipment, film storage, density measurements, and other pertinent subjects.

An endeavor is being made to schedule a symposium on the production of color stills. A new color process will be described and demonstrated, and papers on lighting for color pictures are promised. A large number of papers are also scheduled for the apparatus symposium.

The local papers committee in Hollywood, under the chairmanship of William A. Mueller and with Lawrence Aicholtz as secretary, is collaborating with the general papers committee in arranging the details of the papers for the program.

## Convention Committees

The convention committees are:

**Local Papers Committee**—W. A. Mueller, Chairman; L. A. Aicholtz, Secretary; C. N. Batsel, O. O. Caccarini, E. C. Richardson, H. C. Silent, H. G. Tasker.

**Local Arrangements and Reception Committee**—P. Mole, Chairman; E. Huse, J. O. Aalberg, C. N. Batsel, G. A. Chambers, K. F. Morgan, C. W. Handley, R. H. McCullough, G. S. Mitchell, H. G. Tasker, G. F. Rackett, H. W. Moyses, W. J. Quinlan.

**Information and Registration**—W. C. Kunzmann, Chairman; E. R. Geib, S. Harris, C. W. Handley.

**Ladies' Reception Committee**—Mrs. K. F. Morgan and Mrs. P. Mole, Hostesses; Mmes. F. C. Coates, C. W. Handley, E. Huse, W. J. Quinlan, G. F. Rackett, E. C. Richardson, H. G. Tasker.

**Banquet**—E. Huse, Chairman; W. C. Kunzmann, P. Mole, K. F. Morgan, W. J. Quinlan, G. F. Rackett, H. G. Tasker.

**Projection Committee**—H. Griffin, Chairman; J. O. Aalberg, L. E. Clark, J. Frank, Jr., J. G. Frayne, G. M. Grosjean, C. W. Handley, R. H. McCullough. Officers and members of Los Angeles Local No. 150, I. A. T. S. E.

**Hotel Accommodations Committee**—G. F. Rackett, Chairman; E. Huse, W. C. Kunzmann, K. F. Morgan, H. G. Tasker, H. C. Silent.

**Transportation Committee**—C. W. Handley, Chairman; G. A. Chambers, H. Griffin, S. Harris, F. E. James.

**Publicity**—W. Whitmore, Chairman; J. J. Finn, W. Greene, S. Harris, G. E. Matthews, W. A. Mueller.

**Membership**—E. R. Geib, Chairman; G. A. Chambers, W. Greene, S. Harris.

In Chicago the mid-west section of the Society of Motion Picture Engineers held their regular monthly meeting in the studios of Filmmack Trailer Company last Thursday.

More than 75 members attended, establishing a new record of attendance. Irving Mack of Filmmack conducted the group through the studio, explaining the various steps in the production of animated trailers.

Carrington H. Stone is chairman of the Chicago section. E. Fawn Mitchell is past chairman, and Stanley A. Lukes is secretary-treasurer. Managers are: Oscar B. Depue and Bruno E. Stechhart.

Belle Goldstein, secretary to Adolph Zukor, left New York last week for Hollywood to join the casting department at the Paramount studios.



**Two great stars  
gloriously lifted to  
new greatness . . .**

**Paul Muni! . . .**

**Academy Award winner,  
and**

**Miriam Hopkins! . .**

**blonde flame of emotion**

**. . . in a drama**

**giving both**

**their greatest**

**opportunities!**

**OPENS TODAY  
RADIO CITY  
MUSIC HALL**



PAUL

M  
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MIRIAM

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He had faced a thousand deaths . . . but  
no death so deep as this doubt that now  
seared his heart . . . burned his brain . . .  
tortured his soul! . . . Was this woman  
his . . . or another's?

THE

WOMAN I LOVE

with LOUIS HAYWARD

An RKO RADIO Picture • Directed by ANATOLE LITVAK

Produced by Albert Lewis • From the novel, "L'Équipage," by Joseph Kessel • Published by Librairie Callimard • Editions of the Nouvelle Revue Française



# "THE WOMAN I LOVE"

**OTHER BIG PRE-RELEASE OPENINGS  
THIS WEEK AT THE PALACE  
THEATRE, CHICAGO . . . MICHIGAN  
THEATRE, DETROIT . . . HIPPODROME,  
BALTIMORE . . . IMMEDIATE OPEN-  
INGS SET FOR BOSTON . . . BUFFALO  
. . . CINCINNATI . . . CLEVELAND . . .  
DENVER . . . INDIANAPOLIS . . . KANSAS  
CITY . . . LOS ANGELES . . . MILWAU-  
KEE . . . MINNEAPOLIS . . . NEW  
ORLEANS . . . OMAHA . . . ST. LOUIS  
. . . SAN FRANCISCO . . . WASHINGTON  
AND SCORES OF OTHER FIRST RUNS!**

**AMERICA BLANKETED BY A TRE-  
MENDOUS NATIONAL ADVERTISING  
CAMPAIGN in hundreds of newspapers  
reaching every corner of the country!**



...Four great, big, dominating three-quarter

"...and **YOU**, my best friend

is a greatly reduced  
production of just  
ONE of the **FOUR**  
three-quarter-page na-  
tional newspaper ads.



**PAUL MUNI**, winner of the 1936  
Motion Picture Academy Award,  
now crowns his career with the  
greatest role of 1937!

**AN RKO RADIO  
PICTURE**

**"THE**

*Muni!—more po  
like a flaming to*



age smash displays, dramatically pre-selling

tickets to  
uncounted  
millions  
on this  
great  
show! . . .

He had faced a thousand deaths  
...but no death so deep as this  
doubt that now seared his heart  
—burned his brain—tortured his  
soul. Was this woman his—or  
another's?

Not in all the months of great  
pictures has a drama thundered  
its way to glory like this... this  
battle of love in three human  
breasts!

**PAUL MUNI**

MIRIAM

**HOPKINS**

*in*

**WOMAN I LOVE"**

with **LOUIS HAYWARD**

Directed by **ANATOLE LITVAK** • Produced by  
ALBERT LEWIS • From the novel "L'Equipage," by Joseph Kessel • Published  
by Librairie Gallimard • Editions of the Nouvelle Revue Francaise

fully thrilling than you have ever known him! Hopkins!—  
n, blazing in a no-man's land of warring human hearts!

**RKO RADIO  
IS GOING  
PLACES..**

**Read on**



**"THE WOMAN I LOVE"** is the first of the big shows RKO-Radio told you about last week . . . Next . . . and coming right away!

**FRED ASTAIRE \* GINGER ROGERS**  
in **"SHALL WE DANCE?"**

**EDWARD ARNOLD \* CARY GRANT**  
**FRANCES FARMER \* JACK OAKIE** in  
**"THE TOAST OF NEW YORK"**

**"NEW FACES OF 1937"** with  
**JOE PENNER \* MILTON BERLE \* PARKYAKARKUS**  
**HARRIET HILLIARD** AND SCORES OF OTHERS . . . . .

*and*

**FRED ASTAIRE** in **"Damsel in Distress"**,  
with **Gershwin's** music . . **HOWARD**  
**HAWKS'** direction of Kipling's  
**"GUNGA DIN"**, screen play by Hecht  
and MacArthur . . **JACK OAKIE** in  
**"Super Sleuth"**..Another big **HEP-**  
**BURN** Picture..**BOBBY BREEN**

in **"Make A Wish"** .. **BARBARA**  
**STANWYCK** in **"A Love Like**  
**That"** . . **JOE E. BROWN** in  
**"All Is Confusion"**..and an  
outstanding production  
starring **CLAUDETTE**  
**COLBERT** . . . . .

*Flash*

**JAMES STEWART** will appear  
opposite **GINGER ROGERS**  
in **"VIVACIOUS LADY"**  
which goes before the cameras this  
week, with a cast including **James**  
**Ellison, Virginia Weidler,**  
**Donald Crisp** and **Fay Bainter!**





# NAZIS, ITALY AND JAPAN ALLIED FOR FILM 'WAR'

## Italo-German Agreement Pledges Exchange of Films and "Cultural Cooperation"; Similar Arrangement with Tokyo

An international motion picture trade "war" is in the making.

Germany fired the first salvo this week by moving to form a film bloc made up of the Nazis' "ideological" allies for propagandistic and "cultural" cooperation to fight their most powerful rival, Hollywood, and all "liberal" and communistic motion picture influences of the world.

Italy and Japan are the first two countries to ratify the film alliance with Germany; Austria and France have had motion picture trade pacts in existence with the Nazis for some time.

The Nazis' strong determination to maintain absolute control over the motion picture contents on Germany's screens was further evidenced this week by a warning to Hollywood against "detrimental" films and the cutting of Papal scenes from an Italo-German cooperative film.

Germany moved three weeks ago to take complete control of the motion picture business in that country, Dr. Joseph Goebbels, Minister of Propaganda, assuming a dictatorship to make certain that German-made films hereafter serve the Nazis as propaganda.

Less severe blows at Hollywood product were forthcoming this week from both England and France, with bans on "cruel" animal films in England and on "gangster films" in France, both aimed at American studios.

## U. S. Industry "Uninformed"

The American motion picture industry's official foreign representation in the Motion Picture Producers and Distributors of America had not been officially informed of the Nazis' formation of an international film bloc against Hollywood, principally, and other foreign film industries.

It is not believed, however, that the bloc was intended to force its films on the United States under a reciprocal agreement, for American distributors long since despaired of doing any substantial business in Germany.

The basic intention appeared to be to gain for German films some of the ground lost in Europe under the regime of Adolph Hitler, Germany's film sales having dropped from 22,000,000 marks in 1930 to 12,000,000 marks in 1932 and 4,000,000 marks in 1936.

The bloc, then, would unite its strength to shut out films of non-participating countries, particularly Hollywood's product.

In addition there is the obvious intention of furthering propagandistic material of the participants, what with Germany's absolute control of the contents of German films, Italy's strong influence over product made within its borders and the strict surveillance by Tokyo over pictures produced in Japan.

First concrete action in the impending international film clouds came last Sunday when the Italo-German film treaty was signed in Berlin. Japan's part in the alliance also was noted.

"For the first time photoplay relations entered the official realm of international diplomacy," wirelessly the New York Times correspondent.

"Luigi Freddi, director of the film depart-

## USING FILM TO HELP GERMAN REFUGEES

*Dr. Harry Emerson Fosdick, pastor of the Riverside Church, New York, appeals for a \$400,000 fund for Christian refugees from Germany in a sound film entitled "Modern Christian German Martyrs," which had its first showing Monday night before 2,000 persons in the church auditorium on Riverside Drive.*

*The picture consists of Dr. Fosdick's address and a brief introduction by James G. McDonald, former high commissioner of the League of Nations Commission for Refugees from Germany. It will be distributed to cities where local sponsoring committees can be formed.*

*No admission charge is contemplated, but a collection will be made at each performance, the proceeds to be used in finding a haven for the 14,000 to 15,000 Christian families said to be suffering "cruel persecution" in Nazi Germany, according to the New York Herald Tribune.*

*No actual scenes of refugees were filmed. It was explained that such scenes might result in diplomatic protests.*

ment of the Italian Propaganda Ministry, represented Italy, and the president of the Reich Film Chamber, Dr. Lenich, represented Germany. The treaty now will be submitted to the governments for formal ratification. Later a complementary agreement will be shown. This second agreement probably will stipulate the full details of the arrangement.

Although there was no official aiming at motion pictures from the United States, the Times dispatch added that "the new bloc's most powerful rival is the Hollywood film industry."

"Germany and Italy agreed to cultural cooperation in films and pledged the exchange of films and further distribution of products of their film industries in their respective markets," continued the correspondent. "The communique issued today (Sunday) does not indicate the number of films each country has agreed to accept annually."

"At the same time a less formal film alliance with Japan was announced. The government controlled film company, Tobis, reached an agreement with the Japanese Tobis-Cocco Tobis Nippon—by which a considerable number of German films are guaranteed distribution in the Japanese film market annually. Cocco Tobis Nippon is the newly organized general agency for Tobis in the Far East. It is associated in Japan with the Asahi company, the largest Japanese newspaper and periodical publishing house.

"An agreement is under negotiation by which the German film industry will cooperate with the Kawaki group which operates a studio in Kyoto. Tobis has already presented in Berlin

## German Consul in Los Angeles, in Second Censorial Action in Hollywood, Warns Production Staff of "The Road Back"

one German-Japanese cooperative film, Daughter of the Samurai."

"The German film press and spokesmen of the Propaganda Ministry and film industry make no secret of the intention of Dr. Joseph Goebbels, Propaganda Minister, to build up an international film bloc made up of Germany's ideological allies," he said. "The treaty with Italy and the cooperative agreements with Japan are based not only on the idea of economic cooperation but more especially for propagandist and cultural cooperation to fight 'liberal' and communist influences."

Motion pictures were said to be regarded in Berlin, "as in Italy, as a propaganda weapon of major importance. Unable to achieve much in Western European and American markets, the Propaganda Minister turned to the idea of film alliances with countries sympathizing with National Socialist ideas."

## "International" Film Congress

Germany also announced "an international film congress" to be held in Paris from June 7th to 12th.

An official Nazi announcement received in New York from Berlin this week, issued by "The German Film Industry, Berlin W35, Bendlerstr. 10," said of the contemplated "congress" that "the Preparatory Committee includes, besides Frenchmen as hosts, a representative of Germany and one of Italy."

The announcement added that Germany will exert strong influence over the existing International Film Chamber, for establishment of an "economic committee," under the chairmanship of Director Meydam, of German Ufa-Films. Also, the International Chamber's committee on copyrights, it was said, henceforth will be known as the "committee on film law," under the direction of Doctor Rober, of Germany, "whose memorandum was universally recognized as a practical basis for the work of the committee."

## French and Austrian Pacts

Germany's new agreements with Italy and Japan actually constitute the third and fourth important film pacts with big nations. Early last July a special agreement was completed between France and Germany, providing for free importation of films originating in either country. It is a one-year agreement, effective from June 1, 1936, both governments intending to discuss the formulation of new regulations at the expiration of this agreement. Such a discussion is now due, and it is considered quite likely that it will turn to French participation in the Nazis' new international film bloc now in the making.

Germany and Austria effected an agreement on July 1, 1936, to run through July 1, 1939. Principally involved was an exchange of films.

Germany this week again went to the source of American motion pictures, Hollywood, to protest against American productions which appear to Germany to be "detrimental to German prestige."

In July, 1936, Dr. George Gyssling, German Consul in Los Angeles, had sent written notice to Alfred Mannon, the producer; Isobel Lillian Steele, the author, and others involved in Malvina Pictures' "I Was a Captive of Nazi



# GERMANS CUT PAPAL SCENES IN FILM

Germany," informing them of possible consequences from their participation in the film.

United Press this week reported from Hollywood that 60 leading actors in Universal's "The Road Back"—Erich Remarque's sequel to his "All Quiet on the Western Front", filmed by Universal—had received letters from the German Consulate warning them that if the picture is "detrimental to the German nation", it will be barred from German showing. "All Quiet" was barred from German theatres.

Director James Whale, Slim Summerville and Andy Devine and other actors were said to have received the warning in registered letters signed by Dr. Gyssling.

## Nazis Cut Papal Scenes

Scenes of a religious nature were ordered eliminated this week by the Nazis from "Condottieri," Italo-Nazi cooperative film, according to another wireless from Berlin to the New York Times, which said: "Pope Pius' German encyclical has wrecked the German premiere of the much advertised cooperative film 'Condottieri!'"

"Although the film opened with pomp in the presence of Foreign Minister Constantin von Neurath and other high state officials at Stuttgart two weeks ago, it has not yet appeared in the northern two-thirds of the Reich, where it was intended to occupy the best available first-run houses."

"The film," it was explained, "is based on 'the Fuehrer principle' as represented by rough soldiers of fortune of the Italian Renaissance. Unfortunately for the producers, one of the chief scenes shows their warlike leader tamed by the Pope's majesty and kneeling at his feet to kiss his ring."

"Throughout the film is filled with religious scenes, and the Catholic faith is consistently portrayed as a major factor in the events depicted."

"As a result, 'Condottieri' has been returned to the studios by the Propaganda Ministry for recutting," according to the correspondent, who added, "The Papal scene, which can hardly be omitted without suppressing the film entirely, will be shortened, and most of the other religious scenes will be eliminated. It is now reported the film has been withdrawn from 110 South German cinema houses where already it had opened."

"The original idea was to show one version in Catholic South Germany and another in the rest of the Reich. The Italian version naturally was the original, with all the religious scenes intact."

"Luis Trencker, who played the leading role, put up a hard fight to prevent mutilation of his film, but he seems to have had little success."

The Reich censor in Berlin also has banned "Charlie Chan at the Opera," becomes effective at once.

## France Hits "Gang Films"

Aiming especially at films representing "murders, armed aggressions and gun-shootings in the American manner," the French Government last weekend decided to bar all "gangster films." The decision has been communicated to all French and foreign producers, and becomes effective at once.

Marx Dormoy, Minister of the Interior, said in Paris that several recent attacks against banks around Marseilles had obliged the government to issue the decree.

England, in closer motion picture relationship with America than any other power, is

## FILMS' WIDE APPEAL CALLED TWO-EDGED

*The broad appeal of motion pictures is the source of both strength and weakness to the industry, Rotarians of Hackensack, N. J., were told last week by Joe W. Coffman of Consolidated Film Industries, Inc.*

*The great range of subjects that must be known minutely is frequently a valid excuse for the mistakes of motion picture executives, he declared, and explained that it is difficult to raise the level of a production above the tastes of the average citizen without courting red figures on the ledger. Private money built the industry, Mr. Coffman added, saying that the very intangibility of its assets would conform to no procedure by which conservative financial organizations took stock of a proposed investment.*

aiming an attack at certain Hollywood product which features animals, and the few films of a similar nature that emanate from other countries.

In a copyrighted dispatch to the New York Herald-Tribune, last weekend, Jack Beall, correspondent, reported from London that "cruelty to animals in film productions was the topic of an impassioned debate in the House of Commons Saturday." He said it marked the second reading of the Cinematograph Films bill, the purpose of which "is to exclude from showing in the British Isles any film in which unnecessary cruelty to animals is involved."

"Special emphasis," continued Mr. Beall, "was laid on the Hollywood film 'Charge of the Light Brigade,' in which, it was alleged, wires were stretched across an area where horses were galloped, so that they fell in a realistic manner, and many of them had to be destroyed."

"Sir Robert Gower cited films produced in America in which animals were forced to fight one another. He mentioned the case of leopards stalking and fighting a hyena, the death struggles of crocodiles, a scene in which a small monkey was terrified by a snake, and a fight between two snakes in which one ate the other."

"Films of such events as the Grand National in which a large majority of horses regularly fall, many of which have to be destroyed, were expressly exempted from the bill, as also were hunting scenes," said the dispatch.

"It was felt that the *mores* of the people were such that these scenes were not objectionable, although strong protest was lodged by T. E. Groves, Laborite."

"There are people in this country who appear to love animals more than they love mankind," he said. "I do not like that psychology. At the last Parliament I raised the question of cruelty in the Grand National, but when I did so, the bulk of government supporters just ridiculed me. I still maintain there is more cruelty involved to both animal and man in the Grand National than in the average film objected to by the promoters of this bill."

"Geoffrey Lloyd, Under Secretary for the Home Office, revealed that a large number of scenes in the 'Charge of the Light Brigade' had been filmed with 'trick horses' and even with India rubber horses, so that the cruelty was not as great as it seemed."

## Special Master Named for RKO Report Hearing

George W. Alger has been appointed special master by Federal Judge William Bondy in New York to hear and report on the proposed plan of reorganization of RKO. Judge Bondy found that there were "special circumstances" in the case which compelled him to send it to a special master instead of holding the hearing himself. Special Master Alger was ordered to divide creditors and stockholders into classes according to the nature of their claims and report on the fairness and feasibility of the proposed plan. Modifications will be presented to Mr. Alger and he is required to make recommendations. No dates for the hearings have been set. Thomas D. Thatcher and Richard J. Scandrett will continue to act as special masters for the hearings on claims against RKO.

Mr. Alger is a practicing attorney and a former member of the committee on admissions to the New York bar. Several years ago he was appointed by Governor Herbert Lehman chairman of the Moreland commission to conduct an inquiry into real estate mortgages in New York.

Henry Leibell, federal judge, has disqualified himself from ruling on the motions of Samuel Zirn, attorney, to set aside the recent acquisition of Orpheum Circuit assets by Stadium Theatres Corporation, RKO subsidiary. Judge Leibell gave his reasons after the case had been referred to him by Federal Judge Murray W. Hulbert, who also had disqualified himself.

Meanwhile, Judge Bondy ordered Special Master Scandrett to determine a complicated claim of \$11,629 against RKO by the Hannover Capital Trust Company which alleges that it is the assignee of a claim from Alfred E. Fliegel. The Trenton Advertising Company has made a demand to participate in the allowance to the extent of \$3,000.

The present balance of representation on the Keith-Albee-Orpheum board was continued for another year at the annual meeting of the stockholders of the company on Wednesday this week. The representation formula, adopted last year, apportions three places on the board to RKO-RCA interests, three to M. J. Meehan interests and one to a neutral selected by the two principal stockholder groups. Richard Jones, associated with Simpson, Thacher and Bartlett, attorneys for Atlas Corporation, was elected a director to fill the vacancy caused by the resignation of M. H. Aylesworth, an RKO representative.

## Radio Names Boasberg

Jules Levy, general sales manager of Radio, has appointed Charles Boasberg manager of the company's Buffalo exchange to succeed Tom J. Walsh who resigned to join the Comerford circuit.



# STUDIO UNION FIGHT GOES TO COAST; THEATRICAL GUILD ASKS CIO CHARTER

## Kenneth Thomson of Actors Guild and Pat Casey of Producers' Camp Go West Without Agreement

The scene of labor's fight for intensive organization of the motion picture industry shifted this week to Hollywood, with the principals in the most crucial of the current negotiations leaving New York for the Coast after meetings which developed no definite solution.

The CIO appeared to have won the first round in the movement to organize theatre employees when the Theatrical Business Representatives Guild, formed in New York in March ostensibly for social purposes, applied for affiliation with John L. Lewis' organization.

Kenneth Thomson, executive secretary of the Screen Actors Guild, and Pat Casey, representative of the producers in labor matters, were expected to meet in Hollywood for further conferences after failing to reach an agreement on the Guild's request for inclusion in the studios' basic agreement with five craft unions of the International Alliance of Theatrical Stage Employees.

Negotiations were expected to reopen also on the Coast between producers and the Brotherhood of Painters, Decorators and Paperhangers, on the Brotherhood's participation in the agreement. A threatened strike was delayed pending such further conferences.

The application of the Empire Projectionists Union in Hollywood for affiliation with the Committee for Industrial Organization was accepted by William Dalrymple, west coast representative of John L. Lewis. Empire has been called the entering wedge for the CIO in an attempt to gain control of Hollywood's motion picture labor.

Striking employees of Consolidated Film Industries in New Jersey repudiated their CIO affiliation.

The American Federation of Labor started a backfire against CIO organization activity by extending the current drive to bring into the IATSE fold exchange employees not now affiliated with any union.

The CIO received Wednesday in Washington an application for membership from the Theatrical Business Representatives Guild organized March 9th in New York by Hal Olver. The Guild two weeks ago denied to MOTION PICTURE HERALD that it had any intentions toward unionization of theatrical employees.

The Guild is organizing motion picture, theatrical, radio, television and concert managers, press agents, home office publicity and advertising employees, studio publicity staffs, theatre treasurers, cashiers and ticket sellers. Some 1,600 members are claimed for New York.

"We represent 53 per cent of all theatre

## AUDIENCE SITDOWN STRIKE IS FAILURE

*An attempted sitdown strike scheduled for the Paramount theatre in Baton Rouge, La., last weekend failed to materialize after mimeographed hand bills had been passed out requesting patrons to attend first shows and sit through the remainder of the performances as a protest against the advertising of local merchants in the form of trailers. The ring-leaders of the movement could not be found but it is believed they are students of Louisiana State University.*

managers in the metropolitan district, 31 per cent of all theatre managers in the United States and 42 per cent of theatre press agents and treasurers throughout the country," Mr. Olver said.

Theatre cashiers and treasurers will have an auxiliary Guild and headquarters of their own, like the Chorus group of Actors' Equity.

National Guild headquarters have been opened at 303 West 42nd Street, New York, and Mitchell D. Schweitzer of 1775 Broadway has been retained as general counsel.

The Guild has authorized the issuance of certificates of affiliation to locals in various cities, with several organizers already in larger cities. "We intend to take advantage of the protection afforded us by the National Labor Relations Act," Mr. Olver said.

"Theatre salaries and working conditions in general with but a few exceptions are appalling," he added, "the larger firms with the exception of Loew's, Inc., and Metro-Goldwyn-Mayer being the worst offenders."

## Guild Demand Heard

The Screen Actors Guild, numbering many important players, last week applied for an American Federation of Labor charter and recognition by the producers for collective bargaining purposes, if not participation in the basic studio agreement with the five craft unions. No definite answer to the Guild's demands came out of meetings in New York between Mr. Casey and Mr. Thomson, although it was reported that the application was rejected. The Guild has threatened a players' strike in Hollywood if its demands are refused.

Before leaving for the Coast, however, the Guild secretary said that he expected to resume negotiations with the producers and with Mr. Casey in Hollywood. He said that the Guild already has the support of the five industrial crafts which enjoy contractual relations with the studios. These unions last week received a 10 per cent pay increase.

## Brotherhood Turned Down

Demands of the Brotherhood of Painters, Decorators and Paperhangers for a 20 per cent pay increase and a closed shop in the studios for painters, scenic artists, art directors, hairdressers, draughtsmen and make-up men were also turned down, but further

## Painters' Strike Awaits New Negotiations; CIO Accepts Empire Projectionists; Consolidated Strikers Repudiate Lewis

discussions are expected. The union was offered a 10 per cent raise for painters and scenic artists and the privilege of becoming a party to the basic labor pact with jurisdiction over these classifications. The Brotherhood abandoned the pact in 1932 when jurisdiction over art directors, hairdressers, draughtsmen and make-up men was denied, and declined to rejoin unless its jurisdiction over these crafts was recognized.

The Brotherhood had threatened to strike as of last Monday unless its demands were met. This failed to materialize, but Lawrence P. Lindelof, international president, indicated that the possibility of a walkout remains unless negotiations on the Coast prove more satisfactory.

Approximately 200 employees of Consolidated Film Industries at Fort Lee, N. J., on Monday night voted to sever connections with the Theatrical and Motion Picture Workers Union and organized a new group, to be known as the Motion Picture Workers Union of New Jersey. They let it be known that their action was based on the belief that association with the CIO was injuring their cause. The union from which they withdrew had applied for membership in the CIO. Consolidated previously had agreed to recognize an employees' union if it were not affiliated with the John L. Lewis organization. Harry Seymour, one of the strikers, was elected president of the new group.

The American Federation of Labor was reported this week to be planning extensive organization of exchange employees, in cooperation with the IATSE, in a counter attack on CIO activity. Recent wage increases granted by distribution companies apparently have halted CIO organizing in the exchanges, but the interest displayed by the rival group has spurred the AFL and the IATSE to action.

The IATSE has been advised by the AFL that cooperation would be given in distribution centers where the IATSE is not established and in other centers where questions of jurisdiction may arise. It was reported that industry officials, for the most part, prefer to see the exchanges organized by the IATSE.

Demands of Cleveland shippers, inspectors, poster clerks and assistants for a weekly pay increase of \$7, which were presented by local union officials to local branch managers last week, will not be settled by Cleveland representatives, it was reported. Negotiations will be started, it was said, between distributor officials in New York and national representatives of the AFL. It is understood that the shippers, poster clerks and inspectors, originally affiliated with the Packers and Wrappers Union, will come under the jurisdiction of the projectionists' local.



## Whitford Drake Succeeds Bloom As Erpi President

At the annual meeting of the directors of Electrical Research Products, Inc., held Tuesday, Whitford Drake, executive vice-president, was elected president to succeed Edgar S. Bloom. Mr. Bloom is president of the Western Electric Company. Daniel C. Collins was elected a vice-president of Erpi in charge of public relations and licensing.

Erpi later explained that Mr. Drake's presidential appointment was made in line with the parent Western Electric Company's new policy of giving that title in its subsidiaries to the subsidiary executive in charge. Mr. Bloom had assumed the title at Erpi, in addition to continuing as Western Electric president, on the resignation, two years ago, of John Otterson, who left to join Paramount. Similar action was taken this week by Western Electric in naming presidents to other subsidiaries, Nassau Smelting and Refining and the Teletype Company, from within the executive ranks of those subsidiaries, replacing officers of the parent Western Electric.

Mr. Drake became associated with Western Electric in 1924 as assistant superintendent at the Kearny Works and in 1926 became European commercial manager. He has been connected with Erpi since its formation in 1927 when he was elected a director and vice-president. A year ago he was made executive vice-president.

Mr. Collins, until his election as vice-president, was comptroller, having been appointed to that office in 1931. Before that he was connected with the Western Electric Company, becoming general commercial accountant in 1927, after which he was transferred to Erpi.

At the annual meeting of the stockholders of Electrical Research Products, T. Brooke Price, vice-president and general counsel of Western Electric, was elected a director of Erpi upon the expired term of Edward E. Shumaker.

Following the meeting of the board of directors of Erpi, Mr. Drake announced the appointment of E. S. Gregg replacing Mr. Collins as comptroller.

Mr. Gregg came to Erpi in 1928 from the Western Electric Company, where he had been chief statistician. In 1928 he became export manager and in the following year was appointed European manager with headquarters in London. In 1936 he became assistant comptroller, which post he occupied until his elevation to the office of comptroller.

The appointment of Paul L. Palmerton, heretofore export manager, to the office of general foreign manager was also announced by Mr. Drake. Mr. Palmerton recently returned from Europe following visits to the foreign associated companies of Electrical Research Products, Inc.

Warners have voluntarily changed the title of Mervyn LeRoy's "King and the Chorus Girl" to "Romance in Paris" for distribution in England alone under that name.

## Advertising Credit Asked For Writers

Credits are to be given writers on all 24-sheets and in trade paper advertising prepared after the allotment of credits under the terms of an amendment to the producer-writer agreement proposed by the Academy of Motion Picture Arts and Sciences.

On the trade paper advertising this will apply where credit is given to a supervisor or director. A committee of three writers and three producers' representatives will settle controversial points.

## Two Newsreels Shift Officers

Two newsreels announced changes in executive personnel this week as Edmund Reek was named general manager of Movietonews, Inc., and Allyn Butterfield was appointed editor of Pathe News, succeeding Harold E. Wondsel, who resigned.

Mr. Wondsel left Pathe to assume the presidency of the recently organized Sound Masters 16mm. Film Company. Mr. Butterfield, who had been managing editor of the Pathe reel since his resignation from the post of editor of Universal Newsreel, two years ago, assumes his new duties immediately. Courtland Smith, president of the Pathe reel, named Bert Kalisch as managing editor to succeed Mr. Butterfield there.

Mr. Smith expressed regret at Mr. Wondsel's resignation, the two having been associated since 1926. Mr. Wondsel "contributed greatly to the successful development of sound on film," Mr. Smith said. He became editor of Pathe News in 1932 following the resignation of Edward P. Howard.

The post taken by Mr. Reek at Movietone has been unoccupied since the elevation of Truman Talley, now president, from general manager about six months ago. The move places Mr. Reek in command under Mr. Talley, in the post formerly held by Laurence Stallings, as editor, prior to Mr. Stallings' resignation some months ago.

Jack Haney, former Fox Movietonews assignment editor, will take over Mr. Reek's former position as news editor. No successor to Mr. Haney was named at Fox.

## Lloyd Lonergan of Thanhauser Dies

Lloyd Lonergan, former scenario editor of Thanhauser Films Corporation and while in that post author of "The Million Dollar Mystery," died April 6th in New York.

A pioneer among scenario writers of silent films, he was also a reporter, feature writer and editorial writer on the New York *Evening World* and the New York *American* and in Chicago. In recent years, however, he had been acting as American correspondent for many foreign motion picture journals.

He is survived by his wife, one brother, and a sister, Elizabeth, in the industry also as a representative of foreign motion picture publications.

## Pettengill's Bill Seen Youth Aid By Council Head

Dr. Ray Lyman Wilbur, president of Leland Stanford University and head of the National Motion Picture Research Council, in a talk before the Boston chapter of the Council, said the Neely-Pettengill bill, if passed, will be a major step toward protection of American youth.

"Not enough thought is given to the pictures that the American child will see," Dr. Wilbur said. Stressing the prohibition of block booking which the Neely-Pettengill bill would provide, he said: "I am interested in local government and unless the local exhibitor has some control over the selection of the type of films he can show we will suffer in the same manner as a man who goes into a shoe store to buy a pair of black shoes and must take along with the black shoes a brown belt that he does not want."

Dr. Wilbur pointed out the influence which motion pictures have on youthful minds and indicated his belief that such influence is one of the most powerful factors in a child's development. He deplored what he said is a lack of responsibility on the part of producers and concluded with an expression of confidence that with the proper influence the industry will adjust itself to the viewpoint of the public in developing and producing the right kind of pictures and will permit the local exhibitors to select their own films for their community.

Mrs. Robert Bushnell, chairman of the Boston chapter, outlined the activities of the local association and its effort to gather facts concerning the pictures that are shown in local theatres. Two films playing in Boston, "Nancy Steele Is Missing" and "The Man Who Found Himself," she said were in direct violation to the Hays Code.

## UA Has New Agency

The Cecil Warwick and Cecil Agency in New York is handling national advertising for Selznick International's "A Star Is Born" and Samuel Goldwyn's "Woman Chases Man," being released through United Artists. Donahue and Coe, which has had the United Artists account, will continue to handle the balance of the national picture work and that of the Rivoli theatre in Manhattan.

## Ken O'Brien Will Marry

Kenneth O'Brien of the United Artists home office publicity staff will leave for Del Mar, Cal., next week where he will marry Katherine Keller, daughter of Henry and Mrs. Workman Keller. The ceremony will be at St. James Church, Del Mar, April 24th. They will return to New York via the Panama Canal.

## Educational Party Set

Educational Pictures held its first annual studio party for employees at the Long Island studio Friday evening at Bagley's Long Island Cafe. More than 400 attended, including the leading players in the Educational comedies.



20<sup>TH</sup>'S SHO-WOW OF SHOWS!

# WAKE UP AND LIVE

More...  
**GALAMOROUS  
HOWLARIOUS  
GALORIOUS**

than...  
"SING, BABY, SING"  
"ONE IN A MILLION"  
"ON THE AVENUE"

and...  
**IT'S A HOT  
NEWS SWEET-HOT!**



**HOT IN THE PRESS  
...HOT OVER THE AIR  
...HOT WITH EVERY  
TOP ORCHESTRA!**

**YOWSAH!**

**CINEMAGNIFICENT NEWS  
...AT ITS HOTTEST!**



# WAKE UP

The No. 1 Voice of the Air and the Old Maestro—hot-test combination from radio today—feud face to face!

Coast-to-coast columns are breaking now . . . reaching the peak of months of publicity!

Airways are alive with Gordon & Revel's nine new song sweetshots!

The stars of the picture are front-page headline news . . . this minute!

The title's on every best-seller list . . . selling fast past the half-million mark!

**And—**

Those fast-stepping 20th showmen deliver it hot off the cameras . . . to win you those extra profits that come hitting while a hit's the hottest!



**Darryl F. Zanuck**  
in Charge of Production







# AND LIVE

with  
**WALTER**

**WINCHELL**

**BEN**

**ALICE**

**BERNIE • FAYE**

**PATSY KELLY • NED SPARKS**

**JACK HALEY**

**WALTER CATLETT • GRACE BRADLEY**  
**JOAN DAVIS • LEAH RAY**  
**MILES MANDER • DOUGLAS FOWLEY**

**Directed by Sidney Lanfield**

Associate Producer Kenneth Macgowan.  
Screen play by Harry Tugend and Jack  
Yellen. Original story by Curtis Kenyon.  
Based on Dorothea Brande's book.

**NINE NEW  
HOTCHA-TOPS  
TUNES FROM  
GORDON & REVEL**

including

"It's Swell of You"  
"I'm Bubbling Over"  
"There's a Lull in My  
Life"  
"Never in a Million  
Years"  
"Wake Up and  
Live"



THE NEWS IS IN... **AND WHAT NEWS!**

Miami wires this report of  
the world premiere...you'll  
want to read every word of it!

WORLD PREMIERE WAKE UP AND LIVE SENSATIONAL SUCCESS ALTHOUGH  
WINTER SEASON HAS BEEN OVER FOR TWO WEEKS STOP LINCOLN THEATRE  
WAS MOBBED AND STORMED STOP AUDIENCE REACTION UNANIMOUSLY  
WILD ABOUT PICTURE STOP FOLLOWING MIAMI DAILY NEWSPAPER COMMENTS  
STOP EDGAR HAY IN HERALD QUOTE RIPROARING MUSICAL RIOT THAT NEVER  
LETS UP AND STANDS IN A CLASS BY ITS GREAT ENTERTAINING SELF STOP  
PEREZ IN TRIBUNE QUOTE WAKE UP AND LIVE IS AS LIVELY AS WINCHELLS  
CHATTER AND AS HUMOROUS AS BERNIES WISECRACKS IT HAS EVERYTHING  
AND IS UNQUESTIONABLY A SMASH SUCCESS STOP EDDIE COHEN IN DAILY  
NEWS QUOTE BEST ENTERTAINMENT IN A DECADE STOP WAKE UP AND LIVE  
OUGHT TO BE ROADSHOWN UNQUOTE STOP MY PERSONAL OPINION IS THAT  
IT TOPS ON THE AVENUE ONE IN A MILLION AND ALL THE REST REGARDS

SIDNEY MEYER  
WOMETCO THEATRES

# WAKE UP AND LIVE



THE KEYSTONE  
YOUR FUTURE



# INCREASED EARNINGS SEEN AS SIX COMPANIES FILE INCOME STATEMENTS

## Rise in Net of Large Companies Predicted, with Optimism Based on Public's Higher Pay and Leisure Time

Predictions by Wall Street that the motion picture's 1937 first quarter net income would show a substantial increase over the 1936 quarter followed reports this week of earnings or dividend declarations from Columbia Pictures Corporation, Pathe Film Corporation, Educational Pictures, Inc., Loew's, Inc., Consolidated Amusements, Ltd. and Eastern Theatres, Ltd., both of Canada, and Radio Corporation of America, parent of National Broadcasting Company and half-owner of RKO Pictures.

Motion picture financial news also included announcement by Universal Pictures of the admission of its common stock voting trust certificates to trading on the New York Curb Exchange and the scheduling of April 19th as the date for the hearing of Condor Pictures' stock registration application before the Securities and Exchange Commission at Washington.

### Film Leaders Optimistic

The prediction of higher earnings in general came from the *Wall Street Journal*, of Dow, Jones, which, in reflecting Wall Street opinion, reported that earnings have been running at about the same rate, allowing for seasonal difference, as during the final months of 1936.

"Two important trends stand out as the probable chief influences on this year's results," it was said, "a sharp increase in the cost of film production and a general, though unheralded, advance in admission prices. Producers believe the public is demanding a better quality of amusement and will pay more for it.

"The industry's leaders are optimistic on their prospects for the year on the ground that the bulk of their audiences is composed of wage earners who are receiving increased pay and more hours of leisure for recreation," according to the Dow, Jones report.

Prediction was made that large theatre owners would show gains in income regardless of the value of product, though not proportionately as large an increase as last year.

### Large Companies' Earnings

"The most notable advance in current earnings will be shown by Loew's, Inc., still at the top of the industry in number of outstanding film successes," said the *Journal*. "For the 16-week period ended about March 13 Loew's is expected to report \$3 a share or more on 1,512,985 shares, against \$3,221,642 or \$1.97 a share in the 1936 period.

"Paramount's figures for the quarter ended March 31 are not complete but it is probable that net for the period will be something over \$3,000,000, against \$718,000 in the 1936 first quarter after taking the benefit of \$800,000 reserves. In the 1936 final quarter net profit was about \$3,700,000, including some non-recurring income.

"Twentieth Century-Fox is expected to report a net profit of around \$2,000,000 for the three months ended March 31, against \$1,239,760 or 59 cents a share on 1,226,529 shares of common stock a year ago.

"Warner Brothers, which reported a net of \$2,047,936, or 52 cents a share on 3,701,090 shares in the quarter ended November 30, 1936

## SEVEN MILLIONS SEE RESETTLEMENT FILM

*An average monthly audience of 750,000 for "The Plow That Broke the Plains," the Resettlement Administration motion picture released some 10 months ago, is claimed by the Department of Agriculture for theatrical showings, with additional uncounted thousands who viewed the picture in schools, clubs, etc.*

*A paid attendance passing the 7,500,000 mark was reached last month with more than 734,000 paid admissions, it was said. The record month was February, with a total of 880,000 admissions.*

*The picture has been shown in every state and is now being exhibited in foreign countries. Top attendance was 493,000 in Ohio, 481,000 in Texas and 426,000 in Massachusetts.*

(first quarter of its fiscal year), is expected to report in the neighborhood of \$1,700,000 for its second quarter ending February 28.

"Radio Keith Orpheum in the two months ended February 28 earned approximately \$714,000, indicating a probable net for the first quarter of about \$1,000,000.

"Earnings of Columbia Pictures Corp. in the March quarter, the third quarter of its fiscal year, are estimated at about \$600,000, compared with \$500,513, equal to \$1.51 a share on 296,649 shares of common stock in the December quarter."

The Dow, Jones report said that film costs are going up, not so much because of labor's bill as because the industry is sold on the idea that the only pictures that are really profitable to make are major features with a combination of story, stars and perfected technique that guarantees success as nearly as this can be attained."

"The leader in adopting this policy was Loew's which several years ago started on a program of major productions, practically all in the \$1,000,000 class. As a result Loew's inventories jumped to over \$30,000,000 last year from a level of about \$20,000,000 in 1933 and prior years.

"This was started at a time when the rest of the industry had inventories running around \$15,000,000 or less. Other companies are now increasing their own expenditures as fast as their financial positions will permit."

The financial editor of the *New York Journal* shared a similar opinion as to higher income expectations, saying, "Motion picture companies are said to be enjoying a good first quarter, with combined earnings running well above the corresponding 1936 period. An important factor, in conjunction with a marked increase in theatre attendance, is the general, though unheralded, advance in admission prices. The industry is favored by the fact movie audiences are largely composed of wage earners, who are receiving increased pay and more leisure time."

### Columbia Nets \$1,287,360

Columbia Pictures Corporation and subsidiaries for the 12 months to Dec. 26, 1936, earned a net profit of \$1,287,360, equal, after dividends on \$2.75 preferred stock, to \$3.65 a

## Universal's Common Voting Trust Certificates Admitted to Trading on New York Curb; Dividends and Net Gains Reported

share each on 296,649 shares of common stock outstanding.

Columbia, on Tuesday, announced that the board of directors, meeting on April 9th, declared a quarterly dividend of 68-and-three-quarter cents per share on the \$2.75 convertible preferred stock, payable on May 15th to the preferred stockholders of record on May 4th.

There was also declared a quarterly dividend of 25 cents per share on the Columbia common stock, payable on June 21st to common stockholders and voting trust certificate holders of record on June 1st.

A net of approximately \$6,000,000 for 1936 was estimated for Paramount in financial circles. The company's annual report is expected following the next board meeting, set for April 27th. It was reported on Wednesday to the Securities and Exchange Commission that \$12,502,800 of the company's new three and one quarter per cent convertible debentures had been issued on March 31st.

### Pathe Nets \$183,953

Report of Pathe Film Corporation and subsidiaries for the year ended Dec. 31, 1936, showed net profit of \$183,953 after depreciation, interest, federal income taxes, minority interest and other charges, equivalent after annual dividend requirements on 8,043 no-par shares of \$7 cumulative convertible preferred stock, to 22 cents a share (par \$1) on 585,095 shares of common stock, including shares reserved for exchange of capital stock of predecessor company and fractional scrip outstanding.

For the period from Aug. 15, 1935 (date of inception), to Dec. 28, 1935, the company reported a net profit of \$213,360, equal after preferred dividend requirements for the period to 33 cents a common share.

Consolidated balance sheet as of Dec. 31, last, shows current and working assets, including \$220,876 cash, amounted to \$779,984 and current liabilities were \$664,123 compared with cash of \$480,986, current and working assets of \$1,079,250 and current liabilities of \$267,934 on Dec. 28, 1935.

Total assets as of Dec. 31, 1936, amounted to \$3,943,662 against \$4,513,832 on Dec. 28, 1935. Capital surplus totaled \$1,710,604, including transfer of \$7,500 from paid-in surplus, and earned surplus was \$133,234, compared with capital surplus of \$2,023,590, paid-in surplus of \$7,500 and earned surplus of \$192,247 at close of preceding year.

Consolidated income account for year ended Dec. 31, 1936, follows: Film developing and printing sales (net) \$777,916; film rental income (net of distributors' allowances) \$514,424; income from other operations \$35,016; gross income from operations \$1,327,356; costs and expenses \$1,399,886; depreciation \$30,926; loss from operations \$103,456; other income \$437,402; total income \$333,946; interest, discount, etc., \$37,692; provision for doubtful advances to producers \$130,000; federal income taxes \$2,175; profit \$164,079; proportion of loss of subsidiary applicable to minority interest \$19,874; net income \$183,953; preferred dividends \$56,301; surplus \$127,652.

### \$97,592 Net for Educational

Educational Pictures, Inc., and subsidiaries, for the 28 weeks to Dec. 26, 1936, reported a net income of \$97,592, according to figures



# FILM COMPANIES REPORT EARNINGS

filed with the Securities and Exchange Commission at Washington.

Net income for the year ended June 27, 1936, was \$104,357, compared with a net loss of \$191,040 for the 12 months ended in June, 1935.

Educational Pictures, Inc., of which E. W. Hammons is president, produces short subjects and distributes through Twentieth Century-Fox Film Corporation.

## Loew Dividend

Loew's, Inc., reports that its board of directors, meeting in New York, declared the quarterly preferred stock dividend of \$1.62½ per share, payable to stockholders on May 15, as of April 30th record.

## Canadian Companies Report

In Toronto, Eastern Theatres, Ltd., reported a net operating profit for 1936 of \$42,750, as against \$40,790 for the previous year. This company paid \$35,000 on 5,000 shares of preferred stock and the earned surplus at December 31 was \$85,705. Total current assets were \$245,000, while current liabilities were negligible, it was reported.

Hamilton United Theatres, Ltd., Hamilton, Ont., closed the year with a gross profit of \$77,392 as compared with \$70,133 for 1935, while dividends paid during the year totalled \$33,486. This company proposes to write down the item for goodwill and franchise from \$1,310,000 to \$157,000, while the authorized capital is to be reduced from three million dollars to \$1,080,000 by a revaluation of stock.

Hamilton United owns bonds to the value of \$34,706 in Famous Players Canadian Corporation.

The net income of Consolidated Amusement Co., Ltd., for 1936 was \$315,351, which is equal to \$2.10 each on 150,000 shares of preferred stock. This compares with \$243,745, or \$1.62 a share for 1935.

## RCA's Profits Expand

Reflecting operations of its communications, (RCA); radio, (NBC), and motion picture (half-interest in RKO) subsidiaries, the Radio Corporation of America reports a ten per cent increase in business volume.

Net profit of Radio Corporation of America, after allowance for all fixed charges including taxes, approximated \$2,200,000 for the quarter ended March 31, or about a \$1,000,000 increase over the corresponding months of a year ago. After allowing for dividend requirements on outstanding preferred stock, last quarter's net available for common stock was \$1,391,000, or approximately 10 cents a share on 13,879,556 shares of common stock.

Estimate of net earnings of \$2,200,000 was made by David Sarnoff, president of RCA, at the annual stockholders' meeting, comparing with \$1,287,000 for the three months a year ago.

## Universal Stock on Curb

Universal Corporation's common stock voting trust certificates were admitted to trading on the New York Curb Exchange last Friday. The corporation was organized as a holding company under the laws of Delaware on March 13, 1936, to acquire a controlling interest in Universal Pictures Company, Inc., and to supply the latter with additional funds for working capital. J. Cheever Cowdin is chairman of both Universal Corporation and Universal Pictures Company.

Listing of 1,014,913 2/3 certificates for common stock of \$1 par value, of which 525,681 are outstanding, has been approved. In addition to the common stock, Universal Corporation has

\$4,000,000 of 10-year five per cent convertible debentures outstanding.

Universal Corporation owns 229,027.46 shares of common stock of Universal Pictures Company, or more than 91 per cent of the total outstanding; 20,000 shares of second preferred stock, or 100 per cent, and also 200 shares of Big U Film Exchange, Inc., common stock, or 80 per cent of the outstanding issue.

Universal Pictures Company common stock also is listed on the Curb Exchange while the company's first preferred stock, of which 18,000 shares are outstanding, is traded on the New York Stock Exchange.

Universal Pictures Company and subsidiaries in the year ended October 31, 1936, did a gross business of \$17,500,000, according to the listing application filed with the Curb.

J. Cheever Cowdin, Universal chairman, declared this week that reports that more than 100 persons had been dismissed by the studio at the beginning of the week were untrue. Mr. Cowdin said that not more than 25 persons had been laid off, and that the layoffs were temporary and occasioned by a slowing down of production after peak activities at the studio over a period of several months.

## Condor Statement

Condor Pictures, Inc., through Irving I. Schachtel, its counsel, announced Wednesday that the hearings before the Securities and Exchange Commission on the company's registration statement which was called by the SEC for April 19th had been held on Tuesday at the company's request. Mr. Schachtel said that the company asked an immediate hearing because it believed that it could unqualifiedly show that there was no omission of any material fact from its registration statement and also to avoid the effects of any misconceived publicity attendant on the delay.

The Commission acquiesced in the holding of an immediate hearing. The Condor attorney explained that the proceedings referred solely to the question of whether the statement in the registration application that the studio lease called for rentals of \$350 per shooting day was true.

Mr. Schachtel made a motion that the Commission, pursuant to its promulgating powers, enact a rule that all press releases of "8D" hearings must carry a statement that the calling of such a hearing does not constitute a finding by the Commission that there has been any omission to state a material fact or that a misstatement exists.

The registration statement disclosed that 118,251.81 shares of the issue, to be \$1 par, were already outstanding, 472,818 shares were to be sold to the public at \$3.25 a share, and 408,930 shares were to be issued upon exercise of warrants already outstanding.

## Scully Names Fund Aides

William A. Scully, New York director for the Will Rogers Memorial Fund, this week named the committees to assist him in raising funds. The New Jersey chapter consists of David Levy, Edward Bell, David Snaper, John Benas and Leon Rosenblatt. New York State: Bob Goldblatt and Herman Sussman. New York City: Bob Wolff, Robert Fannon, Joe Katsh and Arthur Rapf. Brooklyn: Joe Lee, Sam Rinzler, Jack Hatten and Harry Brandt. Long Island: Leo Abrams, Joe Seider and Sol Meyerson.

Dave Prince, formerly with Paramount, has been named special southern representative for United Artists in Atlanta.

## More Moves to Eliminate All Giveaways Made

Several new moves were made this week throughout the country by independent and circuit operators in an effort to further eliminate chance games and giveaways.

A move in the direction of cutting out money giveaways and premiums was instituted in Kansas City with the appointment by the Independent Theatre Owners of two committees to check individual independent operators on their attitudes. Should these agree 100 per cent to eliminate such promotions, that probably will be done. The committee is composed of E. S. Young, E. E. Webber, C. H. Hopper and Robert Roades, who will bring in their report next week.

Meanwhile, Hugh Gardner, Orpheum, who had been conducting a Dime Night in opposition to an ultimatum against giveaways issued by Wayne Slankman, prosecuting attorney of Newton County, has been charged with selling lottery tickets.

After several conferences the Bank Night test case's legal battery in Lincoln, Neb., is still at odds as to whether the case shall be tried on stipulated facts, or on evidence. The attorney-general's office, which is bringing the suit, wants the stipulated facts, but the chance game attorneys won't agree to entering certain facts so far. The Fox and Rivoli theatres at Beatrice, Neb., are the two theatres concerned in the case.

Warners revealed this week that for the first time it would start using chance games in the Philadelphia area, starting next week, to cope with the opposition from dual bills and games. Bonus and Bingo will be started in three houses, the Kent, Imperial and Cadet.

Free chinaware can be offered legally by exhibitors in Manitoba, it was decided this week when the Law Amendments Committee of the Manitoba Legislature tossed out a bill introduced by R. H. Webb of Winnipeg to prohibit giveaways by theatres. A second reading of the measure had passed on the floor of the house by a vote of 27 to 23 when the committee acted.

Without professing to determine the legality of Bank Night, Circuit Court Judge D. M. Easley this week dissolved a temporary injunction enjoining Sheriff G. H. Crumpecker from interfering with Hotels and Theatres, Inc., at Bluefield, W. Va. As a result of the court's ruling local theatres are continuing using the game.

## Lease Rockefeller Space

The International Photographers of the Motion Picture Industries have leased space in the RCA Building, Rockefeller Center, after having been at 251 West 42d Street for five years.



# ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Eli Sugarman's *Billboard* leaves the sawdust trail of the tent show long enough to borrow an old motion picture trade paper idea and publish a list of "notable" dates with which radio stations are advised to arrange special broadcasts during May.

Samples of the kind of anniversaries advanced as "notable" include the 100th anniversary of the big financial panic of 1837 in the U. S., on May 10th; the first anniversary of Haile Selassie's flight from Ethiopia, on May 2nd; the 50th anniversary of Yale college becoming a university, on May 25th, and the election of officers of the New York Stock Exchange, on May 11th.

The height of imagination, however, is reached with the suggestion for a special broadcast on "Moving Day in New York," on May 1st. So who's going to be home on moving day, Eli?

One night nine years ago, while counting the day's receipts in his office, George Reister, manager of the Ohio theatre in Mansfield, Ohio, was shot and killed by a bandit who staged a holdup. Either by coincidence or design, the shot was fired simultaneously with one on the screen, covering the sound of the holdup bullet and thus enabling the bandit to negotiate a getaway. This is one of Mansfield's unsolved murder mysteries.

The present issue of Daring Detective Magazine carries a story of a murder in a Berlin motion picture theatre, the details of which identically parallel those of the Mansfield case. The Berlin murderer was apprehended and convicted, and during the course of his trial it was brought out that the gun which he used to kill was purchased in Mansfield, Ohio, while he was playing a stage engagement there some years ago.

Theatre bandits have moved safes right out of theatres, kidnapped managers and cashiers, lifted seats, screens and even projectors, but Ben Nadler's report is the first on record where thieves have stolen a theatre's fire escape, at Mr. Nadler's Franklin, and for the second time in six months.

Bob Burns, finished with "Waikiki Wedding," is already well into "Mountain Music," both for Paramount, and plans to stay around Hollywood for a long time. The idea brought on the decision to build one of those typical Hollywood mansions, with a swimming pool and everything. But for fear his old back-country folks in Crawford County, Arkansas, will think he's gone high-hat, Bob will call the place "Sowbelly Acres."

PAGING Louis Nizer, lawyer.

V. V. Satagopan, Indian Valentino, in Bombay, speaking on his part in the Madras film, "Modern Youth," explains: "I leave behind the girl to whom I am engaged, and in England I go wrong with wine and women. I go 'on the fast and loose,' as you say, so that when I return I am not good enough for the girl, and become a lawyer."

Clara Bow, considering a "comeback," was offered a part by Darryl Zanuck in "She Had to Eat." Clara turned it down.

## GRETA GARBO — SHE'S ELUSIVE

SAN FRANCISCO (Associated Press).—The King of Sweden wants to give Greta Garbo a gold medal—but Garbo hasn't shown any interest.

The honor is the highest personal award the King can make. The medal was sent here to Consul-General C. E. Lerstedt of Sweden to present.

Mr. Lerstedt said he has been trying for days to gain a response from Garbo as to how and when.

When Fifty Million dollars  
Try to crowd into her home,  
Does Greta Garbo murmur,  
"Ay want to be alone!"?

—Apologies to Ade Kahn,  
and thanks to Ted Cook.

THE manager of a Baltimore theatre recently asked the *News-Post* in his city to run a picture of the tombstone he had erected for his mother, who had just died. With a view to the business office, the city desk agreed.

The showman supplied his own cut-caption when he brought in the picture, to wit:

"This tombstone was erected over the grave of Mrs. ———, mother of ———, popular manager of the ——— Theatre, which this week is showing 'The Great Ziegfeld'."

Dick (real name Nicholas) Foran, baby-blue-eyed western star for Warners, is a very remarkable fellow. He admits it. So does Warner, in a publicity piece.

"I took on more obligations than I realized when I took this job," Foran was saying. "You know, there are kids all over the country who look up to me as their ideal. I'm the Frank Merriwell of the westerns."

But, all is not rosy with Dickie. No sir, "There are so many things I can't do in my picture or private life," he complains. "I catch myself thinking 'Would the kids approve?', before doing anything. It's really made me the clean-minded, square-shooting guy the kids want me to be."

American radio broadcasting reached new heights last Sunday when NBC twanged a tiny flute to summon 22 "operatically ambitious" mice to make their radio debut in a contest to determine the American champion "songbird of mousedom."

The fellow who inserted the following classified advertisement in Los Angeles newspapers should be kept pretty busy around Hollywood:

DON'T WORRY. Tell the PROFESSIONAL LISTENER. You talk. I listen. No names or records. \$3 an hour. \$2 1/2 hour. Information or appt. E7220.

Of course the customer should make sure, before paying \$3 an hour, that the professional listener hasn't got cotton in his ears.

"Or," challenges Ted Cook, "should that make any difference?"

Mild wonderment now and then has caused us to speculate over the long silence of that fiery, very fiery, Polish Pola Negri.

Many a piece of motion picture press copy was written from Hollywood and points cast about Pola's tempestuous calisthenics. Then, in 1932, she did "A Woman Commands" for Radio and practically disappeared.

Miss Appolonia Chalupcz—that's the way Pola's Polish birth certificate reads—is now in newspaper headlines which shout: "POLA CHARMS HITLER," telling about "Chancellor Hitler's proverbial coolness toward women" having "melted somewhat under the charming personality of Pola Negri."

Sacha Guitry, wit of boulevard and boudoir, is producing in England a film called "The Crown Jewels," which will introduce Henry the Eighth, Francois the First, Anne Boleyn, Jane Seymour, Dubarry, Henry the Fourth and Josephine de Beauharnais.

He omitted Mrs. Simpson out of deference to the Coronation.

And when the abdicated ex-King Edward tunes in on the Coronation Week ceremonies and celebrations from his Austrian chateau, he'll hear Broadway's Libby Holman sing, at London's Grosvenor House, a song from Paramount's picture, "Swing High, Swing Low," and entitled, "If It Isn't Pain, Then It Isn't Love."

H. J. Thacher, manager of the Hamilton theatre in Lancaster, Pa.—he calls the place "The Garden Spot of America"—was standing in front of another Lancaster theatre, talking to the assistant manager as the assistant was approached by a boy whose attire and manner quickly stamped him as a back-country, unschooled farmer.

The lad evidently knew the theatre man, for he addressed him by his first name as he inquired, "Say, that fillum you are playin', is it really good?"

"It's mediocre," replied the manager.

The yokel, enthused, promptly purchased a ticket.

Tennessee's nine-year-old bride is getting offers to go on the stage and her 22-year-old husband has engaged an attorney to advise her.

The London Era swears that Will H. Hays, in his earlier eldership days in the Presbyterian Church, wrote the words and music of a little ballad, entitled: "Angels Meet Me at the Crossroads; or Don't Charge a Sinner Any Toll."

Miss Freddie Eidelsberg, of A-Mike Vogel's Round Table Club at MOTION PICTURE HERALD, reports on a laundry bill received from China and made out by a native merchant whose business is chiefly with English residents, the bill following:

Trousers: 10 sen  
Married trousers: 15 sen  
She shirt: 25 sen  
He shirt: 20 sen  
Lot foot bags: 50 sen  
Lot leg bags: 75 sen  
Ladies front backs no can washec.

What the motion picture business really needs is more "sit-down" customers.



# MPTOA ACTS TO SOLVE RADIO ISSUE; BROADCASTERS CONTINUE INVASION

## Walter Vincent Heads Exhibitors' Committee; Two National Radio Programs Move to Hollywood, Others to Follow

With the newly appointed radio committee of the Motion Picture Theatre Owners of America arranging for its first meeting to discuss the problems engendered by conflicting views on the box office effect of broadcasts by motion picture stars, the radio industry continues to expand its use of Hollywood as a base of operations and a source of talent.

Since Edward Kuykendall, president of the MPTOA, appointed the committee, headed by Walter Vincent of Wilmer & Vincent Theatres, two nationally known radio programs have been moved to Hollywood, two others have announced that motion picture stars will appear as guests, and the Columbia Broadcasting System has approved a new \$2,000,000 Hollywood studio, seating an audience of 1,200, and seven additional Hollywood studios, for completion by November.

On the MPTOA committee in addition to Mr. Vincent are Arthur H. Lockwood, Middletown, Conn., Lewen Pizor, Philadelphia, and Samuel Pinanski, Boston.

The designation of the committee was in response to a resolution adopted by the MPTOA convention in Miami calling for action by the exhibitor organization to restrict unfair radio competition with theatres. Exhibitors complained at the meeting that film programs and personalities on broadcasts were in direct competition with theatres, a complaint often voiced in the last year.

Mr. Kuykendall said the committee would welcome ideas and suggestions from exhibitors on the radio problem, that it would undertake to examine the practical matter of what should be done, how it could be done and what form of regulation or control would reduce the damage to stars and theatres.

Officials of the National Broadcasting Company and of CBS said they saw no reason why representatives of their organizations should not meet with the committee if asked to do so. Mr. Vincent tentatively set the committee's first meeting for New York on April 20th.

### Allied Unit Protests

Joining in the complaint that broadcasting by stars is injurious to the box office, Independent Exhibitors, Inc., Allied unit in Boston, said in a bulletin to its members that it is not the de luxe theatres but the subsequent run houses which suffer most from "free radio shows of motion picture celebrities."

Enlarging on the subject of the "motion picture celebrities" who appear on radio programs, the bulletin said:

"Weekend business, particularly Sunday nights, has been 'shot' for the last two or

## EQUIPMENT EXHIBITS FOR MPTOA PLANNED

*Plans for an equipment exposition to be held in connection with future Motion Picture Theatre Owners of America conventions are already in work, Ed Kuykendall, president of the exhibitor organization, reported in New York this week. The proposal was first broached in Miami at the recent exhibitor convention and has since received strong support from equipment manufacturers and supply dealers and interest in it at this point is sufficient to warrant extended planning. The equipment exposition would be held during the several days either preceding or immediately following the MPTOA annual convention to avoid conflicting with convention programs.*

three years by Benny, Livingstone, Baker and Cantor, to mention only a few. Free programs of real entertainment are dumped nightly into the homes, not one program a night, but a succession of them, to be caught by a mere twist of the dial.

"Radio is offering more and better for nothing, while the producers are demanding and getting more and more money for less and less entertainment and at the same time are complacently letting their highly paid stars strengthen the opposition.

"Do they want subsequent run theatres to remain in business? Or do they?"

### Talent Source Expanded

The newest important radio program to shift its scene to Hollywood is the Maxwell House "Showboat," which will use film guests as its premiere attraction in the future. Kate Smith, radio singer, has contracted with General Foods for a new Hollywood program which also will use stars as guests. The Nash-Lafayette program has substituted Grace Moore for Floyd Gibbons as its star and has moved to Hollywood, and Chase and Sanborn has dropped the "Do You Want to be An Actor?" series in favor of a new series to be headed by Don Ameche.

Producers and many exhibitors continue to make extensive use of the air waves with both sponsored and sustaining programs for exploitation. The "Paramount on Parade" program from the Paramount studios at noon on Sundays is in its fourth week. New pictures exploited on the air recently include GB's "Silent Barriers" which was reviewed extensively on air programs, and Warner Brothers' "Call It a Day," Twentieth Century-Fox's "Love Is News," and Universal's "Top of the Town," which were on the Campbell soup broadcasts.

The Warner Brothers picture, "The King and the Chorus Girl" was the theme of an elaborate synchronized program from Paris and Los Angeles. Fernand Gravet, the star,

## Columbia Broadcasting Approves \$2,000,000 Hollywood Studio and Seven Others, To Be Ready by November

Mervyn Leroy, the producer-director, and Joan Blondell and Everett Horton, featured players, appeared.

Evidencing a new trend, exhibitors in the Kansas City area are beginning to use radio talent on their stages to a considerable extent. Melvin Miller, manager of the Fox Plaza at Ottawa, Kan., last week introduced his Thursday "radio night" with Maxine Ellis, Zerlina Nash and Norvell Slater, staff artists of WHB, Kansas City. The program goes on the air over WIBW, Topeka.

The number of theatres booking the Kansas City Kiddies' Review, one of WHB's shows developed by Charles Lee, is increasing. The Upton, Sedalia, Mo.; the Peoples', Pleasant Hill, Mo.; the Roxy, Bethany, Mo.; the Rigney, Albany, Mo.; the Dickinson houses at Lawrence, Osa-watomie and Olathe, Kan., and others, have used different presentations of the Review once a week for as long as 10 weeks. In several spots the show has given the theatres new house records. In one city the show forced the competition house to put in vaudeville.

### Hudson's Detroit Plan

Earl Hudson, of the United Detroit Theatres, arranged a citywide radio network, connecting the five Detroit radio stations for an exploitation program for Paramount's "Waikiki Wedding" which was playing at the Michigan.

Fifty theatre passes are given weekly to WCOL, NBC outlet, by the Palace, Grand and Majestic, RKO houses, and Loew's Ohio and Broad in Columbus, O. In return the station "plugs" pictures and stars currently playing these houses. The passes are used by the station as prizes in a merchandising contest.

## National Decency Legion Reviews 17 New Pictures

Of 17 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 10 were approved for general patronage, five were approved for adults, one was cited as objectionable in part and one was condemned. The new pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Captains Courageous," "Charlie Chan at the Olympics," "Cheyenne Rides Again," "Fifty Roads to Town," "Let Them Live," "Nobody's Baby," "Old Louisiana," "The Prince and the Pauper," "Smoke Tree Range," "Thunder in the City." Class A-2, Unobjectionable for Adults: "Charlemagne" (French), "Headline Crasher," "Marked Woman," "Men in Exile," "Wenn Die Musik Nicht Waer" (German). Class B, Objectionable in Part: "Monte Carlo" (French). Class C, Condemned: "Slaves in Bondage."





"THE NEW UNIVERSAL  
HAS THE SECRET OF  
AUDIENCE APPEAL" . . . . .

Hollywood  
Reporter

YOUTH!  
FRESHNESS! LIFE!  
NEW VIGOR! NEW ZEST!  
NEW PURPOSE . . . . .  
that's the spirit of the  
NEW UNIVERSAL'S  
Spring Jubilee!

You got the tip-off in  
"My Man Godfrey" and  
"Three Smart Girls" . . And  
now — for the future . . .



**HERE'S THE JUBILEE LINE-UP**

## **"TOP OF THE TOWN"**

The maddest jamboree ever staged! Jammed the Roxy as it has never been jammed before!

## **"LET THEM LIVE!"**

**JOHN HOWARD** with

He's a stand-out in "Lost Horizon"! "Looms as a screen comer more than ever before" says Variety. Plus Nan Grey, one of those three smart girls and a knock-out cast!

## **"WE HAVE OUR MOMENTS"**

with  
**SALLY EILERS, JAMES DUNN and  
MISCHA AUER!** Mischa alone is worth the price of admission! He plays 5 hilarious detectives!

## **"When LOVE IS YOUNG"**

with  
**VIRGINIA BRUCE, KENT  
TAYLOR, WALTER BRENNAN**

A breath of fresh air! Another "Three Smart Girls"! And the 2 song hits "When Love Is Young" and "Did Anyone Ever Tell You?" — already sweeping the country!



**THEY'LL ALL TALK ABOUT!**

**"California  
STRAIGHT  
AHEAD"**

For those who like thrills! Wait till you see  
the exciting three cornered race—by air,  
'by rail, by motor caravan! It's bang-up  
action with the new John Wayne,  
Louise Latimer, Robert McWade,  
Theodore Von Eltz,  
Tully Marshall

**"NIGHT  
KEY"**

with  
**BORIS KARLOFF**

The mighty Frankenstein of the  
Screen in his first straight  
dramatic role—and  
what a role!

**"WINGS  
OVER  
HONOLULU"**

Ray Milland, Wendy <sup>with</sup> Barrie, William  
Gargan, Kent Taylor. The woman's  
side of the navy for the first  
time on the screen! Romance  
in Brass Buttons, Glam-  
our, Intrigue, Ex-  
citement!

**READ ON...**



**AND LOOK AT THESE!**

**"AS GOOD AS MARRIED"**

with  
John Boles, Doris Nolan, Walter Pidgeon, Mary Philips, Ernest Cossart. Watch this one! The gay, bubbling surprise package of the season!

**JAMES WHALE'S  
PRODUCTION "THE  
ROAD BACK"**

By the Author of "All Quiet on the Western Front," Erich Remarque. The most important event on the screen horizon! It has Youth! It has Love! It has Comedy! It has Human Appeal! It has Drama! It has Action! It has EVERYTHING!

**"OH DOCTOR"**

with  
**EDWARD EVERETT HORTON**  
Only one man can play the part and here he is—in the funniest story of his career by Harry Leon Wilson, author of "Ruggles of Red Gap"!

**YOURS FOR AUDIENCE  
APPEAL...**

**THE NEW**

**UNIVERSAL**

CHARLES R. ROGERS Executive Producer



# THE CUTTING ROOM

## There Goes My Girl

(RKO Radio)

Melodramatic Romance

Paraphrasing Lincoln, the public must like pictures with newspaper background, otherwise there wouldn't be so many of them made. Be that as it may, George Beck has written another, and Harry Segal, who either singly or in collaboration has done "Outcasts of Poker Flat" and "Don't Turn 'Em Loose," among other recent pictures, transposed it to the screen. Ben Holmes, director of "Too Many Wives" and "We're on the Jury," is bringing it to realism.

Rival reporters are very much in love, but the girl's heartless city editor does not see why he should play second fiddle to Cupid, particularly as the girl is quite adept in scoring scoops. Consequently he sabotages the romance a couple of times. But the lovers turn bitter rivals as the biggest murder story of the century breaks. While they are always a hop or two ahead of the police in affecting its solution, romance flowers beautifully against a background of melodramatic mystery.

Previous co-starring appearances of Gene Raymond and Ann Sothern have not involved them in the dramatic hurly burly of getting the news as they pursue their romance. They will be remembered for "Hooray for Love," "The Smartest Girl in Town" and "Walking on Air," all comedy romances. Raymond's latest picture is "That Girl from Paris." Miss Sothern is in "50 Roads to Town."

A versatile cast supports the leads. It includes Richard Lane, Alec Craig, Maxine Jennings, Gordon Jones, Charles Coleman, Chester Clute, Bradley Page, Frank Jenks, who was with Raymond in "That Girl from Paris"; William Corson and Tom Kennedy.

Release date: May 14.

## Turn Off the Moon

(Paramount)

Comedy-Romance with Music

Comedy, romance and music, with comedy dominating, promises to be the factual entertainment and commercial values of this forthcoming production. The story is funny and equal in importance are the cast names. With Charlie Ruggles assigned to the top role as a department store owner, it naturally will be a Charlie Ruggles picture. But there are other personalities to attract attention. Tap dancing Eleanore Whitney and up-and-coming Johnny Downs carry the romance, with Grady Sutton the menace. More fun is assured by the presence of Marjorie Gateson, Ruggles' love light, Ben Blue, Andrew Tombes, Romo Vincent, Constance Bergen and Franklin Pangborn. Music and spectacle will be provided by the Albee Sisters, Christy and Gould and the Fanchonettes. Also featured are Kenny Baker and Phil Harris and his band of the Jack Benny radio program.

Motivation is up to date farce comedy. To assure marriage to the character played by Marjorie Gateson, Ruggles, in the role of a nut on astrology, must promote the marriage of a song plugger, played by Johnny Downs, and Miss Whitney as a homeless waif who is found sleeping in "Honeymoon Cottage," prize ex-

hibit in the department store. Ruggles is cast as Cupid to the young couple, much to their, his and Miss Gateson's delight.

The production is based on a story by Marguerite Roberts. Miss Roberts, Harlan Ware and Paul Gerard Smith did the screen play. Lewis E. Seiler is the director. Lyrics and music are by Sam Coslow, with arrangements by Victor Young and Phil Boutelje, and are presented in the picture under the direction of Boris Morros.

Paramount thinks well enough of what has been seen in the rushes to increase the production budget a bit.

Scene to watch for: Ruggles in a characterization of an inebriate of the moment, and Ben Blue wrecking the department store.

Release date: Not definite.

## One Mile from Heaven

(20th Century - Fox)

Drama

No formula story this. It deals with a topic unique to the screen—the successful efforts of a newspaper girl to prove that a child believed to be that of a Negro is really the child of a white woman. The story takes on the excitement of a newspaper yarn, the melodrama of gangster material, the sensationalism of a jail-break and, what is probably the most noticeable violation of orthodox production and story telling technique, it is absolutely devoid of so-called love interest. It seems to be the kind of production that will attract a great deal of attention.

The studio says it got the idea from Judge Benjamin A. Lindsay, long famous as Denver's juvenile judge and sociologist. No writing credits are available, but it is a Sol M. Wurtzel production and Allan Dwan is the director.

Claire Trevor portrays the role of the newspaper woman who discovers the strange case. The child is Joan Carol. The Negro woman is played by Fredi Washington, who made a memorable impression in her only other picture appearance, "Imitation of Life." The woman who is proved to be the child's mother is played by Sally Blane. Dancing Bill Robinson figures prominently in the story. Included in the assortment of newspaper men, gangsters, convicts, policemen and court officials are Ralf Harolde, John Eldredge, Eddie Anderson, Paul McVey, Roy Walker, Russel Hopton, Chick Chandler, George Sparks, Billy McClain, George Chandler, Howard Hickman, Charles Lane and Tom McGuire.

Release date: In July, but not definite.

## Once a Hero

(Columbia)

Melodramatic Romance

When speech came into pictures, a lot of actors went out of them. And so "Once a Hero."

"Tim Bart" was once Hollywood's greatest western star. "Gloria Gay" was his leading lady and they were in love. "Tim" couldn't pass a voice test and, as westerns did at the time, he disappeared from the screen. A boy's hero, he wouldn't take a job that called upon him to portray the character of a gangster who

killed a policeman. For a time things looked promising for "Gloria." Then it was discovered she too could not meet new standards. Years before, "Tim" promised a little boy that when he came to Hollywood, he would be his guest. He put up a brave front for the boy, had "Gloria" and doubles for all the stars there. Then he found that "Gloria" was discouraged and as broke as himself. He was going to rob a bank to get funds, when real gangsters decided to do likewise. The hero reverted to type. Killing the mobsters, he won much publicity. Producers realized that the time was ripe for a new kind of westerns. "Tim" and "Gloria" were signed to star in them. The idea has been proved, fiction has become fact.

The original is by Myles Connolly, who also is a producer. Ethel Hill and Hervey Ferguson collaborated on the screen play. Harry Lachman is directing.

Richard Dix plays the leading role and Fay Wray returns to the screen in the opposite role. The boy is Billy Burrud. Other players include Charles Arnt, Victor Kilian, James Donlan, Franklyn Pangborn, Granville Bates, Zeni Victori and Don Rowan.

Release date: May 14.

## All Is Confusion

(Temporary Title)

(RKO Radio)

Comedy

Many readers have derived much enjoyment from the Richard Macaulay stories of Elmer Lane, Claremont, Wisconsin, country correspondent for the Chicago Star, as they have appeared at frequent intervals in *Saturday Evening Post*. They concern a wide awake young fellow who always manages to get himself in jams with his sweetheart, neighbors and particularly Mr. Byrd, the Star's country editor. Yet Elmer always comes up with an astounding scoop, and along with that triumph he usually adds measurably to the bank roll which he and his girl are building up for the day when they'll be one.

Macaulay's material is the substance of this production and David L. Loew has chosen the amateur Yogi of "When's Your Birthday," Joe E. Brown, to create the roll of Elmer for the screen. There may be some discrepancy between the age of Brown and that of the fictional Elmer Lane. There should be none as to the comedian's ability to handle the role. As he was the super tractor salesman of that other *Saturday Evening Post* adaptation, "Earthworm Tractors," he also should be an amusing Elmer.

The girl is Florence Rice. Also to be seen is Guy Kibbee, who, with Brown in "Earthworm Tractors" accounted for much of the exciting fun. Supporting players are Vinton Haworth, who since his debut in "Without Orders" has figured in several RKO Radio pictures; Harlan Briggs, Anthony Nace and Benny Burt.

The director, Edward Sedgwick, is handling Joe E. Brown for the first time. Trained in comedy as the director of the early Buster Keaton comedies, he also has made "The Virginia Judge," "I'll Tell the World" and "Mr. Cinderella."

Release date: Undetermined.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## The Prince and the Pauper

(Warner-Hal B. Wallis)

### Romantic Adventure

The screen trend, so it seems, is toward a not new, but nevertheless contemporarily different kind of romance. Distinctly it is not toward the romance of affectionate physical or spiritual love interest; it is rather towards the romance of adventure. Current pictures and future production plans are expressing the trend in the visualization of stories that, over the years, have stood the test of time, changing ideas, morals and customs.

The exceptional domestic box-office success of "David Copperfield" and "Little Lord Fauntleroy" may have inspired the trend, despite the comparative weakness of "Treasure Island" and "Professional Soldier." Still "Captains Courageous," previewed two weeks ago, has received complimentary commendation of press and public. Those in the know already are predicting that "Wee Willie Winkie" will prove one or Shirley Temple's best pictures. Warner, seldom in the ruck when screen trends change, are in the front row with the picture of Mark Twain's classic romantic melodrama, "The Prince and the Pauper."

One of the big scenes in the film is the reproduction of a Sixteenth Century English coronation service in which the event that will take place next month had its antecedents. Today, newspapers are eager to print anything that is sent them concerning this historic ceremony. As the ancient rituals and paraphernalia are reproduced in authentic detail, the atmosphere of the sequence takes on a topical significance which gives the whole show an interest for adults that otherwise might be lacking in a film which essentially is a young folk's picture.

Of the cast of thirty or more players who participate in the story, but one woman has an active part, yet sympathetic human interest is not wanting. Wisely, the producers have elected to concentrate on the romantic adventures of two boys, one the Prince of Wales, the other the pauper of Offal Court. It's not a perfect picture. It contains a lot of loose ends. Students of literature, particularly those versed in Mark Twain lore, undoubtedly will find much in it to criticize. But it must be said that "The Prince and the Pauper" is an entertaining picture.

The objective of the story is audience sympathy for its two youthful central characters. The Mauch twins, Billy and Bobby, continually in the mood of their respective roles, handle themselves with understanding and skill. They are very well aided by Errol Flynn, Claude Rains, Henry Stephenson, Barton MacLane, Montagu Love, Fritz Leiber, Alan Hale and Halliwell Hobbes.

Tom Canty, pauper, lives in terror of his cruel father, John, in the slums of London. Prince Edward lives amid court splendor and intrigue, as the Earl of Hertford plots to gain control of England upon the death of Henry

VIII. Both boys wish their lot in life were different. Their wish is realized.

As alike as the proverbial peas in a pod, the Prince rescues the Pauper from the palace guard. For a lark they change clothes. The Prince dons rags, the Pauper satins. Tom is whirled into the turmoil of palace politics and intrigue, Edward comes under the control of John Canty, vicious beggar-thief. Henry VIII dies. Plans for the coronation of the Prince are rushed. Edward, captured by the Captain of the Guard while being forced into a robbery, is rescued by a soldier of fortune, Miles Hendon. Edward makes his way to Westminster, where, as he recalls the hiding place of the Great Seal of England which Tom used to crack walnuts, he is crowned King. Tom is made the little king's companion for life.

Though there are no kissings and clinchings, "The Prince and the Pauper" includes all other elements considered necessary for entertainment and commercial success. It sticks closely to the spirit and mood of Twain's original. No attempts at modernization have been made. Even in musical embellishment, particularly that provided by the St. Luke's Choristers, the atmosphere is Sixteenth Century England.

*Previewed in Warner's Hollywood theatre. The audience did not break out into spontaneous applause, yet it seemed to feel that it had seen a worthy picture.*—GUS MCCARTHY.

Produced and distributed by Warner—First National. Hal B. Wallis, executive producer. Associate producer, Robert Lord. Directed by William Keighley. Assistant director, Chuck Hansen. Screen play by Laird Doyle. Dramatic version by Catherine Chisholm Cushing. Photography by Sol Polito. Film editor, Ralph Dawson. Art director, Robert Haas. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Music by Erich Wolfgang Korngold. P. C. A. Certificate No. 2932. Running time, when seen in Hollywood, 120 minutes. Release date, May 8, 1937. General audience classification.

#### CAST

Miles Hendon.....	Errol Flynn
Earl of Hertford.....	Claude Rains
Duke of Norfolk.....	Henry Stephenson
John Canty.....	Barton MacLane
Tom Canty.....	Billy Mauch
Prince Edward.....	Bobby Mauch
Captain of the Guard.....	Alan Hale
First Lord.....	Eric Portman
Second Lord.....	Lionel Pape
Third Lord.....	Leonard Willey
Hugo.....	Murray Kinnell
Archbishop.....	Halliwell Hobbes
Barmaid.....	Phyllis Barry
Clemens.....	Ivan Simpson
Henry VIII.....	Montagu Love
Father Andrew.....	Fritz Leiber
Grandmother Canty.....	Elsbeth Dudgeon
Mrs. Canty.....	Mary Field
Meaty Man.....	Forrester Harvey
Lady Jane Seymour.....	Helen Valkis
St. John.....	Lester Matthews
First Guard.....	Robert Adair
Second Guard.....	Harry Cording
Lord Warwick.....	Robert Warwick
Rich Man.....	Rex Evans
First Doctor.....	Holmes Herbert
Second Doctor.....	Ian MacLaren
Lady Jane Grey.....	Ann Howard
Lady Elizabeth.....	Gwendolyn Jones
Ruffler.....	Lionel Braham
The Watch.....	Harry Beresford
Innkeeper.....	Lionel Belmore
Proprietor.....	Ian Wolf

and

ST. LUKE'S CHORISTERS

## Too Many Wives

(RKO Radio)

### Light Comedy

Light, gay romantic comedy, given many farce twists, is the essence of the film. The picture skips about, and many times the impression is created that action, situations and dialogue were improvised on the spot, yet it had the preview audience laughing and undoubtedly attained its sponsor's objective.

"Barry Trent," John Morley, dog walker by necessity, meets "Betty Jackson," Anne Shirley, also a dog walker. Mutual appreciation for man's best friends leads to a flirtation. "Barry's" next adventure portrays him in the role of a "fall guy" in a newspaper office where he takes the rap for Publisher "Mansfield," played by Dudley Clements, when irate subscribers complain. The situations are humorous, until Miss Shirley and her father, played by Gene Lockhart, comes in to complain, and "Trent" is presented as a married man. Then the yarn takes on the tenor of a pseudo-detective mystery. While showing "Mr. Jackson" his collection, "Mr. Mansfield" loses a valuable stamp. By legerdemain "Trent" becomes a detective charged with the responsibility of finding the stamp. Ensues a lot of harum scarum chasing in which everybody gets mixed up, and "Betty," who intended to elope with another, finds herself married to "Trent," after he has discovered the stamp sticking to her dog's tongue.

It's frothy stuff, never to be taken seriously, which it probably won't, the film may be depended upon to provoke much laughter. Some of it may be at the picture and some may be with it. However, it should be laughter.

*Previewed in the RKO-Hillstreet theatre, Hollywood, with results as noted.*—G. M.

Produced and distributed by RKO Radio. Produced by William Siström. Directed by Ben Holmes. Screen play by Dorothy Yost, Lois Eby and John Grey. From the story "Satisfaction Guaranteed" by Richard English. Photographed by Nick Musuraca. Art director, Van Nest Polglass. Associate, Howard Campbell. Costumes by Edward Stevenson. Recorded by Denzil A. Cutler. Edited by Desmond Marquette. Assistant director, Kenny Holmes. P. C. A. Certificate No. 3036. Running time, 61 minutes. Release date, April 9, 1937. General audience classification.

#### CAST

Betty Jackson.....	Anne Shirley
Barry Trent.....	John Morley
Mr. Jackson.....	Gene Lockhart
Mr. Mansfield.....	Dudley Clements
Angela Brown.....	Barbara Pepper
Clabby Holden.....	Frank Melfon
Rogers.....	Charles Coleman
Mrs. Potts.....	Dot Farley
Hodges.....	Jack Carson
Mr. Otto.....	George Irving

## Think Fast, Mr. Moto

(20th Century - Fox)

### Detective Mystery

A refreshing note is struck in detective stories with the introduction of "Mr. Moto" to the ranks of the screen's super sleuths. Soundly concocted of those elements of melodrama, romance, mystery, comedy, action and adventure, the picture is well acted, directed and produced. The locales, San Francisco, aboard a Pacific liner, Honolulu and Shanghai are interesting; so are the situations, as well as the





## A PICTURE FOR MILLIONS OF AMERICANS!

Your neighbor and millions of neighborly folk throughout the nation will take this picture to their hearts! To that vast public which seeks down-to-earth drama in a story of heart-warming human relationships we sincerely recommend the M-G-M comedy-drama "GOOD OLD SOAK" starring WALLACE BEERY and others who appeared with him in "Ah Wilderness" and "Old Hutch". This exciting and humorous play by Don Marquis has been made into a happy audience attraction in the M-G-M manner.



manner in which the several characters perform.

Probably the film's most radical departure from formula is the manner in which "Moto's" character and purpose is developed. The story is so smartly complicated, that audiences like that which witnessed the preview would have difficulty in assuring themselves whether "Mr. Moto" is a crook or a detective. To increase the confusion, the illusion is expertly concealed until the climax.

Seen first as a San Francisco curio merchant, "Moto" boards a boat with "Bob Hitchings" and devotes his activities to attempting to secure a confidential paper which all know "Hitchings" is carrying. In Honolulu, "Gloria Danton" boards the liner and as romance is suggested between her and "B," action has "Moto" and the steward, "Carson," attempting to get the paper. "Carson" succeeds, but "Moto" kills him and takes the document.

Action shifts to Shanghai, where "Gloria" is singing in "Marloff's" night club, and first intimations are made that "Moto" is a detective. From this point on the story turns into a straightaway crook-detective melodrama, where as "Bob" and "Gloria" undergo a series of exciting adventures, "Moto" is nearly killed. "Marloff" is revealed as a master smuggler.

Fast moving, with action and dialogue well balanced and Peter Lorre's handling of the title role particularly efficient, the film should fully satisfy in houses where the patrons appreciate a bit of novelty once in a while.

*Previewed in the Uptown Theatre, Los Angeles. The audience liked the show.—G. M.*

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Norman Foster. Screen play by Howard Ellis Smith and Norman Foster. Based on a story by J. P. Marquand. Photographed by Harry Jackson. Art director, Lewis Creber. Assistant director, Solly Wurtzel. Film editor, Alex Troffey. Costumes, Herschel. Sound, George Leverett, Harry M. Leonard. Song "The Shy Violet," by Sidney Clare and Harry Akst. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 3199. Running time, when seen in Hollywood, 65 minutes. Release date, to be determined. General audience classification.

#### CAST

Mr. Moto ..... Peter Lorre  
Gloria Danton ..... Virginia Field  
Bob Hitchings ..... Thomas Beck  
Nicolas Marloff ..... Sig Rumann  
Joseph Wilkie ..... Murray Kinnel  
Lela Liu ..... Lotus Long  
Muggs Blake ..... George Cooper  
Adram ..... J. Carroll Nash  
Curio Dealer ..... Frederick Vogeding

## Internes Can't Take Money (Paramount)

### Melodrama

The production demonstrates that Paramount's announced intention to make better pictures is taking form. "Internes Can't Take Money" is rather daring, not from a moral standpoint but in its theme and the manner in which it is developed. Basically the photoplay is serious melodrama, with an appealing love story. What little comedy appears is the result of reaction to melodramatic incident.

The picture is strictly adult entertainment, its subject matter being over the heads of youngsters and adolescents. Yet the film is not essentially a class show; carefully prepared dialogue and action, well directed and handled by the stars and supporting players, make it all logical and understandable to mature minds.

Here's the story in brief. "Jimmie Kildare," interne, played by Joel McCrea, treats "Janet," laundry worker, played by Miss Stanwyck, for arm burns. They meet later in a saloon where the girl helps the doctor dress wounds of "Hanlon," gangster, played by Lloyd Nolan. "Hanlon" tries to send "Jimmie" \$1,000 as payment and the interne, who can't take the money, revolts when "Janet" attempts to steal it. To the audience it is made known that she needs the money to give to "Innes," another gangster, played by Stanley Ridges, as a payment for information as to the whereabouts of her child. Her alternative is to keep a clandestine engagement with "Innes." When "Jimmie," now romantically interested in "Janet," learns the situ-

ation he enlists aid of "Hanlon," who catches up with the fleeing pair in a railroad station and shoots "Innes." "Jimmie" is the only one who can save "Innes'" life. "Hanlon" threatens to kill the interne, which means that "Innes" will surely die, unless he tells where the baby is. When "Innes" talks, "Jimmie" treats the wounds and he and "Janet" go to an orphanage, and she is reunited with her child.

The story is presented in straight from the shoulder style. It's both a man's and a woman's picture. There is sympathy for the interne and the girl, and the grim menace in the gangsters gives both contrast and suspense.

To adults it may be sold either as a problem play or a story of a woman who is willing to pay any price to have her child with her again. There should also be added the value of McCrea and Miss Stanwyck as box office personalities. Many possibilities for effective exploitation are obvious.

*Previewed in the Paramount theatre, Los Angeles. The picture held audience attention all the way through. The crowd in the balcony seemed to be particularly interested.—G. M.*

Produced and distributed by Paramount. Producer, Benjamin Glazer. Directed by Alfred Santell. Based on a story by Max Brand. Screen play by Rian James and Theodore Reeves. Photographer, Theodore Sprakuhl. Musical direction by Boris Morros. P. C. A. Certificate No. 3032. Running time, when seen in Hollywood, 75 minutes. Release date, April 9, 1937. Adult audience classification.

#### CAST

Janet Haley ..... Barbara Stanwick  
Jimmie Kildare ..... Joel McCrea  
Hanlon ..... Lloyd Nolan  
Innes ..... Stanley Ridges  
Interne Weeks ..... Lee Bowman  
Stooly Martin ..... Barry Macollum  
Jeff ..... Irving Bacon  
Interne Jones ..... Gaylord Pendleton  
Dr. Fearson ..... Pierre Watkin  
Grote ..... Charles Lane  
Nurse ..... Priscilla Lawson  
Haines ..... James Bush  
Interne ..... Nick Lukats  
Dr. Riley ..... Anthony Nace  
Mother Teresa ..... Fay Holden

## Wake Up and Live

### (20th Century - Fox)

#### Musical Comedy

Entertainment and showmanship elements upon which managers may base sound business building campaigns are here in abundance. A worthy addition to the list of gay musical comedy romances that 20th Century-Fox is in the habit of turning out, Darryl Zanuck's overheard remark after the show, "Well, there's nothing to worry about in this one; we might as well go home," may be accepted as a fact.

For names, "Wake Up and Live" offers, primarily, Walter Winchell and Ben Bernie. Though neither is as yet recognized as an important picture personality, printer's ink and radio broadcasting have made them widely known. Their performances here are pleasing, too. In the straight picture category, Jack Haley and Alice Faye are the stars, and they handle their assignments with skill. Given the opportunity really to carry the show, both take a long step upward. Their work is amplified by the performances of Patsy Kelly, Ned Sparks, Walter Catlett, Miles Mander and Paul Hurst.

Comparable in production tone to any previous important picture of the company, the story is comedy romance, tinged with light comedy and melodrama and embossed with lively music and dancing. Theatrical spectacle has been reserved for the anti-climaxing episode. When it comes, it is attractive and eye-pleasing. Generally, comedy is the dominating factor, and it is given an air of freshness.

The plot is built around the Winchell-Bernie "feud." "Eddie Kane," a Radio-Center guide, played by Jack Haley, fearfully sings into what he thinks is a dead microphone. He's great and the world in general and Winchell and Bernie, in particular, are eager to discover the "phantom crooner." "Alice Huntley" (Alice Faye), to whom "Kane" has become romantically attached, promises the station manager she will deliver the "phantom." She trains "Kane,"

who does not know that he is the "phantom," to overcome his "mike" fright. "Kane" is kidnapped but Winchell outwits the kidnapper and "Kane" is unceremoniously tossed out. Hitchhiking his way back to town, he makes his way to the Manila Room, Bernie's new night spot.

Entertainment always, "Wake Up and Live" offers amusement to accommodate almost any taste. Predominantly, however, its gayety is what gives it appeal.

*Previewed in Grauman's Chinese theatre, Hollywood, the professional contingent present seemed to be mainly concerned about the work of Winchell and Bernie. Praising them, they also joined with the paying customers in lauding Jack Haley and Alice Faye.—G. M.*

Produced and distributed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer, Kenneth Macgowan. Directed by Sidney Lanfield. Screen play by Harry Tugend and Jack Yellen. Original story by Curtis Kenyon. Based upon Dorothea Brande's book. Music and lyrics by Mack Gordon and Harry Revel: "Wake Up and Live," "Never in a Million Years," "It's Swell of You," "Ooh, But I'm Happy," "I'm Bubbling Over," "There's a Lull in My Life," "I Love You Much Too Much, Muchacha." Photography by Edward Cronjager. Art direction, Mark-Lee Kirk. Associate, Haldane Douglas. Set decorations by Thomas Little. Assistant director, A. F. Erickson. Film editor, Robert Simpson. Costumes by Gwen Wakeling. Sound, W. D. Flick, Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 3120. Running time, when seen in Hollywood, 92 minutes. Release date, April 23, 1937. General audience classification.

#### CAST

Walter Winchell ..... Himself  
Ben Bernie and Orchestra ..... Themselves  
Alice Huntley ..... Alice Faye  
Patsy Kelly ..... Patsy Kelly  
Steve Kuskey ..... Ned Sparks  
Eddie Kane ..... Jack Haley  
Gus Avery ..... Walter Catlett  
Jean Roberts ..... Grace Bradley  
Spanish Dancer ..... Joan Davis  
Cafe Singer ..... Leah Ray  
James Stratton ..... Miles Mander  
Herman ..... Douglas Fowley  
Waldo Peebles ..... Etienne Girardot  
Foster ..... Barnett Parker  
McCabe ..... Paul Hurst  
First Gunman ..... Warren Hymers  
Specialty ..... Condos Brothers  
Brewster Twins ..... Themselves  
Manager ..... George Givot  
Attendants ..... William Demarest  
Chauffeur ..... John Sheehan  
Alberts ..... Robert Lowery  
Murphy ..... Charles Williams  
Janitor ..... Ed Gargan  
Announcer ..... George Chandler  
Announcer ..... Gary Breckner

## Big Business

### (20th Century - Fox)

#### Comedy Romance

The fifth number in the Jones Family series measures up to the entertainment standards established by its predecessors. Presenting Jed Prouty, Shirley Deane, Spring Byington, Kenneth Howell, George Ernest, June Carlson, Florence Roberts and Billy Mahan in the familiar characterizations and adding Russell Gleason, Frank Conroy and Allen Lane to the cast, the show is an all-family attraction. Blending romance and melodrama, but majoring in comedy, the film moves fast, with dialogue, action and situations holding interest.

Money troubles prevent the marriage of "Bonnie Jones" and Herbert Thompson, florist. Back to his home town comes "Ted Hewitt," swindling stock promoter. First butting into the "Bonnie-Herbert" romance, he learns that "Granny Jones" has a bundle of worthless stock certificates. He offers to buy at a big price, but shrewd "Granny" figures that if they are valuable to him they are also to her. The plot of "Hewett," who is in league with "Leland Whitney," works. A market is created for the worthless stock and "John Jones" becomes the leader in urging his fellow citizens to buy.

In the meantime, "Jack" and "Roger Jones" have perfected an auto supercharger. "Pop Jones" has no faith in it and is about to mortgage his drug store to plunge further into "Hewett's" proposition when "Granny" smells a rat. It proves a fake, but just as the townsfolk are about to avenge themselves upon



**CLASS OF SERVICE**  
This is a full-rate Telegram or Cable-gram unless its deferred character is indicated by a suitable symbol above or preceding the address.

BY DIRECT WIRE FROM  
**WESTERN UNION**

R. B. WHITE  
PRESIDENT  
NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD  
J. C. WILLEVER  
FIRST VICE PRESIDENT  
The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1273-S

**SYMBOLS**

DL	= Day Letter
NM	= Night Message
NL	= Night Letter
LC	= Deferred Cable
NLT	= Cable Night Letter
Ship Radiogram	

METRO-GOLDWYN-MAYER:  
PLEASE ACCEPT OUR CONGRATULATIONS FOR THE SUPERIOR ENTERTAINMENT AND BOX-OFFICE VALUES WE HAVE FOUND IN M-G-M JUNIOR FEATURES SINCE USING THEM TO FILL THE GAP IN OUR PROGRAMS CAUSED BY DISCONTINUANCE OF BANK NIGHT IN HOUSES OF THE CENTURY CIRCUIT.  
REGARDS.  
FRED J. SCHWARTZ.



## SUGGESTIONS!

### SERVANT OF THE PEOPLE

Timely Drama of the Constitution and Birth of the Supreme Court!

### Pete Smith's "PENNY WISDOM"

Witty and Wise Cookery... Prudence Penny Tieup! In Technicolor

### Star Parade "HOLLYWOOD PARTY"

Two Dozen Top Names in Peppy Technicolor Musical Revue.

### Pete Smith's "MISTAKES IN GOLF"

Horton Smith, Lawson Little, Harry Cooper, Jimmy Thompson Tell All!

A bright idea!



Many showmen are back-booking previous box-office nuggets on M-G-M's Junior Feature lists, and how their programs sparkle! Extra revenue. Try it!



"John," "Jack" and "Roger," in a car equipped with the new supercharger lead a chase in which "Hewett" and "Whitney" are captured. The money returned, all invest in the boys' invention, with "Bonnie" and "Thompson" so financially secure that only the wedding date need be set.

*Previewed in the Uptown theatre, Los Angeles. The audience, which has had first opportunity to see all the "Jones Family" pictures, seemed to feel that this addition was as entertaining as any of its predecessors.—G. M.*

Produced and distributed by Twentieth Century-Fox. Associate producer, Max Golden. Directed by Frank R. Strayer. Original story by Ron Ferguson and Eleanor Delamater. Screen play by Robert Ellis and Helen Logan. Photographed by Edward Snyder. P. C. A. Certificate No. 2073. Running time, when seen in Hollywood, 60 minutes. Release date, July 23, 1937. General audience classification.

## CAST

John Jones.....Jed Prouty  
Bonnie Jones.....Shirley Deane  
Mrs. John Jones.....Spring Byington  
Herbert Thompson.....Russell Gleason  
Jack Jones.....Kenneth Howell  
Ted Hewett.....Allan Lane  
Roger Jones.....George Ernest  
Lucy Jones.....June Carlson  
Granny Jones.....Florence Roberts  
Bobby Jones.....Billy Mahan  
Vicky.....Marjorie Weaver  
Leland Whitney.....Frank Conroy  
R. Rodney.....Wallis Clark  
Traffic Officer.....Anthony Hughes

## Hills of Old Wyoming

(Paramount-Sherman)

### Outdoor Adventure

Elements required for a worthwhile outdoor action adventure picture are included, with a story that is interesting, scenic values high class and a quality of acting, with William Boyd, George Hayes, Stephen Morris, Clara Kimball Young, Gail Sheridan, Chief Big Tree and a newcomer, Russell Hayden, featured, which matches the standards of earlier "Hopalong Cassidy" productions.

The villainous activities of cattle rustlers, headed by "Andrews," played by Morris, motivate the story. An employee on an Indian reservation, he seeks to throw the blame for the cattle stealing on the Indians and further create the impression that cattle raisers led by "Hopalong"—William Boyd—and "Windy"—George Hayes—are inciting the Indians to rebellion. The mechanics of story telling build the theme intelligently to permit romance and comedy to counterbalance the basic melodrama.

Mounting to the climax, "Hopalong," "Windy" and "Lucky" are captured by the Indians, convinced that "Hopalong" killed "Lone Eagle." Obtaining his freedom on the promise that he will bring back the actual culprit, "Hopalong" steals "Andrews'" rifle and matches a bullet fired from it with the one found in "Lone Eagle's" body. "Chief Big Tree" rounds up his tribesmen who join with the neighboring cattle raisers for an assault on "Andrews'" stronghold. The sequence is filled with action.

*Previewed in studio projection room in Hollywood.—G. M.*

Produced and distributed by Paramount. Producer, Harry Sherman. Supervisor, Harry Knight. Directed by Nate Watt. Assistant director, D. M. Abrahams. Screenplay and dialogue by Maurice Geraghty. Based on the story "The Round-up" by Clarence E. Mulford. Film editor, Robert Warwick. Art director, Lewis Rachmil. Special effects by Mel Wolf. Wardrobe, Al Kennedy. Photography by Archie Stout. Sound, Earl Sitar. P. C. A. Certificate No. 3204. Running time, when seen in Hollywood, 75 minutes. Release date, April 16, 1937. General audience classification.

## CAST

Hopalong Cassidy.....William Boyd  
Windy.....George Hayes  
Mesquite "Lucky" Jenkins.....Russell Hayden  
Alice Hutchins.....Gail Sheridan  
Andrews.....Stephen Morris  
Ma Hutchins.....Clara Kimball Young  
Thompson.....Earl Hodgins  
Lone Eagle.....Steve Clemente  
Chief Big Tree.....Chief Big Tree  
Saunders.....John Beach  
Peterson.....George Chesboro  
Daniels.....Paul Gustine  
Steve.....Leo MacMahon  
The Cook.....John Powers

## The Crime Nobody Saw

(Paramount)  
Murder Mystery

Exploitation emphasis on title and personnel appears indicated for this brisk and comic treatment of an indoors murder offered as genuine but not taken seriously. Effort is steadily toward the comic side and little attempt is made to generate interest in the crime itself. Lew Ayres, Eugene Pallette and Benny Baker are the actors most prominently concerned.

The three named open the picture as playwrights trying unsuccessfully to concoct a plot for a mystery play. When an apartment neighbor staggers into their rooms and falls upon a divan in a drunken stupor they deduce from a notebook in his pocket that he is a blackmailer and, impersonating police officers, summon prominent citizens listed in the book to the apartment by asserting that the man is about to make a death statement. After several have arrived an unseen individual does murder the supposed drunk man, who turns out to be a woman masquerading as her own husband, and, as the playwrights try to solve the mystery to protect themselves, the body disappears, to be found concealed in a grand piano in the adjacent apartment. A colored maid identifies the killer, police arrive in time to capture him, and the playwrights determine to make a play out of their experiences.

The handling, performance and direction accentuate the comedy content throughout. A protracted introductory period is devoted to humorous dialogue between the distraught playwrights. After that, action is brisk until the end. There is no substantial romantic factor.

*Reviewed at the Central theatre, New York, the film induced no discernible praise or protest.—W. R. W.*

Produced and distributed by Paramount. Directed by Charles Barton. Screen play by Bertram Millhauser from a play by Ellery Wueen and Lowell Brentano. Film editor, James Smith. Photographed by Harry Fishbeck. P. C. A. Certificate No. 3031. Release date March 12. Running time, 60 minutes. General audience classification.

## CAST

Nicholas Carter.....Lew Ayres  
Kay Mallory.....Ruth Coleman  
Horace Smith.....Benny Baker  
Babe.....Eugene Pallette  
Dr. Brooks.....Colin Tapley  
Robert Mallory.....Howard C. Hickman  
Suzanne Duval.....Vivienne Osborne  
Burke.....Robert Emmett O'Connor  
William Underhill.....Jed Prouty  
Ambrosia.....Hattie McDaniel  
John Atherton.....Ferdinand Gottschalk

## Pygmalion

(Filmex Cinetone)

### Dutch Production

The enthusiasm with which the public and Dutch film folk have greeted Rudolph Meyer's Filmex Cinetone production of George Bernard Shaw's "Pygmalion" is reflected in the fact that the picture has completed its fourth week in the Amsterdam City Theatre, which seats 1,600 patrons. Much of the credit is being given to Ludwig Berger, who directed.

After the experiences of the Dutch distributors and exhibitors with other domestic productions, even with the best Dutch picture before this, "The Youth of Merijntje Gijzen," the hope of good business with Dutch pictures had disappeared. Several domestic productions could not even be sold, as the Dutch public very clearly preferred American productions above the weakly directed and played Dutch pictures.

This also was the reason why no Dutch actor or actress could become popular in Amsterdam, and so of "Pygmalion" too no business had been expected. However, the picture has won it: won it from the critics and from the public.

This triumph comes only out of a sincere effort to improve the quality of the Dutch film, first of all by the director, Dr. Ludwig Berger. Mr. Berger worked several years in America with Paramount and in Germany, and the Dutch industry needed a man of his experience. He also succeeded in developing the first Dutch film star of extraordinary importance. Lily

Bouwmeester plays the part of Elisa Doolittle with such charm that she has become most popular. Miss Bouwmeester is well known as a stage actress, but undoubtedly she now will triumph again in pictures.

The other leading roles are played by Johan de Meester as "Prof. Higgins," Eduard Verkade as "Pickering," and Mattieu van Eijdsden as "Doolittle."

*The success of this production, which will be released abroad, is a revelation for the Dutch industry.—PHILIP DE SCHAAP, Amsterdam.*

## March of Time, No. 9

(RKO Radio)

### Interesting and Timely

Interesting and intelligent, educational and timely, the latest issue of the March of Time is headline screen material of the first order, particularly the third and final section.

The opening chapter is a picturization of the problem that faced England in her efforts to safeguard her supply of foodstuffs. Forced to depend on an outside source for almost half of the food necessary to feed the millions of Britons in the home land, this country realized what a wartime blockade could do. First, steps were taken to rebuild the army, but many of the applicants had to be rejected on the grounds of malnutrition. Then came the institution of physical culture campaigns, regulation of the diets of underprivileged persons, the development of reconditioning camps, and establishment of a system of four meals a day for enlisted men.

Episode two depicts the work of a group of New Jersey amateur detectives in the first private Crime Detection Laboratory in the United States, with experts in fingerprint identification and ballistics, and a record of having helped solve more than 300 cases.

The concluding division concerns President Roosevelt's plan to change the number of presiding justices of the Supreme Court. Tracing the question from its very beginnings, giving voice to several of the plan's opponents and offering some interesting shots of the "nine old men," the material holds important significance and interest for any audience concerned with the country's problems. Running time, 21 minutes.

## Let's Go

(Columbia)  
Stimulating

Unusual color combinations and a striking music score lift this color cartoon well above par. Bees and grasshoppers are concerned, the one representing industry and the other sloth, but instead of teaching the old familiar lesson the action portrays the bees distributing their plenty among the impoverished grasshoppers with results blissfully satisfactory to all parties. That seems to make it a pretty modern type of subject, but by the time the moral is arrived at, if it is a moral, the music has become the important factor and it's not likely that the little ones will fret about philosophical connotations.—Running time, 7½ minutes.

## Little Maestro

(MGM)

### Novel Entertainment

Reminiscent of the early Chaplin style of mixing comedy and pathos to get touching results, and using a pantomimic technique similar to Broadway's Jimmy Savo, the pint sized comic Jerry Bergen outlines with amusing and novel results the sad story of a hungry musician. Befriended by a music loving chef, Bergen is sold to the manager of a swanky night club as a genuine violinist. Becoming entangled with a sleek dance team and a baritone intoning a song of the prairies, the miniature artist is the hit of the show. Then he performs his musical tricks on his instrument. Decidedly different, this subject should win definite approval. Running time, 11 minutes.



## Stranger Than Fiction, No. 34 (Universal)

### Oddities

The unusual, a matter of general interest, here is presented sevenfold. A man in Cleveland piles match sticks atop a beer bottle, gypsy marriages reveal some strange rites, flowers are made out of candy by Mexicans, there's a pet rooster, a man in New York who breeds silk worms, a woman in Washington who tests fabrics, and a canine lifeguard. Comment is by Alois Havrilla. Running time, 8½ minutes.

## Stranger Than Fiction, No. 35 (Universal)

### More Oddities

Issue Number 35 of this lengthy series of the unusual in the news has eight items. Starting off with Harold Blaney, a restaurant owner in Massachusetts, who is included for his likeness to President Roosevelt, the subject offers a dog who steals eggs from a grocery store, a light-house built on the Atlantic City shore line in 1854 and now surrounded by skyscrapers, a blind watch maker, a man with an "iron jaw," a traveling schoolhouse, a Cuban woman who claims divine healing powers, and a "fire-ball" game played by the cotton pickers of Bennettsville, S. C. Running time, 9 minutes.

## Fleet Hoofs (Columbia)

### Adequate

At a time of year when interest is turning to outdoor sports in which the horse is important, a short study of the animal's relationship to man may be said to possess a special interest. This one shows him in his wild state, then as used in the horse-and-buggy era, and finally as now for polo and racing. Much of it is from the library but the assembling has been done in orderly fashion and the narration is competent.—Running time, 10 minutes.

## Red Hot Music (Educational)

### Cartoon

Music played by an all-animal orchestra, emanating from KIKO Broadcasting Studios, becomes so "hot" as to start a fire and spread over the building. Kiko, the Kangaroo, as the fire chief, does some heroic work that features novel rescuing methods. With the fire out and the orchestra on the curbstone Kiko takes up the baton and the music starts all over again. Good animation. Running time, 6½ minutes.

## Dizzy Doctors (Columbia)

### Standard

The public upon which the screen depends for its existence appears, on the basis of reports to "What the Picture Did for Me" and trade and lay comment, to be divided roughly into two groups, one composed of persons who laugh at the Three Stooges and the other made up of those who wonder why. Evidence is vague as to which is the larger group, but this edition of their works is not likely to swing large numbers from one camp to another. Like the others, it's loud, fast, foolish and physical. They try selling medicine this time.—Running time, 17½ minutes.

## Going Places, No. 34 (Universal)

### Diverting

On a visit to San Isidro, Mexico, the camera has photographed the peasants of this torrid climate staging a fiesta in honor of the ox, their only beast of burden. Too poor to own horses, the natives pay homage to their oxen in wild dances and other ceremonials. Thence the camera travels to Death Valley in California

and records the last of the famous 20 mule teams hauling out borax. Also shown are the mystery man, "Death Valley" Scotty, and his two million dollar castle in the desert waste. Narrated by Lowell Thomas. Running time, 8 minutes.

## New News (Columbia)

### Fair

Based on a fundamental situation wherein amateur reporters sent to cover a story fail to realize they've brought back a better one, this comedy is spaced out with unrelated gags of the kind familiar in Sennett's best years when the comedians (Monte Collins and Tom Kennedy) impersonate chef and serving man in a swanky home. It's as good or bad as the gags turn out to be in the opinion of a given audience.—Running time, 17½ minutes.

## Stranger Than Fiction, No. 36 (Universal)

### Interesting

No. 36 of the series includes such diversified subjects as the collecting of wooden horses, the kind that once stood guard in front of harness shops, and the photographing of flowers by x-ray. Other subjects range from a bat farm in San Antonio, a gadget to eliminate the back seat driver, and a privately owned museum of antiques, to a crippled spaniel who propels himself by means of a cart. Running time, 8 minutes.

## Bug Carnival (Educational)

### Terry-Toon

Carnival time in bugland also has its backstage sorrows, what with the troubles encountered by two trapeze performing bugs as they try to avoid a villainous member of the species. The hero bug, with the aid of a fountain pen, an egg beater and other implements of a bug's war, saves the heroine and routs the villain. Running time, 7 minutes.

## Birthday Party (Universal)

### Oswald Cartoon

To celebrate his birthday Oswald invites the duckling family and his dog Elmer to a party. Elmer, as usual, is the innocent victim of Oswald's wrath when the ducklings start playing their pranks. But Oswald has his troubles, for the ducklings disrupt the party with a mechanical auto and top. When Elmer takes matters in his own hands and chases the ducklings home, Oswald repays him with a bone. Running time, 6½ minutes.

## Fun In the Water (Columbia)

### Average

With a substantial portion of the population poised on the springboard of summer, and bathing suit ads breaking in the magazines, these typical shots of standard aquatic activities, strung together and talked about enthusiastically by Jack Kofoed, may be described as timely. Yes, that's the word for it.—Running time, 10 minutes.

## Going Places, No. 35 (Universal)

### Winter Scene

The season has witnessed the presentation of an unusually large collection of short subjects of winter scenes. Not that spring has officially, if in some localities not actually, arrived it would seem that this issue of the "Going Places" series makes a belated appearance, nevertheless the scenes of the snowcapped Cascade Mountains of the Pacific Northwest are pictorially beautiful. Lowell Thomas is the narrator. Running time, 8 minutes.

# Sunpapers Cite Ad Rate Status

Although there has been a ten cent increase in the local amusement advertising rate by the Baltimore *Evening Sun*, the rate at which national motion picture advertising is placed has remained unchanged. The increase is reflected in the amusement classification as quoted on the national rate card but all space bought by film producers through agencies is placed at the run-of-the-paper national advertising rate which has not been altered since 1925. The rates were incorrectly reported in MOTION PICTURE HERALD on March 27th.

The *Sunpaper* rates as quoted by J. W. Dove, assistant business manager, are:

General Advertising R.O.P.	Transient	
	Rate Card	1,000 Line Rate Card
1934 M. & E. Combination	\$0.60	\$0.50
1937 M. & E. Combination	.60	.50
National Amusement		Rate Card (Flat Rate)
1934 M. & E. Combination	\$1.25	
1937 M. & E. Combination	1.35	
Local Amusements		Rate Card
1934 Morning	\$0.50	
1934 Evening	.50	(Combination M. & E. \$1.00)
1937 Morning	.50	
1937 Evening	.60	(Combination M. & E. \$1.10)

In explanation of the rate quotations Mr. Dove said, "We call attention to the fact that in the handling of general or national advertising, one rate covers both issues on week days (morning and evening), whereas in local advertising, separate rates are quoted for each issue. You will see, therefore, that while the national amusement or motion picture theatre rate was \$1.25 in 1934, and is now \$1.35, covering both morning and evening issues, the local amusement or motion picture theatre rate was \$1.00 a line in 1934 for both issues in combination and is now \$1.10 a line.

"The rate for the morning issue of the *Sun* to local theatres was 50 cents a line in 1934 and is still 50 cents a line, and the evening rate which was 50 cents in 1934, is now 60 cents. The rate for amusement columns, both issues in combination to the local theatres in 1934, was \$1.00 a line, and is now \$1.10 a line. When this local evening amusement rate was increased 10 cents a line the national amusement rate was also increased 10 cents a line from \$1.25 to \$1.35.

"On Sunday the only increase in the last 11 years in the classifications in which you are interested is an addition of 10 cents a line on local motion picture theatre advertising. This Sunday rate was 35 cents a line in 1925, and is now 45 cents a line. This rate is still five cents a line less than legitimate theatres and other amusement advertisers have had to pay for the last 11 years."

## Peirce Rejoins Monogram

William L. Peirce has been appointed west coast director of advertising and publicity for Monogram in Hollywood. His resignation as assistant to Edward F. Finney, director of advertising and publicity at Grand National, will take effect April 17th. Before joining Grand National he was exploitation manager of Republic.



# ITOA MOVES FOR THIRD EXHIBITOR UNIT; MPTOA SEEKS REFORM ACTION

## Independents' Leaders Say Members Are Besieging Them with Demands for Unit Headed by "National Figure"

Demands of a reputedly large number of independent exhibitors for a new national exhibitor organization which can "fight for their welfare with some degree of success," and a new drive by the Motion Picture Theatre Owners of America for exhibitor co-ordination to effect distribution "reforms" this week revived the MPTOA's 10-point trade practice program as a subject of industry attention. Distributors allegedly are procrastinating in applying the program, which would control distributor-exhibitor relations, principally through local board machinery.

Warning of a movement toward a new national group was sounded by the Independent Theatre Owners Association, in New York. Headed by Harry Brandt, independent circuit owner, the ITOA campaigned sporadically for such a national move, and now has asserted that "independent exhibitors, disgusted with what they term the 'sterility of the MPTOA', have besieged the ITOA offices with letters demanding and asking for the formation of a new exhibitor organization headed by a leading public figure."

"The general tenor of the suggestions and inquiries stresses the point that no man is too big for the job and the salary would be made high enough to attract persons of outstanding ability," according to the ITOA's official statement in its bi-weekly bulletin.

"Exhibitors, recognizing how difficult it is to weld themselves together throughout the nation, are of the opinion that with such a figure heading an organization, theatre owners would at last present a united front against the producer-distributor interests."

### Call Time Propitious

"They also state that the time was never so auspicious as at present for such an association, pointing out the vast legislation on tap for industry regulation and investigation, and the many lawsuits now pending against the major film companies."

"Most suggestions are to the effect that regional meetings should be called to lay out plans to be followed by a national meeting at which final arrangements will be made."

The original suggestion for such an organization was proposed by Mr. Brandt some weeks ago, said the statement. "The ready response to the idea brought about swift detail work," it added.

Mr. Brandt has been empowered by the ITOA to query exhibitors about the regional meetings and to hold such sessions by and with the owners from whom he hears.

Meanwhile, in New York, Ed Kuykendall, president of the MPTOA, declared that his organization at once would begin a nationwide drive to coordinate exhibitor efforts to obtain trade practice concessions

## SHORT PRODUCT PLAYING BROADWAY

Week of April 10

### CRITERION

In the Arena..... Gaumont British  
Ebb Tide ..... Gaumont British  
Merry Mannequins ..... Columbia

### MUSIC HALL

A Day with the Dionne  
Quintuplets ..... RKO Radio

### PARAMOUNT

Trees ..... Paramount  
Organ Grinder's Swing.... Paramount

### RIALTO

An Underwater Romance... Paramount  
Mickey's Polo Team..... United Artists

### RIVOLI

More Kittens ..... United Artists  
Picturesque Java ..... Major Peter Devlin

### ROXY

Dizzy Doctors ..... Columbia  
Never Kick a Woman..... Paramount  
Cities of North Africa.... Major Peter Devlin

### STRAND

She Was an Acrobat's  
Daughter ..... Vitaphone  
Cradle of Civilization.... Vitaphone

and "reforms" from the distributors.

The drive will replace further efforts by the exhibitor organization to have its trade practice program approved by distributors through joint conferences with sales heads, Mr. Kuykendall said. He declared that the concessions made by the seven distribution companies which recognized the MPTOA programs were not satisfactory, that the distributors were familiar with what was wanted by exhibitors and that the MPTOA already had done all that it could to obtain the desired concessions from distributors through round-table sessions.

Mr. Kuykendall declined to say, however, what procedure would be recommended to the exhibitor groups to obtain the concessions sought. He declared, on the other hand, that a definite plan had been devised which he was not at liberty to divulge at this time.

### Addressing 13 Exhibitor Groups

Starting at Memphis on April 18, Mr. Kuykendall will address exhibitor gatherings in 13 strategic cities the next two months.

Mr. Kuykendall conceded that the outlook was dark for establishment of local conciliation boards to hear and adjust exhibitor-distributor grievances. This admission came in the face of assurances given him last week that favorable action on the boards might be obtained soon from distribution companies.

It is known that at least two large companies have taken a definite stand against participation in the boards and two others have qualified their endorsements.

## *Tieups Arranged By MPPDA on U.S. Music Week*

Because of the increasing use of music in motion pictures, the National Music Week Committee has asked the film industry to cooperate in the observance of Music Week, May 2nd to 8th. Directors of advertising of the MPPDA-member film companies have agreed with the stipulation that the arrangements for the tieup in each situation must be left to the exhibitor and the local music week committee, this to obviate any difficulties due to availability of prints of musical features.

The chief advantage expected for the exhibitor will be the additional publicity that the local music committee can give him and turning the possible competitions of local music programs into assets by staging them in his theatre.

"Foster Local Music Talent" is the slogan for this year's observance. Some committees are planning programs in which the pupils of music schools and teachers will take part. Since many of them are of professional or semi-pro calibre, they will be expected to create music programs worthy of being included as stage shows. In some places these will be limited to mid-week matinees. In others they will run straight through the week on a two-a-day or even four-a-day basis. If the drawing power warrants it, talent will be paid.

College glee clubs, budding tenors, aspiring coloraturas and what not will be considered for stage shows at the film houses.

The original request for cooperation came to the Hays office and was passed on to the companies through the directors of advertising. The National Music Week Committee was convinced that cooperation need not be limited to "highbrow" musical pictures. It can also take in lighter musicals as well as dramas that have original background scores by composers that rate. Where a straight drama with no musical interest is being played in Music Week, the addition of some sort of stage program will bring it into the musical category.

Repeat bookings are likely on pictures in which Lily Pons, Lawrence Tibbett, Gladys Swarthout, Nino Martini, Grace Moore, Jeanette MacDonald, Nelson Eddy and Leopold Stokowski appear.

Other pictures which the local music committee are apt to request for repeat bookings are: "Midsummer Night's Dream," because of the Mendelssohn score adapted by Erich Wolfgang Korngold; "Romeo and Juliet" with its medieval music adapted by Herbert Stothart, and "Anthony Adverse," for which Mr. Korngold wrote character motifs which received the Academy Award for the best musical scoring of the year.



Life

B E G I N S

*when*

A STAR  
IS BORN





# PUBLIC ENTHUSIASM BEGINS



They've known this great  
was in work by Selznick,  
ducer of hits, and Wellman,  
ector of hits!



• They're dying to watch the famous Hollywood make-up experts  
create new personalities and set new modes!



• They're hepped to  
its down-to-earth  
audience appeal  
with its story of  
just an average girl!



• They've read about the great comedy work of  
andy Devine who enacts the funniest role of his  
career, that of an assistant director!

• They're eager to see real actors at work on a great  
sound stage, for it's the trip to Hollywood they've  
dreamed about!





# WHEN A STAR IS BORN



• They remember that Selznick won last year's League of Nations Award and they want to see his biggest picture !



• They want to go along with Gaynor and Menjou to that authentic Hollywood premiere with its brilliant and excitement!



• They want to sigh, laugh and cry with glamorous Gaynor and March ...now in each others' arms...soon in the hearts of the world!



• They've heard the script is by Dorothy Parker and Alan Campbell, the most quoted writers in America!



• They're waiting to see March as the top-notch star who falls for a pretty waitress and makes her famous!



# Box Office

B E G I N S

W H E N

A S T A R  
I S B O R N

SELZNICK INTERNATIONAL presents

JANET GAYNOR  
FREDRIC MARCH

in

A S T A R I S B O R N

with

ADOLPHE MENJOU • MAY ROBSON  
ANDY DEVINE • LIONEL STANDER

in TECHNICOLOR

Produced by DAVID O. SELZNICK

Directed by WILLIAM A. WELLMAN

RELEASED THRU UNITED ARTISTS





# CBS ENTERS TELEVISION FIELD IN COMPETITION WITH RCA'S NBC

**Columbia Broadcasting to Construct Powerful Transmitter in Chrysler Building, New York, with Equipment from RCA**

The Columbia Broadcasting System, inactive since 1933 in the television field, will construct a powerful television transmitter in the Chrysler Building, New York, the equipment to be provided by the Radio Corporation of America, the radio company announced this week. Other new developments concerning television were:

David Sarnoff, president of RCA, speaking at the annual stockholders' meeting, said many improvements had resulted from field tests. After outlining the difficulties remaining he said, "The program service will be costly, and its support will devolve primarily upon the sponsors of television programs. Before sponsors can be interested . . . it is necessary to provide a seeing as well as a hearing audience."

With the resumption of RCA field tests with 441 line definition, programs are being televised daily from the NBC transmitter in the Empire State Building, New York. The NBC announcement of the tests came four days after the CBS plan was published.

A New York advertising agency announced that it was preparing for the advent of television by making a comprehensive survey of developments in the field.

The Federal Communications Commission will not freely license television stations until engineers have completed studies of the short wave bands, Irvin Stuart, vice-chairman, indicated.

When completed the CBS plant will have a peak strength of 30 kilowatts, power equal to that of a transmitter soon to be constructed on the Eiffel Tower in Paris by the French Ministry of Posts, Telegraph and Telephone. The Paris station was to have been the most powerful television transmitter in the world.

The transmitter is to be on the 74th floor of the Chrysler Building and will incorporate the latest developments in high power wide band design. It will operate on a frequency between 42 and 56 megacycles, providing coverage within a radius of approximately 40 miles, over a total area of 4,800 square miles.

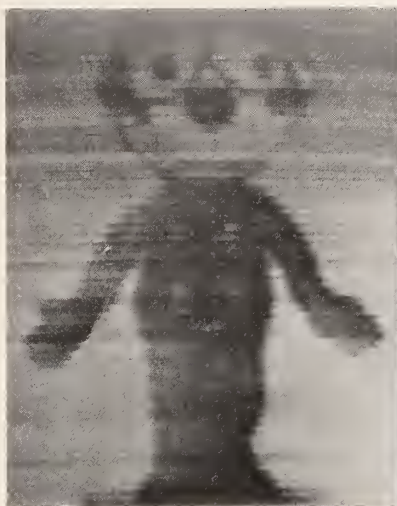
Dr. P. C. Goldmark, head of the CBS television research department, said the Chrysler Building was selected as the best location after a study of the whole New York skyline.

The network discontinued previous field experiments five years ago and since then its policy, expressed at various times by officials, has been one of watchful waiting.

In 1932 CBS was transmitting low definition pictures over W2XAX. The network started the first regular television broadcasts in the United States, continuing them until late in 1933. During that period low definition, 60 line pictures, scanned mechanically, were transmitted on a frequency of 2,800 kilocycles. Since then CBS has been silent on the subject, content to let RCA and Philco have the television headlines.

The new transmitter will operate on 441 line

## Television Results—Then and Now



*Felix the Cat in early television, of four years ago, as compared with Betty Goodwin, of RCA's National Broadcasting press division, shown scanned today at 441 lines, the new recommended standard for RCA television in this country. (Picture from RCA "Family Circle", company publication.)*

basis and will reproduce 60 pictures a second, comparable, according to Dr. Goldmark, to pictures projected by home motion picture equipment.

The CBS announcement of its television station plan was made on April 2nd. On April 6th the National Broadcasting Company released a publicity statement which reported that television field tests had been resumed "on the largest scale ever undertaken in the United States."

The statement pointed to NBC's pioneer status in the field. After announcing that test programs would be transmitted daily from the transmitter in the Empire State tower, it said, "NBC has been on the air with television since 1931, and has had the only television station in operation in New York City for the last four years."

### Technique to be Studied

Developing this theme the statement continued, "O. B. Hanson, NBC chief engineer, said the object of the new tests, which represent the latest development in seven years of television experiment by NBC, is to determine the home program potentialities of high definition television. RCA television of 441 line definition has been in operation in the laboratory since last December, but this will be the first test under practical field conditions."

"In similar field tests of 343 line pictures held as early as last summer NBC engineers received satisfactory pictures as far distant as 45 miles from the Empire State transmitter. Last December tests on this basis were discontinued to allow for necessary alterations to change the equipment over to the finer definition 441 line system."

That the engineering development of satisfactory transmission would not be the only problem to be worked out at the NBC station was indicated. The technique of television performance and production is to be studied with

program directors arranging appearances for such personalities as Elisabeth Rethberg of the Metropolitan Opera Company, Mario Chamblee, Walter Damrosch, Helen Hayes and Lanny Ross.

"Veterans of nearly a decade of television development," the statement concluded, "the NBC engineers state that there are still many major problems to be solved in the televising of different colors, scenes and types of performance. A tentative schedule is under consideration which would provide for four evenings a week on alternate weeks. A complete technical staff will be on duty in the television studio to assist the program and production men. Leaders in stage design, textiles, decoration and fashion will be invited to cooperate with NBC in solving the many problems of television staging."

### Range Chief Problem

Mr. Sarnoff said that the engineering obstacles and cost are outstanding difficulties. He pointed out that this problem is simplified in England where the area is small and the population concentrated.

"Technically, the art of television needs still further improvement in transmission as well as reception," he said. "As these improvements are made, the cost should decrease and thereby reduce the magnitude of the financial problems of establishing a nationwide television service. In addition to these practical considerations, there is the further problem of developing studio and program technique to meet the requirements of such a revolutionary form of public entertainment, information and education."

"I am sure that the stockholders of the Radio Corporation of America will be gratified to know that developments here and abroad have demonstrated the fact that RCA is in the forefront of technical development in this new and promising field."

Weed and Company, representing radio sta-  
(Continued on following page, column 3)



# SEE ONLY "GOOD COPY" IN FILM SALARY LISTS

## Congressman Introduces Bill to Repeal Provision to Report Compensation Above \$15,000

Motion picture stars in Hollywood and production and distribution executives of top-bracket salary status, may expect to receive relief from the racketeers, beggars, "blue-sky" promoters and "high-powered" salesmen who use for their "sucker" lists the salary records published every year by Congress and subsequently given wide headline attention in the American press.

Although the official regulation provides for publication by the Treasury Department, for the benefit of Congress, of all compensation exceeding \$15,000 annually, the motion picture business is given most attention because of the high salaries of its stars and executives.

Publication of the earnings of motion picture personalities and others making \$15,000 or more a year now would be discontinued if Congress approves a bill introduced last week in the House by Robert L. Doughton, of North Carolina, repealing that provision of the United States Revenue Act requiring the Treasury annually to report the compensation of all persons in the United States receiving more than \$15,000. The House Ways and Means Committee has reported favorably on the measure.

Sponsorship of the measure by Mr. Doughton as chairman of the Ways and Means Committee, most powerful of the House committees, is seen in Washington as evidence of Administration support, and the bill has also received the approval of other high lieutenants of President Roosevelt, including John Hollis Bankhead, Speaker of the House, as well as Kenneth Douglas McKellar, Senator from Tennessee, who unsuccessfully sought to have the provision repealed last year.

### Only "Good Copy"

Many members of Congress now believe that publication of earnings does no good, certainly no more than making "good copy" for the newspapers.

It is also pointed out that the annual report makes an excellent "sucker" list, and at least one enterprising organization in Washington is distributing such lists at \$100 each. Racketeers, beggars, salesmen and the "blue sky" promoters, it has been charged, find in the Treasury's annual report—a foot-thick volume—a perfect directory of the persons in America with money.

The motion picture industry, unofficially, has complained also that in addition to providing "sucker" lists for salesmen and promoters, their placement at the top of the lists as America's biggest salary receivers is unfair in that it does not take into account the high taxes they pay. MOTION PICTURE HERALD, on January 16th, in analyzing the taxes to which film salaries of the latest Treasury list were subjected, reported that Hollywood folk were subject to

taxes ranging from the \$12,250 on the \$52,000 salary of Myron Selznick, to the \$331,034 state and federal taxes to which Mae West's \$480,833 income was subjected.

The percentages to which motion picture incomes are subject in taxation range, for state and federal levies, as high as 65 per cent of the total income, and average some 46 per cent.

### Committee Sentiment Favorable

Congressman Dougherty's new action to repeal the two-year old Revenue Act provision for salary publication was predicated on an almost unanimous sentiment of the committee that the provision, which originated in the Senate, is being commercialized by promoters. Early committee action on the repealer is expected.

In addition to the Revenue Act publication of salary lists, the motion picture and other industries are being similarly annoyed by the salary information being published regularly by the Securities and Exchange Commission.

Only this week, the SEC, after a study of the annual reports filed with it by individual companies, concluded that screen stars and film directors were better paid during 1936 than most business executives of all lines.

The reports, this time covering corporate fiscal years ending in 1936, were published and will continue to be published under the Securities Exchange Commission Act of 1934. This law provides that corporations must include in their annual statement the names and total remuneration of officers or employees receiving the three highest incomes.

### What the Reports Showed

At the top of the list for all businesses in 1926 was a \$1,220,242 bonus paid by Loew's, Inc., on a sharing basis, to Louis B. Mayer, vice-president in charge of MGM production in California; Irving Thalberg, Loew producer, deceased, and J. Robert Rubin, Loew vice-president. The three were paid as co-partners of Louis B. Mayer Pictures. Close behind was Nicholas M. Schenck, president of Loew's, who received \$312,785.

Other high-salaried film figures for 1936 as reported under the SEC, were Miss Kay Francis, of Warner Brothers, \$227,500; David Bernstein, vice-president of Loew's, \$213,857; Arthur M. Loew, Loew's vice-president, \$205,544; Joe E. Brown, of Warner Brothers, \$201,562; Leslie Howard, star for Warners, \$185,000; and three from Universal Pictures: Irene Dunne, \$102,777; James Whale, producer, \$105,000, and Gregory LaCava, director, \$102,000.

Other reports made public this week by the SEC were those of 1936 salaries of Columbia Pictures, including those of Harry Cohn, president, \$182,040; Frank Capra, director, \$208,000, and Ronald Colman, star, \$162,500.

William Mattingly, formerly with Excellent Pictures Corporation in Detroit, has joined the sales staff of Grand National Pictures there.

## A.T.&T. ENGINEER TAKES DARK VIEW

"Television not only is still around the corner in the way of practicability, but one might say it is around two corners, and much must be accomplished before it becomes a practical reality," Frank Cowan, American Telephone & Telegraph Company engineer, said in an address before the annual meeting of the Technical and Scientific Societies.

"While the telephone laboratories are interested in television, most of the work in that line is being done by two large radio manufacturing and broadcasting companies since they believe television has a commercial appeal," he added.

## CBS Will Build Television Plant

(Continued from preceding page)

tions in New York and Chicago, is accumulating firsthand reference data on television. Joseph J. Weed, head of the company, said that it was his belief that an agency, by acquiring a complete knowledge of the new art during its pioneer stages, would eliminate a wild rush for information when visual commercial programs go on the air.

Impressive demonstrations of television equipment turned out in leading American laboratories should indicate that the new art is nearer than many broadcasting experts have admitted, Mr. Weed said. The biggest step forward, he added, was the arbitrary acceptance by American television designers of the 441 line standard advocated by the Radio Manufacturers Association.

"In England," the agency executive said, "where public participating television transmissions have been under way for many months to limited audiences, the action of the British Broadcasting Corporation in deciding on a single television standard of 405 lines, making possible a big reduction in television receiver costs, made way for a boom which British trade experts believe will result in the ultimate equipping of 2,000,000 radio homes in the service area of the London television station.

"Of course, any advertising man can instantly realize the potential value of such a large audience within an area about 60 miles in diameter. British television won't be commercial, but the activities abroad are demonstrating what tremendous advertising volume may be experienced here after commercial visual stations are licensed by the Federal Communications Commission."

Some time will elapse before the FCC will permit commercial introduction of television, Irvin Stewart, vice-chairman of the commission, indicated in a recent address at Duke University. Cutting of the picture band to a fraction of the width now required must be accomplished before any number of transmitting stations can be accommodated, the commissioner said.

Ernest V. Heyn has been named assistant supervising editor of Macfadden Publications in charge of *Photoplay*, *Movie Mirror* and *Radio Mirror*.

Blair Hill has resigned from the advertising department of Dictograph Products Company, Inc., to be editorial director of *Hearing Aid News*.



# THE HOLLYWOOD SCENE

## Finish 7; Start 8

Eight pictures started in the week. Seven finished. The total number of productions in work, forty-five, is normal for this season of the year. Without exception, the films started are for inclusion in the current season's program. One and possibly two of those completed may be held over for release on 1937-1938 schedules.

Paramount, where the activity continues to be more intense than for several months, put three productions in work. The most important of the group undoubtedly is "Last Train From Madrid." A romance drama, told against the background of the Spanish revolution, many adjustments had to be made in thematic content before it received approval of the Production Code Administration. With James Hogan directing, it will feature Gilbert Roland, Robert Cummings, Helen Mack, Anthony Quinn, Karen Morley, Lionel Atwill, Olympe Bradna and Lee Bowman.

The second film is a Harry Sherman production, "North of the Rio Grande," which Nate Watt is directing. William Boyd, George Hayes and Stephen Morris, fixtures in the series, with newcomer Russell Hayden who made a favorable debut in "Hills of Old Wyoming," are featured. The support includes John Rutherford, Bernadene Hayes, John Beech, Walter Long and Lee Cobb. The third picture, "The Great Gambini," will present Akim Tamiroff, John Trent, Marian Marsh, Ralph Morgan and Lya Lys in the principal roles. Charles Vidor is directing.

### Columbia Starts Two

Two pictures started at Columbia. Robert Armstrong, Ralph Bellamy, Betty Furness, Raymond Walburn, Thurston Hall and Marc Lawrence will be seen in "With Kind Regards," Hamilton MacFadden is the director. "Miss Casey at the Bat," a topical story of girls' soft ball baseball, will feature Charles Quigley, Jacqueline Wells, Rita Hayworth and Patricia Farr. Several of the most skillful Hollywood girls' ball clubs will be seen in atmospheric and action roles. Lambert Hillyer is directing.

"Love in a Bungalow" started at Universal. Kent Taylor, Nan Grey and Minerva Urecal are the leading players. Ray McCarey is the director.

At Republic "It Might Happen to You" went into work. It will present Alan Baxter, Owen Davis, Jr., Walter Kingsford, Christian Rub, Astrid Allwyn and Andrea Leads. Leonard Fields is directing.

Warners' contribution is "That Certain Woman," a romantic drama. Bette Davis and Henry Fonda are starred. The support lists Donald Crisp, Ben Welden, Hugh O'Connell, Anita Louise, Ian Hunter, Mary Phillips, John Littel and Norman Willis. Edmund Goulding was assigned to direct.

### Big Pictures Completed

Four of the completed productions appear to be in the potential big picture class. MGM's bid for a popular money maker is "A Day at the Races." Groucho, Chico and Harpo Marx are starred with Maureen O'Sullivan, Allan Jones, Margaret Dumont, Esther Muir, Douglas Dumbrille, Leonard Ceeley, Robert Middlemas

## OPERATIC STAR CHOOSES SCREEN

*Animated by whatever artistic or financial motives may be assumed to direct the decisions of operatic stars, Marion Claire has rejected an offer from the New York Metropolitan Opera Company and signed a long term contract to appear in Principal Productions. She will appear first with Bobby Breen in "Make A Wish," the score of which will be by Oscar Strauss, another recent convert to the screen as a medium for musical expression.*

and Pat Flaherty in support. Sam Wood directed.

Paramount finished "I Met Him in Paris," a comedy romance. Claudette Colbert, Melvyn Douglas and Robert Young are the leads. The support includes Mona Barrie, George Davis, Alexander Cross, Lee Bowman, Fritz Feld, Rudolph Amendt, Egon Brecher and Hans Jacoby. Wesley Ruggles directed.

Twentieth Century-Fox's hopeful as a big money getter is "This Is My Affair." The story is a romantic drama. For names it offers, principally, Robert Taylor, Barbara Stanwyck and Victor McLaglen. Also included are Brian Donlevy, John Carradine, Douglas Fowley, Alan Dinehart, Sig Rumann, Sidney Blackmer, Robert McWade, Frank Conroy, Marjorie Weaver, J. C. Nugent, Tyler Brooke and Willard Robertson. William A. Seiter directed.

### Warners Finish Two

More important of Warners' two completed productions is "The Deep South." A Mervyn LeRoy production, the large cast includes Claude Rains, Gloria Dickson, Edward Norris, Linda Perry, E. Allen Warren, Donald Briggs, Clinton Rosemond, Elisha Cook, Jr., Sybil Harris, Elizabeth Risdon, Frank Raylen, Claudia Coleman, Cy Kendall, John Dilson, Eddie Acuff, Leonard Mudie, Otto Kruger, Harry Davenport, Harry Beresford, Owen King and Earl Dwire.

The second film, "Empty Holsters," features Dick Foran with Patricia Walthall, Addison Richards, Gordon Hart, Glen Strange, Charles LeMoyne and Edward Cobb. B. Reeves Eason directed.

### Two Others Completed

Radio finished "Tomorrow's Headlines." The cast features Lee Tracy, Diana Gibson, Philip Huston, Paul Guilfoyle, Donald Meek, Tom Kenney and George Irving. Richard Rosson directed.

The final picture in the completed list is "Boots of Destiny," a Condor Production with M. H. Hoffman, Jr., produced. The cast includes Ken Maynard, Claudia Dell, Vince Barnett, Walter Patterson, Martin Garolaga, Octavio Giraud, George Morell, Fred Cordova, Sid D'Albrook and Edward Cassidy. Arthur Rosson directed.

## Shadow Boxing

"Shadow boxing" is the phrase for helping select the loveliest girls for Paramount's next musical, "Artists and Models." The kind of shadow boxing that dance director LeRoy Prinz thought up has nothing to do with the art of swapping fisticuffs in the center of a squared circle, although many a girl anxious for a chance in pictures probably wouldn't be averse to indulging in a little fist swinging in order to attract attention. However, the idea has plenty to do with the womanly art of showing style, figure and grace to the best advantage.

Paramount's shadow box is a small room with a stage. Footlights illuminate the stage brilliantly. Across this stage the beautiful candidates pass, one by one. Without coaching, each girl poses and postures to demonstrate her skill in the fine art of modelling.

On the other side of the bright lights sits the jury, the "beauty board," composed of director Raoul Walsh, Lew Gensler, producer of "Artists and Models," Russell Patterson, artist, and Prinz.

As the girls step on the stage to strut, pause and turn with the gestures of professional models, the individual judges jot down their estimates of the candidate's qualifications. Rating follows the procedure practiced in judging bathing beauty contests. One girl may win a grade of B for style while wearing evening clothes and an A plus or minus in the column headed "figure" for appearance in a bathing suit or shorts. Later the several judges recapitulate their estimates and those candidates having the highest rankings pass on to the semi-finals. Those attaining the highest averages will be chosen to appear in the picture.

The girls like the shadow box idea better than the old "lineup" method. In this the candidates stood in a row, each trying to out-smile or outshine the other as the director made his selections. Many girls, feeling that they were in competition, got stage fright and thus lost the opportunity to appear in pictures. With the sense of embarrassment eliminated and with the secret ballot also obviating the public humiliation of those who failed to make the grade, the girls are thanking the "shadow box" for a kinder and more humane method of giving an eye audition.

## Itemized

Samuel Goldwyn on June 1 will start production on "Marco Polo" starring Gary Cooper despite the fact that Paramount has filed a suit against him for \$1,000,000. The demurrer of Mr. Goldwyn in the action was recently overruled in court.

\* \* \*

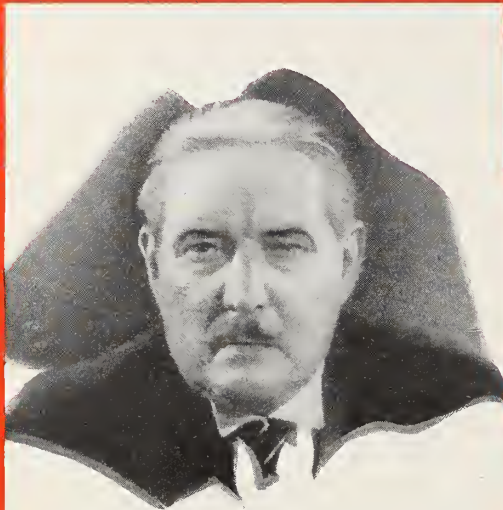
Linton Wells, war correspondent, has been named eastern director of advertising and publicity for Samuel Goldwyn. Mr. Wells will spend the next month in Hollywood before taking up his new duties in New York.

\* \* \*

After finishing his sixth musical western for Grand National this month, Tex Ritter, western star, will make a series of personal appearances in key cities.

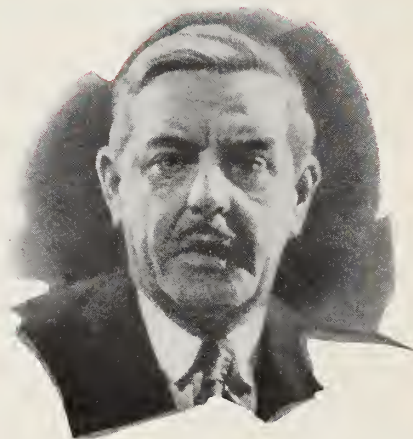


# PARAMOUNT EXPOSES \$150,000,000 RACKET IN RED HOT MELODRAMA



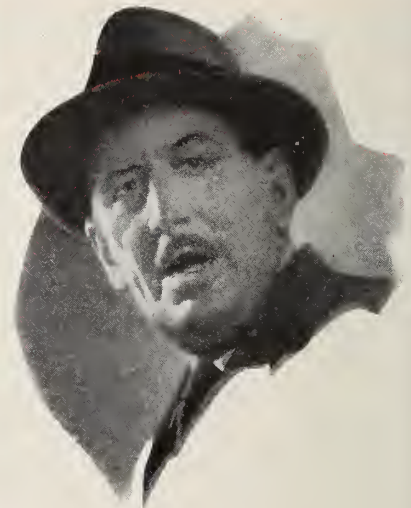
*Mathematics Professor says:*

"Marble games are fixed to pay off only 30 per cent of total play. There's no chance of the public winning."



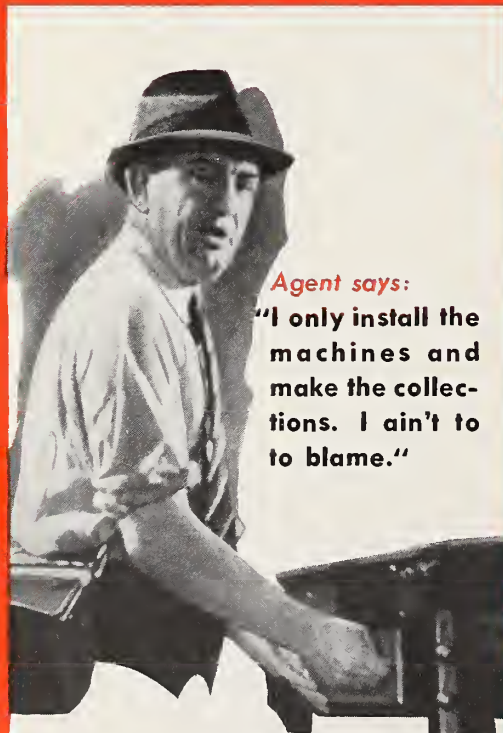
*Machine Manufacturer says:*

"I didn't think they'd be used for gambling."



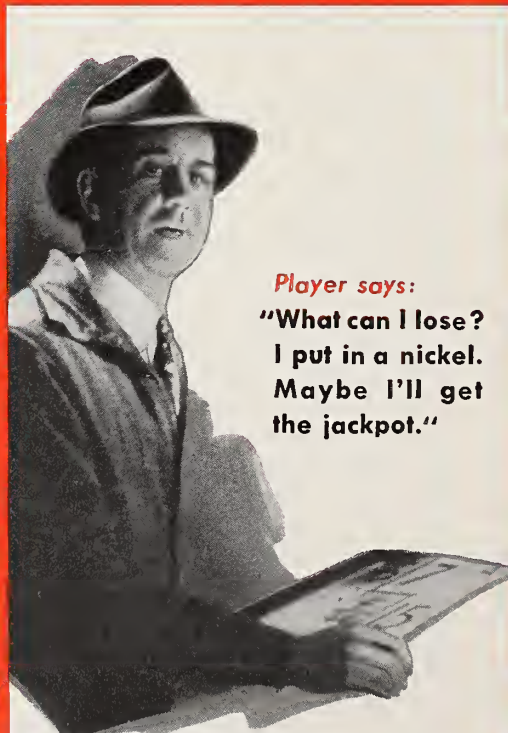
*Racket Operator says:*

"Supposing the take is over \$150,000,000 a year. So what? I pay my income tax, don't I?"



*Agent says:*

"I only install the machines and make the collections. I ain't to blame."



*Player says:*

"What can I lose? I put in a nickel. Maybe I'll get the jackpot."



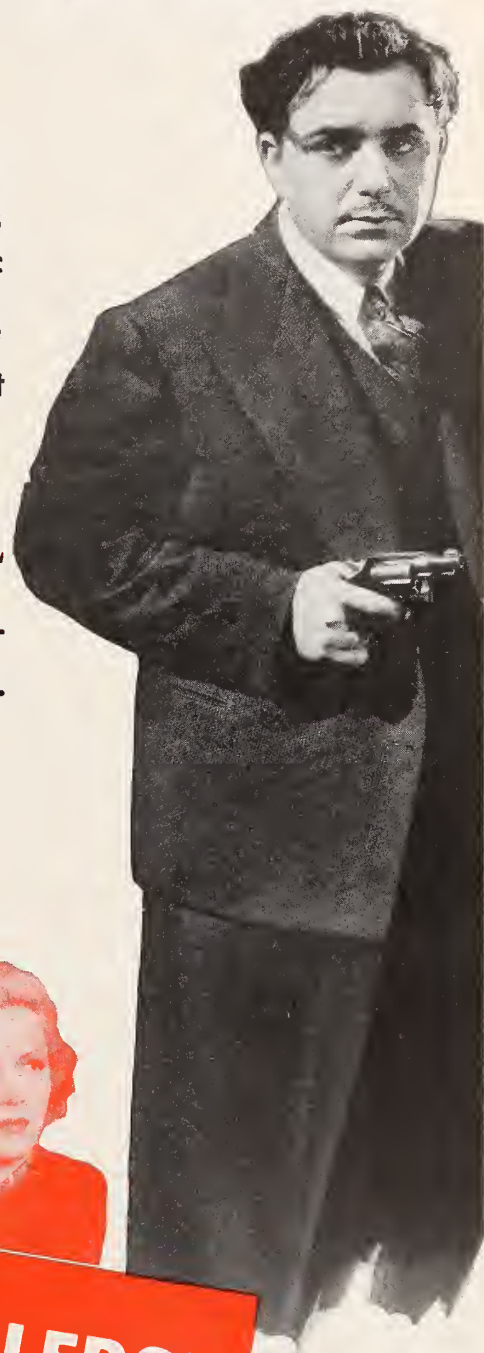


# 0,000 A YEAR SLOT MACHINE MA! . . . "KING OF GAMBLERS"

**Slot Machines!** You've played 'em! Your audiences have played 'em! Millions are playing 'em right at this minute! One of America's major industries and one of gangland's biggest sucker rackets. For a "take" of more than \$150,000,000 a year the overlords who run this racket will do anything, even murder!

**Paramount takes your audiences right into the heart of the slot machine racket** in "KING OF GAMBLERS." Not a preachment, but a sizzling piece of screen entertainment ripped raw from the secret annals of organized crime.

**If your audiences thrill to melodrama . . . and what audience does not? . . . give 'em this one!** They'll thank you for it . . . and you'll thank Paramount!



**"KING of GAMBLERS"**  
with  
Claire Trevor • Lloyd Nolan  
Akim Tamiroff • Larry Crabbe  
Helen Burgess • Porter Hall  
Directed by Robert Florey • A Paramount Picture





# KANSAS CITY FORUM AGAINST CENSORSHIP

## Few Except Politicians Want State Boards, Church Group at Kansas City Now Agrees

by KENNETH FORCE  
in Kansas City

"Very few persons, except politicians to whom it means patronage, want political or state censorship of motion pictures." This was asserted in a panel forum discussion of censorship conducted by 100 persons at the Community Church in Kansas City, Missouri, where Dr. Burris Jenkins, pastor of the church, frequently brings the subject of motion pictures to the public from his pulpit.

Although programmed to deal with all forms of censorship, including radio (Everett Kemp, of KMBC), newspapers (Lowell Lawrence, film critic of the Kansas City *Journal-Post*), and the pulpit (Dr. Burris Jenkins), most of the interest was in motion pictures, for which Mrs. Eleanor Walton, member of the Kansas City censor board, and Arthur H. Cole, of Paramount, appeared.

Only one out of the two dozen or so persons who spoke regarded film censorship as being any more desirable than censorship of newspapers. He contended that the problem of censorship regarding films is not the same as that in connection with the press because few under 16 read newspapers, but most of them go to the theatre. "As a father, I want censorship of movies yet awhile," he said.

"The motion picture industry doesn't fear public censorship," said Mr. Cole, "but it is opposed to political censorship. The great danger lies in there being no appeal if the censors make a mistake. If necessary, censorship by political bodies for certain groups, children, say, or feeble-minded adults, is okay, but not for all groups—and, let those who have it pay for it. Censorship in Kansas and in Kansas City, Mo., costs us about \$40,000 a year."

Comparing the results of public censorship through the MPPDA's Production Code Administration, and political censorship, Mr. Cole pointed to the fact that not more than one picture made by major producers has been rejected in the last two or three years by the six states and ten cities of the United States that have censor boards. Public demand, not censorship, brought this about.

"No matter what you may think," said Dr. Jenkins, "Will Hays and Carl E. Milliken are doing a splendid piece of work."

"Censorship of sermons is the only censorship I'm in favor of," he continued. "I have opposed motion picture censorship for Missouri many times, and I am ready to oppose it twice as many times again if necessary."

Kansas City has more motion picture censorship to deal with than any other film exchange center in the United States, with the possible exception of Washington, asserted Mr. Cole. There is the 20-year-old state board of review across the river in Kansas, which, with one exception, always has been composed of women, and the Kansas City censor board, which is almost as old.

"The Birth of A Nation," still called by

## CANDID CAMERAS ARE LATEST "STIMULANTS"

*The latest turn in theatre merchandising devices is Candid Camera Night, inaugurated by Loew's at the State theatre on Broadway, New York, this week.*

*Patrons with candid cameras are invited to take pictures of the stage show, which features Ed Sullivan, Broadway columnist, and to submit the films for awards. It is planned to set aside every Monday night for the new vogue.*

many the greatest picture of all time, was barred by Kansas for almost ten years, Mr. Cole said. In this case the opinion of the board that banned the picture was backed by the governor.

"The Sheik," barred as a book from all the Kansas libraries, was turned down by the censor board as a picture, although many of the features of the book did not appear in the film. Mr. Cole protested on this ground to the governor, who had never seen the picture, but who objected to it because he thought that if it were shown it would advertise the book and cause Kansas to buy it. Mr. Cole suggested that the governor allow an audience selected by himself to decide the matter.

"I'll pick the toughest audience that ever saw a picture," warned the governor.

"That's okay," said Mr. Cole.

Approximately 150 guests viewed the film. Afterwards Mr. Cole asked them if seeing the picture had caused them to want to buy and read the book. The answer was no.

"Okay," said the governor, and the picture went through.

## Title Changed, Film Passed

"The Woman Thou Gavest Me" was barred by the Kansas board. About a year later the title was changed and it was passed.

"When will producers quit having actors and actresses drink in all their leisure time?" queried one woman.

"You don't find that unless you're looking for it," replied Mr. Cole, and Mrs. Walton bore him out on the point.

Several years ago, said Mr. Cole, Alf M. Landon, Governor of Kansas, made the criticism that whenever in a picture one couple went to see another, the first thing they did upon arrival was to ask for or be offered a drink. Governor Landon believed that was not an accurate representation of what went on in most American homes, "and we made a full report on the matter to the Hays office. An improvement in this respect followed."

Up to five or so years ago, Mr. Cole said, all scenes showing a woman smoking a cigaret were eliminated by the Kansas board. The woman could take a cigaret out of a package, hold it in her hand, put it in her mouth, but she couldn't smoke it.

## Kansas City Censorship

The Kansas City censor board at least has taken off Kansas City screens "outlaw" states rights pictures distributed by those who know no regulation, asserted Mrs. Walton.

"They have no association with the industry; they advertise for men only or women only. They have no financial or moral responsibility."

Referring to "Ecstasy" as a case in point, Mrs.

Walton asserted that the photography of that picture may have been very beautiful but its morals were very bad. Companies like Paramount wouldn't make such a picture. Such companies always have given the board the finest cooperation, she said.

With 90,000,000 people a week seeing pictures, some kind of censorship is necessary to assure that pictures are not indecent and vicious examples to young people, concluded Mrs. Walton.

## Police Laws Available

"The general police laws are enough to control the sort of picture Mrs. Walton says the censor board has kept out of Kansas City," in Mr. Cole's opinion. "Why should we have to pay \$10,000 a year in Kansas City to support a board that keeps out pictures not made by us?"

"My thought on censorship is like the preacher's on sin, I'm agin it."

"But we have better films here than in St. Louis, and I think that is because of censorship," said Mrs. Walton.

"Kansas has had a censor board 20 years. Are Kansans any better morally," asked Mr. Cole, "than those in Colorado, for instance, or Oklahoma?"

"I'd regard censorship of movies more favorably if their purpose was to eliminate stupidity from pictures," offered Mr. Lawrance.

"The trouble is that the audience is thrown together—children and adults."

## Problem of Parent

"That is a problem of the parent and not the producer," suggested Mr. Cole. "Why don't parents look into the character of the pictures their children are seeing? They ought at least to read the movie reviews."

"Why not small theatres for special pictures?" suggested Mrs. Walton.

"The ironical thing is that censorship does not and will not solve the problem. Classification of audience might," said Mr. Lawrance, "though child psychologists have told me that it isn't so much the picture subject as it is the intense excitement that is harmful to them. Westerns and most swift-moving, exciting pictures are shown on family nights."

"In many instances, pictures which parents most object to may be the best for them to see. For instance, a boy may have a desire to hunt Indians, or to be a gangster. He secures this experience vicariously through the movies, which certainly is much less harmful than if he went through the real experience himself."

"The whole problem of censorship is in the movies, which is the one method of expression, the one business which a few people are trying to control," Mr. Lawrance continued. "Newspapers, radio, the church, and the legitimate stage are self censored—according to decency, good taste and the like, but not politically."

Censorship must rest with the individual, said one participant.

"If we cut out everything offensive to children or to certain small groups," said another, "we run great danger of adulterating the product of genius, and this will weaken the moral, intellectual and artistic fibre of the nation."

"Rather than objecting to and criticizing what we don't like, we should censor by encouraging the movies we approve," said one woman. "We shall get better results."

## Censorship of Radio

A radio station legally is responsible for what is said over the air, and it therefore imposes upon itself a certain amount of censorship, said Mr. Kemp. Additionally, a station's greatest, and practically its only asset, is its listeners. Consequently the station takes care to see that as few of them as possible ever are alienated.

Does the Federal Radio Commission exercise a kind of censorship? Mr. Kemp was asked.

"The only code I know of outside propriety and good taste is in connection with advertising medicinal products," answered Mr. Kemp. "You can't say 'cure,' you must say 'relieve' pain. Before such copy goes on the air it must be approved by the FRC. Otherwise, I know of no restraints it exercises."



# WASHINGTON HANDS DOWN SUPREME SHORT DECISION!

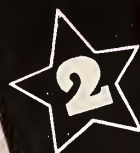


**THREE shorts out of FIVE...**  
was the majority opinion rendered in favor of COLUMBIA...  
by Washington's magnificent new TRANSUX THEATRE...  
when it selected the following short sensations... from  
among hundreds of competitors... for its brilliant opening bill!



## COMMUNITY SING

The program that "steals the air"  
every Sunday night... now  
steals the screen night and day  
in these new Special reels.



## NEWS WORLD OF SPORTS

**"SCRAMBLED LEGS"** hits a  
new high in excitement, in this series  
of amazing flashes of America's most  
thrilling contests of brawn and skill.



## COLOR RHAPSODY

**"MERRY MANNEQUINS"**  
will make you roar for more of the toe-  
tickling tunes... and rib-tickling fun  
of these gay masterpieces of mirth.



WATCH COLUMBIA FOR THE TOPS IN SHORTS!

*Coming!*



First of  
Columbia's  
Big Name  
Serials!

**FRANK BUCK**

Headline hero of a thousand  
death-defying adventures, in

**Jungle Menace**

with **SASCHA SIEMEL**,  
famous Brazilian jungle "tiger  
man" who kills the most ferocious  
of wild animals with a spear!



## Ralph Ince Dead In Crash; Brother of Noted Producer

Ralph W. Ince, brother of the late and famous Thomas H. Ince, was killed in an automobile accident in Kensington, London, last Sunday. Mrs. Helen Ince, his wife, was driving the car when it struck a safety marker. She suffered shock and lacerations and was taken to a hospital.

Mr. Ince was born in Boston in 1887, the son of John E. and Emma Brennan Ince, themselves wellknown in the theatre. Ralph Ince played a season in Richard Mansfield's company before he was 21 and brief vaudeville tours followed.

He entered motion pictures in the early days, his first part in a series of one-reelers, "The Lincoln Series." He played President Abraham Lincoln. Before his screen career he did magazine illustrations and cartoons for the New York *Mirror* and the *Evening Telegram*. He later became a director.

In 1916 Mr. Ince joined Lewis J. Selznick, directing Robert Warwick vehicles. His early stage training served him well with the advent of talking pictures and he appeared in many, notably as Pete Montana in "Little Caesar." In 1934 he directed and acted in "No Escape" for Warner, and then went to England under Warner contract to appear in "So You Won't Talk." At the time of his death he was directing a melodrama, "The Man Who Made Diamonds."

### Thomas Reynolds

Thomas Reynolds, 60, projection engineer for Electrical Research Products, Inc., is dead in Chicago. He was a former president of the Chicago Movie Operators Union. His wife and one son survive.

### George C. Smith, Jr.

George C. Smith, Jr., 45, president of Street and Smith Publishing Company, died in New York last weekend at the Fifth Avenue Hospital after a brief illness. Mr. Smith was publisher of some 26 magazines, including *Picture Play*.

### Frank Kingdon

Frank Kingdon, actor, who played in leading legitimate productions in New York in the past 40 years, is dead of bronchial pneumonia at the Actors' Fund Home at Englewood, N. J. His son, Leslie Kingdon, survives.

### Flavia Arcaro

Funeral services were held last Saturday for Flavia Arcaro, 61, veteran actress, who died last Thursday in New York in the House of Calvary, Bronx, after a long illness. Her last professional appearance was four years ago in the road company of "Roberta."

The Ohio censors reviewed a total of 699 reels of features and short subjects in March, from which 38 eliminations were ordered as compared to 533 reels and 18 eliminations in February.

## MAYOR DAN GETS "STRIP" CONCESSION

Evert R. Cummings, district manager in Omaha for the Paramount-Blank Tri-States Theatres, has booked one of the "strip-tease" "Stars and Strips" road shows into the company's Orpheum theatre at Omaha for the week beginning on Friday, but in deference to Mayor Dan Butler, Mr. Cummings has changed the title to "Look-and-Life Vanities."

Mayor Butler had issued a ukase that "strippers" would be barred in Omaha. In view of that, "Strip-teaser" Francine Simone, star of this particular show, will do a "How to Undress Before Your Husband" act instead.

Another "How to Undress Before Your Husband" act, by Claire Powell, came through a threatened censoring at the Paramount-Tri-States Orpheum in Sioux City, Iowa, last week. Sioux City police, bowing to the complaint made by a civic worker, appointed a committee of policemen to view the show. The police approved of the act.

## Theatre Unit Meets In Memphis Sunday

The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will hold their semi-annual convention at the Chisca Hotel in Memphis April 18-19 with R. X. Williams, Oxford, Miss., president, in charge. A new secretary to succeed Bill Evans, Marks, Miss., resigned, is to be elected.

### Helen Burgess Dies

Helen Burgess, 22, young Paramount contract player who, without previous motion picture experience, attracted attention with her role of Bill Cody's wife in "The Plainsman," died Saturday in Hollywood of pneumonia after a short illness. Miss Burgess had completed a part in "A Doctor's Diary" and was working on her third feature for Paramount, "A Night of Mystery," when she fell ill.

### W. A. Simons

William A. Simons, veteran theatre operator of the northwest, is dead in Missoula, Mont., after a brief illness. He was interested in theatres throughout Montana and in Wallace, Kellogg, Mullan and Coeur d'Alene, Idaho.

### Harry C. Bransby

Funeral services for Harry C. Bransby, 72, were held at Atlantic City last weekend. Mr. Bransby had been projectionist at the Colonial theatre there since 1910, and was a partner in the house with William Reed.

### Norman Alley in Coast Office

Charles Ford, editor of Universal Newsreel, has named Norman Alley as head of the newsreel's Los Angeles office in place of Mervyn Freeman, who resigned.

## Theatre Showing The 'Strip Tease' Is Found Guilty

Confirmation of the reports along Broadway for the last two months that New York authorities were planning to stop the "strip tease" players from working in burlesque theatres came this week when the Burly Amusement Company and the manager of its Abe Minsky's Gotham theatre were found guilty in special sessions court of giving an indecent performance last August 27 in the theatre.

The testimony was that five young women went through "strip tease" acts to the accompaniment of soft music and softer lights. The defendants are liable to fines and the manager, Sam Kraus, is also liable to a three-year penitentiary term.

The conviction was looked upon as spelling the doom of the Minsky type of "living art" in burlesque theatres in the city. Fiorello LaGuardia, mayor, Lewis Valentine, police commissioner, and Paul Moss, license commissioner, have been hostile to the practice for some time.

As John S. Sumner, secretary of the New York Society for the Prevention of Vice, complainant in the case, was leaving court behind Abe Minsky, he remarked, "The conviction is a real victory. At last we have a check on the 'strip tease' situation."

Mr. Moss said that he had been gathering evidence "right along against theatres putting on these acts which may result in other prosecutions but as for a campaign against such houses that naturally will be a matter for the police to handle now that they have this conviction to work on."

### Nat Finkler Dies

Funeral services were held Wednesday at Riverside Memorial Chapel in New York for Nat Finkler, 41, who had been associated with the Twentieth Century-Fox contract department for the past 25 years. Burial was in Mount Hope Cemetery. Mr. Finkler had been ill for some time. He died unexpectedly at the home of his sister last Saturday night.

### John A. Thorne

John Albert Thorne, who was associated with Paramount before his retirement, died of pneumonia at his home in White Plains, N. Y., last weekend at the age of 68.

### MGM Omaha Celebration

Metro-Goldwyn-Mayer's Omaha exchange is planning a party to celebrate winning the recent national sales drive with a 62 per cent increase. Branch manager Harry Shumow won a \$500 bonus and an extra week's salary. District manager Harris P. Wolfberg of Kansas City received a \$750 bonus and a week's salary and 24 other employees received a week's extra pay.

### Paramount Signs Flagstad

Kirsten Flagstad, opera star, has been signed by Paramount to sing an operatic number in "The Big Broadcast of 1938." Miss Flagstad's scene will be made at the Eastern Service Studio on Long Island.



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# UNMATCHED

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SUPER X, originally a strictly special-purpose film, is today so highly valued by the industry that it is employed in the bulk of all feature pictures . . . appears in the great majority of box-office champions and critics' choices. Reasons: unmatched photographic quality . . . unmatched adaptability. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



# THEATRES GET \$12,000,000 A YEAR REVENUE OTHER THAN ADMISSIONS

**Receipts of 12,024 Theatres  
\$508,196,000 in 1935, Says  
Census Bureau; Half Million  
Dollars From Merchandise**

Motion picture theatres in this country derive approximately \$12,000,000 a year from the sale of merchandise and from other sources, such as the renting of the theatre for local exhibitions and the renting of offices, it was disclosed this week by the United States Census Bureau.

The average number of employees per motion picture theatre now stands at about 7.7 persons and the average annual wage per employee is \$1,105. Some \$42,000 in gross receipts is the annual income of the average film house.

157,789 persons were employed in all amusements, and 93,052 of them, or 59 per cent, were in motion picture theatres.

\$159,641,000 represented the entire amusement payroll, while the motion picture theatres' payroll was 64 per cent of this, or \$102,804,000.

Total receipts for all amusements were \$699,051,000, of which motion picture theatres grossed \$508,196,000, or 73 per cent.

Making public its final report on the 1935 census of all amusements, the bureau announced that while 12,024 motion picture theatres, including the few with vaudeville or stage shows, had total receipts in 1935 of \$508,196,000, some \$495,860,000 was from admissions, \$576,000 was derived from candy sales, and \$11,760,000 from other sources, such as rentals.

The report also showed that 158 legitimate and opera theatres had receipts of \$19,630,000 for the year, of which \$19,363,000 was from admissions, \$19,000 from candy sales and \$248,000 was from other sources, including rentals.

## 6,104 Proprietors

Prepared by Ralph C. Janoschka, assisted by John A. Wolff, federal statisticians, under the direction of Fred A. Gosnell, chief statistician for the census of business, the report showed that 6,104 proprietors and firm members were active in the operation of the 12,024 film houses, which gave employment to an average of 93,052 persons throughout the year. Of the total wage bill of \$102,804,000, some \$98,855,000 was for full-time and \$3,949,000 for part-time employment.

While the 1935 survey was considerably more comprehensive than the Census Bureau's first canvass of theatres, covering 1933, the figures are still incomplete, it was admitted by bureau officials. A number of causes contributed to the deficiency, one the absence of legislation which, during regular census years, makes reporting mandatory, as a result of which the bureau had no means of forcing reports from several sectional theatre chains which failed to submit data. Further, it was explained, the canvass of

## Distribution of Film Theatres By Classes of Population

Kind of Business and City-size Group	Per Cent of Total Popula- tion 1930	Number of Estab- lishments	Receipts Amount (add 000)	Per Cent of Total	Active Pro- priators and Firm Members	Employees (Full-time and Part-time) Avg. for Year	Total Pay Roll (add 000)
Theatres, motion picture (including motion picture theatres with vaudeville)	100.0	12,024	\$508,196	100.0	6,104	93,052	\$102,804
Places of 500,000 or more	17.0	1,741	176,055	34.6	440	27,550	38,796
Places of 250,000 to 499,999	6.5	780	56,484	11.1	262	9,618	12,413
Places of 100,000 to 249,999	6.1	700	49,876	9.8	199	8,592	10,187
Places of 75,000 to 99,999	1.8	214	13,939	2.7	90	2,426	2,624
Places of 50,000 to 74,999	3.5	388	24,859	4.9	106	4,451	5,141
Places of 30,000 to 49,999	3.9	436	26,682	5.3	124	4,895	5,417
Places of 20,000 to 29,999	3.2	435	22,927	4.5	113	4,460	4,542
Places of 10,000 to 19,999	5.6	935	41,500	8.2	238	8,240	7,795
All other areas	52.4	6,395	95,874	18.9	4,532	22,820	15,889

theatres was confined to active commercially operated houses and did not cover occasional exhibitions given in small halls, exhibitions sponsored by religious, fraternal or educational organizations, or itinerant exhibitors.

Analysis of the figures disclosed that the average receipts were \$42,265 per film house, and \$124,241 for the legitimate theatres.

## Theatres and Receipts

The number of film houses and 1935 receipts for each state were reported by the bureau as follows:

Alabama, 171, \$3,642,000	Montana, 129, \$2,584,000
Arizona, 56, \$2,032,000	Nebraska, 222, \$3,395,000
Arkansas, 138, \$2,470,000	Nevada, 32, \$782,000
California, 719, \$44,847,000, five legitimate and opera, \$631,000	New Hampshire, 68, \$2,295,000
Colorado, 133, \$3,755,000	New Jersey, 307, \$24,975,000, four legitimate and opera, \$129,000
Connecticut, 161, \$9,825,000	New Mexico, 50, \$1,204,000
Delaware, 22, \$966,000	New York, 994, \$99,167,000, 69 legitimate and opera, \$14,220,000
District of Columbia, 42, \$6,677,000	North Carolina, 222, \$6,167,000
Florida, 167, \$5,791,000	North Dakota, 127, \$1,633,000
Georgia, 148, \$2,908,000, six legitimate and opera, \$230,000	Ohio, 637, \$26,188,000, six legitimate and opera, \$345,000
Idaho, 101, \$1,724,000	Oklahoma, 284, \$6,566,000
Illinois, 582, \$35,588, ten legitimate and opera, \$1,662,000	Oregon, 152, \$4,371,000
Indiana, 362, \$11,680, four legitimate and opera, \$92,000	Pennsylvania, 877, \$41,089,000, six legitimate and opera, \$754,000
Iowa, 357, \$6,348,000, three legitimate and opera, \$10,000	Rhode Island, 45, \$3,084,000
Kansas, 284, \$6,108,000	South Carolina, 125, \$2,626,000
Kentucky, 206, \$4,848,000	South Dakota, 141, \$1,725,000; Tennessee, 173, \$5,473,000
Louisiana, 161, \$3,274,000	Texas, 674, \$19,397,000, three legitimate and opera, \$54,000
Maine, 125, \$3,183,000	Utah, 86, \$1,448,000
Maryland, 157, \$6,891,000	Vermont, 51, \$1,258,000
Massachusetts, 284, \$23,181,000, seven legitimate and opera, \$707,000	Virginia, 187, \$5,985,000
Michigan, 436, \$16,414,000, three legitimate and opera, \$151,000	Washington, 250, \$7,333,000
Minnesota, 376, \$9,602,000, five legitimate and opera, \$132,000	West Virginia, 192, \$4,171,000
Mississippi, 95, \$1,108,000	Wisconsin, 291, \$7,867,000
Missouri, 382, \$13,311,000, six legitimate and opera, \$59,000	Wyoming, 43, \$1,240,000

On the basis of the number of houses, the average number of employees per establishment was 7.7 and the average annual wage

per employee was \$1,105 for the film houses; for the legitimate and opera houses the average number of employees was 23.1 and the average annual wage \$2,205.

As a final contribution to its analysis of the motion picture theatre industry, the bureau prepared a table of employment, by months, for the several states, showing that the greatest employment during 1935 came in December after a more or less steady climb throughout the year, there being an increase of approximately 6,600 during the period. However, since 1935 was a year of gradual improvement from depression conditions, it is possible that these figures do not accurately reflect the normal monthly variation in employment.

## Packwood Joins Crittenden

Norval E. Packwood, for the past four years with the St. Louis Amusement Company, has resigned to become general manager of the Crittenden Theatre Company of West Memphis, Arkansas.

## Kotich Films Shown

Dr. Konstantin Kotich held a special showing at the Pickwick Arms Hotel in New York Tuesday night of his natural color pictures filmed in Brazil and the West Indies.

## Rohrs to Washington

Fred Rohrs, former branch manager at Atlanta, has been promoted to exchange manager of United Artists in Washington, succeeding Charles Kranz.

## Hughes Is Fair Advisor

Howard Hughes, holder of many aviation speed records and motion picture producer, has been appointed aeronautical advisor to the New York World's Fair of 1939.



# IN THE BRITISH STUDIOS

by BRUCE ALLAN  
in London

## Shepherd's Bush Dark

Robert Stevenson has said "O. K." to the last shot of "Non Stop New York" at G-B's Shepherd's Bush studio and the plant, in which this film figured as Production 72, is now dark. Mr. Stevenson figured in the first shot of Production One at Lime Grove, "Rome Express," playing a test for the detective role finally given to the tragically dead Frank Vosper.

Since Gaumont opened the plant, erected on the site of the Bromhead brothers' earlier studio in 1932, Lime Grove has been continuously active. It has turned out such good pictures as "I Was a Spy," "The Thirty-nine Steps," "Rhodes," "It's Love Again" and "Head Over Heels in Love."

Gaumont-British, a few weeks ago one of the three major producing concerns of England and, in the opinion of many, newly arrived at a screen standard at once traceable to and justifying its enterprise of breaking into America, is now definitely out of the field. It has four "B" pictures to make at the Gainsborough studio at Islington and four "A" pictures to make at Pinewood, but its role is that of fifty-fifty partner with General Film Distributors, and since GFD controls distribution, this final flicker of activity seems very definitely to indicate just a liquidation of contract commitments by G-B.

There can have been few parallels in any industry to the suddenness and completeness of the G-B closure, accompanied by an abandonment of distribution which became effective within a few days of the original announcement. It has completely altered the map of the British industry and its effects are likely to be felt for many years. Immediately, it has revived all the skepticism about the American market and all the disbelief in the internationally cast picture to which G-B's own policy had previously seemed the best answer. Whatever the trade may think, the money dealers see the G-B move as a proof that large scale production in England is uncommercial, and since an Ostrer chorus has laid all the blame on American receipts, who can blame the City?"

## Documentary

The Strand Film unit is back from its 35,000 miles flying trip for the Imperial Airways film, "The Future's in the Air." It has used 50,000 feet of negative and expects to get ten documentary films out of it, one of them of feature length. The shorter subjects will range over such diverse matters as the daily routine of an air station superintendent in the Persian Gulf, the habits of the Malays, and cattle ranching in Australia. For trick sequences in the major film, showing the growth of air travel, Wilfred Creamer, a lieutenant of Ned Mann's at Denham, has been engaged.

The current slump in production here tends to confirm the opinion held by many that the real British contribution to film advancement will come through the documentary, or through other channels, from the young men who in this field are developing an outstanding and original technique. Paul Rotha and his colleagues Taylor and Shaw (Mr. Shaw directs "The Future's in the Air") of the Strand com-



W. P. Lipscomb, writer and director, shows Merle Oberon Colonel Thomas Edward Lawrence's own copy of "The Seven Pillars of Wisdom", which bears the autographs of King Feisal, Field Marshal Viscount Allenby and other famous figures of the Palestine Campaign. "Lawrence of Arabia" is to be made by Robert T. Kane at Denham.

pany are outstanding among these experimentalists, who will come forcibly before the notice of the commercial exhibitor if the "short against short" quota finally is adopted by the Government.

## Egypt Comes to Town

Princess Kouka, from the Sudan, is back in London again. Her first visit, after Walter Futter had discovered her in the deserts or thereabouts, was for the purpose of learning a little English, her second is for interiors of "Jericho," the exteriors having been concluded on the spot. Incidentally, Mr. Futter completed these sequences in less time and for less money than was allotted him, which comes under the heading of things not usually done in British production.

"Jericho," which stars Paul Robeson, Henry Wilcoxon and Wallace Ford, as well as the Princess, is at Pinewood and will occupy the biggest sound stage there; it has a big troopship scene and some battle scenes still to do. Thornton Freeland directs, with Walter Futter as producer, and John Boyle is at the camera.

There is a big lineup of talent for the picture, the names including Fred Emney, Zelma O'Neil, Jack Jackson and his Band, Claud Allister, Iris Hoey, Steve Geray and many others famous on the boards and on the air. Michael Carr and Jimmy Kennedy have written the songs.

## "Radio Revue"

At what we have known for years as the BIP studios at Elstree—now officially the Associated British Pictures plant—Graham Cutts is directing "Radio Revue of 1937" on lines which seem to indicate it as the most spectacular item in the season's program of Walter Mycroft, production chief. ABP (or rather BIP) has made a series of these revues, the first as one of the very earliest of its sound pictures, and they all have been good box-office in England.

In the current production, in which June Clyde and Buddy Rogers are cast as rival night club proprietors, the inevitable get-together gives an opportunity for a good effect when the separating walls of the clubs are pulled down and a double helping of band and cabaret is merged into one big show. There are pictorial possibilities also in the circumstance that one of the club is "atmospheric" and the other modernistic in decoration.

## Munroe En Route For Hoyts Deal

Charles E. Munroe, managing director of Hoyts and joint managing director with Stuart Doyle in Greater Union Theatres, Australia, sailed last week from Sydney for conferences with Sidney R. Kent, president of Twentieth Century-Fox, and Walter J. Hutchinson, in charge of the company's foreign business, on a 20-year renewal of the partnership arrangement between Hoyts and General Union Theatres.

Mr. Munroe will arrive in California in a month, spend a week in Hollywood at the Twentieth Century-Fox studios and then come to New York for the executive meetings. He will return to Hollywood with the home office group and attend the annual sales meeting of the company which will get under way May 31 at the Hotel Ambassador, Los Angeles.

The five-year deal with General Union, which expires the end of the year, is expected to be renewed following Mr. Munroe's return to Sydney.

## Actress Visiting Hollywood

Lu Anne Meredieth, Wampas Baby Star of 1934, and recent star of three English pictures, has arrived in Los Angeles to visit her mother. She will also spend some time in New York and Kansas City, her home town, before returning to London where she is permanently located.

Maurice Lehmann, administrator general of Les Distributeurs Francaise, has arrived in New York from France. He will visit Hollywood before returning to Paris and will make his headquarters at World Pictures Company.



# COPYRIGHT HEARING RENEWED; NEW PLAN TO RULE ALIEN ACTORS

## Film, Radio and Music Representatives Urge Copyright Law Revision Before Adherence to Convention

Congressional activity, quiescent for several weeks in matters affecting the motion picture industry, manifested a renewed interest in the screen this week.

A Senate foreign relations subcommittee began hearings on proposals for revision of the copyright laws and for adherence by this country to the international copyright convention.

A new approach to the alien actor problem was seen in the introduction of a bill in the House which would require a bond of all foreign artists entering the country.

Motion picture bills stayed up front in those states in which the legislatures have not yet adjourned.

Maryland voted to continue its one per cent tax on gross theatre receipts.

In California a proposal for an excise tax on film was tabled.

In New Jersey a bill passed by the Assembly would permit processors to place a lien on film for non-payment of bills for labor, services or material.

In Missouri a committee reported unfavorably on a bill to prohibit standing room ticket sales.

A proposal to eliminate newsreel censorship in Ohio was defeated.

A bill to regulate child admissions was introduced in Illinois.

Hearings on a bill to require two men in projection booths were held in Connecticut.

The California Assembly tabled an anti-block booking bill opposed by labor, club-women and trade spokesmen.

Representatives of the motion picture, broadcasting and music industries told the Senate committee this week that revision and modernization of the copyright laws and a determination of the reservations to be made by the United States should precede formal adherence by this country to the international copyright convention.

The hearing before the subcommittee, headed by F. Ryan Duffy, Senator from Wisconsin, marked revival of the copyright controversy, which had been the subject of lengthy hearings before Senate and House committees last year. In the last Congress, Senator Duffy pointed out at the opening of the hearing, the Senate had ratified the copyright treaty but, at his suggestion, had rescinded that action in order that revision of the domestic law might come first.

Edward P. Kilroe, chairman of the copyright committee of the Motion Picture Producers and Distributors of America, reiterating the arguments he set forth in his report to the MPPDA committee last summer on international adherence, said flatly that copyright revision must come before adherence, if the best interests of the country are to be served.

Similar views were expressed by Sidney M. Kaye, counsel for the National Association of Broadcasters, and by John G. Paine, chairman

## RADIO PREVIEWS AID RECEIPTS, SAYS CIRCUIT

*Radio previews of new pictures, broadcast twice a week over station WCAU in Philadelphia are credited by Warner Bros. with being an important aid to first-run business there with the announcement this week that the series will be continued.*

*The programs last 15 minutes and consist of condensed dramatizations of the new pictures narrated by Powers Gourad, accompanied by excerpts from the sound tracks played through a sound head.*

of the board of the Music Publishers Protective Association.

The State Department's attitude that immediate entry into the convention is desirable was explained to the subcommittee on Tuesday by Wallace McClure, assistant chief of the treaty division, as based on the belief that it would then be possible to afford better aid to American film companies and others in copyright difficulties abroad.

Particularly in the case of the picture industry would this be true, he said. However, he added in response to questions, while separate treaties could be made with the individual countries such procedure would entail a great deal of time and the results would probably be less satisfactory in 40 or 50 negotiations than in one action as involved in joining the convention.

Mr. McClure charged that the motion picture and other opposing interests have misinterpreted the provisions of the convention treaty and have substituted "oral copyright" for a passage which refers to productions in the literary, scientific and artistic domain.

This statement was challenged by J. Fulton Brylawski, copyright expert for the MPPDA, who declared the convention provided specifically for oral and choreographic copyright and for the copyright of renditions.

Mr. Brylawski stressed the fact that, if ratified, the treaty would become the basic copyright law and that every part of our present copyright act which is inconsistent would have to be repealed.

In adjourning the hearings, Senator Duffy announced that he would seek an early hearing on his copyright bill from William G. McAdoo, Senator from California, chairman of the Senate patent committee.

## Alien Actor Proposal Made

Edward H. Rees, Representative from Kansas and member of the House immigration committee, last week introduced a bill to require bonds to secure the departure of alien actors, artists, lecturers, dancers and singers temporarily admitted to the United States for professional engagements. Mr. Rees' bill followed an 8 to 5 vote by the committee to table the Dickstein reciprocal trade bill, which would have excluded talent from any country not giving reciprocal privileges to American artists. By requiring the bonds, Mr. Rees contended, assurance would be afforded that only persons actually to appear here would be admitted.

Washington observers said this week that the opinion of the supreme court on the Wagner Labor Relations Act left little doubt that motion picture producers are fully covered by the act

## Kansan's Bill in House Asks Bonds Secure Departure of Alien Talent Temporarily Admitted for Appearances

and would be equally subject, with other industries, to any legislation of the NRA type which Congress might enact, even though the producers do not engage in interstate commerce in the making of their pictures.

Maryland was the only state to enact tax measures affecting the industry this week. The one per cent tax on gross receipts from admissions, including motion picture theatres, was continued for 28 months from June 1st under a relief bill passed by the General Assembly of that state in its final session. The old law expired on March 31st but it was extended for two months so that there will be no period during which the tax will not apply.

The revenue and taxation committee of the California Assembly tabled a bill for an excise tax of one sixteenth of a cent per foot on film.

## Saskatchewan Industry Aided

The legislature of Saskatchewan, Canada, decided that the amusement tax at present imposed on theatres by city governments in urban centers is a heavy enough burden and that the recently enacted sales tax should not apply to them.

The New Jersey Assembly passed a bill which would give processors a lien on motion picture films for labor, services or materials. The measure was sent to the Senate for consideration.

The Missouri House committee on criminal justice reported unfavorably on a bill to prohibit theatres from selling admission tickets after all seats were occupied.

The Ohio Senate bill proposing the elimination of censorship of newsreels was defeated by six votes. Churches, schools, and other organizations opposed the bill.

The Illinois General Assembly was considering a bill to prevent children from attending motion picture theatres after certain hours. Children under 14 would not be permitted to enter a theatre after nine in the evening and any child who entered the theatre prior to nine o'clock would not be permitted to remain after 10 o'clock.

## Second Hearing on Projectionists

Exchange managers, salesmen and 75 exhibitors attended a second hearing on a bill to require two men in projection booths in Connecticut. The projectionists were represented by Fred Dempsey, secretary of the International Alliance, representing 18 locals, and John Egan, secretary of the Connecticut Federation of Labor. They urged that two operators be required in the interests of safety and prevention of fire.

Arthur Lockwood, of the Capitol, Middletown; Al Robbins of the Strand, Hamden, and Harry L. Lavietes of the Pequot, New Haven, and Edward G. Levy, executive secretary of the Connecticut Motion Picture Theatre Owners, summarized the arguments against the bill. They sought to prove that fires have not been caused by the lack of an extra projectionist and said that the present safety rules are entirely adequate.

Sunday show bills were defeated in Maine and in New Hampshire where the proposal was for motion picture theatres to open at four o'clock on Sundays instead of at six as at present. Residents of Webster Grove, Mo., and Meadow Grove, Neb., voted in favor of Sunday shows in local referendums.



# OSTRERS WIN FIRST COURT FIGHT WITH MAXWELL FOR CONTROL OF GB

## Court Denies Injunction to Prevent Board from Paying Dividend on the Five One-Half Per Cent Preference Shares

by BRUCE ALLAN  
in London

The action of the chancery court in refusing an injunction last Friday to a stockholder, to prevent the board of directors from paying a dividend on the five and one-half per cent preference shares, further strengthened the control of the dominant faction on the board, headed by the Ostrer brothers, against the opposition of John Maxwell, head of Associated British Pictures, and the Twentieth Century-Fox interests, which are allied in the fight of which this action was but one phase.

It was generally believed that the action, brought in the name of W. H. J. Drown, a stockholder, was in reality a move on the part of the Maxwell faction to wrest control of the company from the Ostrers. The dividend was due on March 31st but the company agreed to withhold payment until after the court decision.

Justice Clauson, in deciding the case, said the matter was solely a legal one.

"Some publicity was given to the suggestion that the purpose of the payment of the dividend was to retain voting control," the court said. "It is not a matter in which I am concerned at least. I am only concerned with this: Is there a legal bar arising out of the company laws which prevents a payment out of capital to pay this interim dividend? If anybody has an idea that the court is affected either by commercial desirability or by a suggestion of a deep laid plot to preserve control, it is a complete misconception."

The court said further, "So much publicity has been given the matter your clients (GB) might think the best way to deal with it would be a general meeting (of shareholders), but I do not press the suggestion."

Mark Ostrer was ill and unable to give evidence in support of the affidavit he filed in the case recently. Julian Levy indicated a valuation of £16,143,233 on the company's theatres as going concerns.

### Reserves Explained

Isidore Ostrer, in his testimony, said that the reserves the board intended to use for the dividend if it was held legal were £500,000 (\$2,500,000) of general reserve, £200,000 in a special reserve from the year's profit to March, 1936, £147,000 brought forward and £15,000 in a further reserve. He said that Metro-Goldwyn-Mayer had bought two stories for £25,000 further reducing the company's loss.

Mr. Ostrer disagreed with the assertion that the debt of GB Distributors to the parent company was a bad debt. "If the assets were only £1, with the value of the Gaumont newsreel, the debt would be good," he said.

It was contended in opposition that the company's articles of incorporation prevented the payment of a dividend from reserves without the approval of a general shareholders' meeting. The contention was disputed by the company's counsel, and the court upheld the company, de-

claring the reserves were largely premiums on the shares.

### Organization Problem

It was officially announced after the second joint meeting between the Cinematograph Exhibitors Association and the Kinematograph Renters Society that "progress had been made" towards establishment of the united trade front requested by the Board of Trade. The Film Group of Federated British Industries, represented by Mark Ostrer, Basil Dean, J. Arthur Rank, Alexander Korda and Sam Smith, later joined the discussions.

It was rather hastily assumed by certain national papers that the *communiqué* reflected an optimism not justified by the facts. Because, in the words of one of those present at the conference, exhibitors and distributors are "poles apart" in their attitude to fundamental trade problems, an ultimate failure of the discussions was envisaged. This view is based on the known facts that the CEA is inclined to favor a statutory body to adjudicate on such problems as rentals and contract conditions, in regard to which distributors are at present more or less in the position of dictators, that it is also known to be very anxious to establish effective control of overbuilding, and that in general exhibitors are considerably more afraid of the KRS than they are of the British Government.

### CEA's Strong Position

It is probably true that the CEA is fully conscious that it occupies a strong position in its discussions with the KRS, inasmuch as an ultimate breakdown of the move for self-government will penalize distributors much more seriously than exhibitors. It is also true that the exhibitors' association will try to drive a bargain with the KRS, possibly asking the cooperation on overbuilding previously refused by the KRS, coupled with some sort of official or semi-official arbitration board, in return for its backing of distributor objections to the more onerous suggestions of the Moyne Report in regard to Quota and other matters. It remains

## Board of Trade Request for Strong United Trade Front Brings Revival of Reciprocity Proposal As Alternative

a fact that the form of official control suggested in the Moyne Report, and many other features of that document, are no more pleasing to exhibitors than to distributors.

It therefore seems possible still that some form of common trade organization and some agreed trade policy may result from the present discussions even if, in their early stages, they are somewhat stormy and even if the final solution completely satisfies no single section. The key to the situation appears to be the undoubted fact that the Moyne Report chiefly hits distributors, and hits them very severely—and that exhibitors are very much alive to that fact.

### Reciprocity Alternative

Behind the scenes a great deal is being heard of reciprocity as an alternative to the Quota in new Films Act legislation. By *Reciprocity* in this context is meant an Anglo-American industry agreement whereby United States firms would distribute British films in America in proportion to the number of American films which they released in England. A Quota of films so handled would replace, or be alternative to, the present system whereby American companies must acquire British films for British exhibition.

All current trade tendencies support the Reciprocity theories and show them to have been based on real as opposed to false industry values. At this moment, MGM is planning British production on a scale which will automatically place them outside Quota difficulties, whether the Quota is based on the present principle of British distribution and exhibition or on the principle that international distribution is what matters. The same applies to Twentieth Century-

(Continued on following page)



EVEN IF THE  
POSTMAN RINGS  
TWICE...don't  
open the door  
until you see...

LOVE FROM  
A STRANGER



# BRITISH "B" PRODUCER IS PROBLEM

(Continued from preceding page)

Fox, through its New World affiliation, and it can be quite safely said, as a generalization, that all large American companies either are organized or are in a position to organize to make this type of picture in England.

The real problem arises in regard to the percentage of any Reciprocity Quota, which may displace the existing British Quota. A vital objection to the latter on the part of American companies has been the impossibility of making quality pictures in England while complying with a 20 per cent or greater footage quota.

To be practical politics, a reciprocity scheme must obviously work on a much smaller British-American film ratio than is desired by British producers, making for the British market only.

It is believed that a complete reciprocity plan has been or will be before the Film Group. It also is understood that the Board of Trade has unofficially intimated that it would be favorably disposed towards any such scheme approved by the industry and particularly by the American companies who would have to operate it. The real difficulties are likely to arise when it is necessary to define Reciprocity.

## "B" Producers Problem

There are considerable sections of the British industry which are concerned with footage rather than with entertainment quality. The "quickie" producers, making inexpensive films for the shelves of American companies, may perhaps be disregarded. The minor British producers, making "B" films for dates guaranteed to them by the exhibition quota of the Films Act, are a more difficult problem. Another interest is that of the numerous companies which have invested in studio space and would rather it should be occupied for the production of poor British films than that it should be half-empty while a smaller number of good films get international distribution.

These difficulties probably can be met if there is a real desire in the industry on both sides of the Atlantic to shape a workable scheme of reciprocity, but it is an important factor of the situation that others besides Mr. Isidore Ostrer interpret the word as meaning a system whereby the American importer is simply fined so much British footage for the privilege of trading in England. This merely repeats the present Quota hold-up in another form, and reminds older members of the trade of the situation before the passing of the Films Act in 1927.

At that time, a skeleton plan of reciprocity had been discussed and a receptive attitude established in America. Reciprocity was, however, hastily and decisively scrapped by the British trade committee which was considering production problems. The reason was that promises of capital had been made which were conditional on the establishment of a "secure British market" by means of a Quota.

It is true that the economic unsoundness of production for that market has been demonstrated, but it is also true that, just as in 1927, there are a great number of people in British production who dread above everything the establishment of trade conditions under which screen quality may be the deciding factor for or against their continuance in the business.

## 20th Century-Fox London Home

Designed by the famous Robert Adam for the explorer Sir Robert Banks, number 32 Soho Square, with several other centuries-old buildings in this once aristocratic centre of London, is being pulled down to make way for a new

London headquarters for Twentieth Century-Fox.

A six-floor building, faced with red brick and Portland stone, is being erected on the site. Its general plan was decided by Mr. Walter J. Hutchinson while he was in London, and its 45,000 square feet of space will accommodate a staff of 250, two projection theatres (one seating 100) and incorporate special suites for the Robert T. Kane production unit and for visiting American executives. To be built by a specially formed company, which will grant Fox a 21 year lease, the building will take a year to complete—and that schedule is subject to the Government not wanting all the metal in England for munitions.

▽

## Football Air Films Are Out

Last year's Association Football Cup Final, at the Wembley Stadium London, was enlivened by the presence of a number of autogiros, which hovered just outside the boundaries of the Stadium, and of planes which circled the ground. Each carried newsreel cameramen, "poaching" pictures in face of a prohibition by the Football Association, which had sold exclusive film rights to an independent concern.

This year the newsreels will pass up the event on May 1st, it is stated. The main reason is that legal action about their last year's air action is still undecided. Their decision may cause a difference of opinion in the Cinematograph Exhibition Association membership. The C.E.A. has a decision on record against the booking of news films on a special feature basis. This year the exhibitor must either show the "official" film or none—and the Final is almost as important an event of the British year as the race for the Derby.

# BOOK REVIEWS

## SPELLING BEES, by Albert Deane. Stokes, 96 pages, illustrated. \$1.

Having burrowed in the attics of show-business long enough to uncover and revitalize the amateur hour and community sing, radio now reaches further back to the "little red school house" era and comes up with the venerable spelling bee. Alert theatremen who have tied in profitably with the renewed popularity of the amateurs and "sings" no doubt will be casting about for means to capitalize similarly on this latest of air features. For those desirous of hooking the spelling bee to their boxoffices, this new book by the scholarly Albert Deane, publicity director of Paramount International, is worthy of study.

In some 96 pages, the author compiles a wealth of information (and quite a few chuckles), starting with the necessary rulings for oral and written tests. Then follow some 40 or more different "Bees" to challenge the knowledge of various classifications, including school children, traveling salesmen and even Hollywood writers and directors.

Part Two of the volume is given over to variations for those who have exhausted the possibilities of Part One and for those who prefer to "roll their own." Interpersed are illustrations from the delightful

pen of Dr. Seuss, and a number of amusing case histories about bad spellers by Mr. Deane.

The author advises a number of tie-ins open to showmen, such as cooperation of schools, civic groups and churches in effecting successful "Bees" at the theatre. He mentions competitions among local schools, police and firemen, junior league groups, school faculties and newspapermen and others. In addition to newspaper cooperation for further publicity, the author suggests that leading merchants be invited to select lists of words from the book for open "Bees" at the theatre and in exchange advertise the tie-in and supply the awards to winners. Other citizens, civic leaders and so on, are mentioned for similar tie-ins.

The volume is a thorough job.

—A-MIKE VOGEL.

## WRITING FOR PROFIT, by Donald Wilhelm. McGraw-Hill, 386 pages, cloth, indexed. \$3.

In his sage asides and those of his many quoted contributors the veteran and versatile author of this compactly comprehensive work is careful to make clear that he and they share with every successful writer and editor who ever lived the knowledge that there is no surefire formula for successful writing. But in between and around about these admissions has been ranged such a wealth of information, observation, opinion, theory, suggestion and documentary demonstration pertinent to the writing business as may never have been brought within comparable compass previously.

Mr. Wilhelm's topical range is vast. All types of writing for profit are covered by the author and such collaborators as Mary Roberts Rinehart, Pearl S. Buck, Arthur Guiterman, Irvin S. Cobb, Bruce Barton, George Horace Lorimer, Julian Street, Sinclair Lewis and Edna Ferber. In the chapter devoted to motion picture writing he has the assistance of David Wark Griffith, Rupert Hughes, Richard Halliday, Lyne S. Metcalfe and Harry Hermer, whose synopsis for "Shanghai Express" is reproduced in abridged but adequate form. Findings of these are in net agreement with a recent editorial observation by Terry Ramsaye in MOTION PICTURE HERALD to the effect that the best way to succeed in motion picture writing is to succeed first in one or another of the writing fields from which the screen customarily obtains its subject matter and recruits its writers.

The book contains material value to any one who grinds his bread and butter out of a typewriter, and it is conceivable that showmen daily engaged in selling writers' product to their patrons might find a reading of the work well worth while.—W. R. W.



# 40-HOUR WEEK, TAXES AND THREATS OF CONTROL CONFOUND THE FRENCH

## Studios and Workers' Delegates Debate How to Apply Law Shortening Week; 6 Per Cent Levy on Production

by PIERRE AUTRE  
in Paris

The French cinema industry is struggling to overcome newly imposed handicaps which affect principally production. The three most important are:

The application of new collective contracts, including the 40-hour week.

The 6 per cent tax on production.

The threat of nationalizing the industry, which the trade unions are urging upon the Government.

The new social laws, proclaimed since the advent of the Popular Front government, are being brought into force, little by little, in the different industries.

The motion picture business from now on will be obliged to apply to all workers the 40-hour week. This is the principal point in the new contracts, which also include minimum fixed salaries and paid vacations.

The greatest difficulty is how to apply the 40-hour week to an industry as complicated as that of the cinema.

For the theatres the new measures came into force on March 25th, and at the time of writing meetings were being held every day by employers and delegates of the employees to come to agreement upon the new working conditions.

### Work Plan Debated

In the studios it is necessary to decide which is the better way to divide the week, into five days of eight hours or six days of six hours and 40 minutes. The second plan for the most part has been abandoned. The time would be too short for the daily "preparation" for work, which is essential in a film studio.

It is difficult to use complete double crews. While it may be possible to employ two crews of electricians and carpenters, it is not advisable to change the chief cameraman or the sound engineer during the making of a film.

A solution would be that the workers of one production unit be allowed to work 80 hours in one whole week, or 160 hours in two weeks and then have a complete vacation for an equal length of time. This is what the producers want.

On the other hand, the system of five days of eight hours necessarily means that there is no work done on Saturdays. The result is that the studios lose 50 days a year in which general expenses continue, and the producers foresee having to raise the salaries of the artists, whom they are obliged to employ so many more days, according to the time required for production of a picture.

### Temporary Solution

One of the large French studios has adopted a temporary solution of five days at eight hours, with no work on Saturday afternoon or on Monday morning. On Monday afternoon the carpenters prepare the scenery which is to be used on the following day. In most of the studios the demands of the trade unions have been met and no work at all is done on Saturday. Apart from the additional expenses that

this incurs in production, there are other inconveniences. As the developing and printing laboratories also are closed on Saturday, the producers and the directors of a film are unable to screen, before Tuesday, scenes shot on the previous Friday. If any retakes are necessary, as the time table for Wednesday already has been drawn up, they have to be put off until the Thursday, and screen them only on the Friday or the following Monday. Thus more than a week goes by before it is possible to know whether the takes of a scene are good. From now onwards, a film which ordinarily would take three weeks to make will take exactly double the amount of time.

Recent raises in salary, due to the higher cost of living, have caused an increase in the cost at the studios.

The producers say that they will make no more concessions.

"We need the studios during 21 consecutive days—Sundays excepted—and for eight hours each day," they say.

The Minister for Work is to act as arbitrator between the producers and the trade unions.

### Laboratories Pay Tax

The fiscal reform law of December 31, 1936, completed by the decree of January 27, relative to the unique tax on production, has substituted for the tax on business transacted (*chiffre d'affaires*) a general tax placed upon the sale of the finished product and supported once and for all by the manufacturer.

All the branches of the industry are disturbed as to the application of this new tax, because the nature of a film makes it a different proposition from the fabrication and sale of an automobile, for instance.

The General Cinema Confederation has brought out a long report on the question of application of the six per cent tax on production. It has been necessary also to differentiate between the entertainment side of a film and the "industrial product" factor. As an enter-

## General Secretary of Workers' Syndicate Demands Centralized Control of All Branches "To Save the Industry"

tainment the film cannot be submitted to the tax on manufactured products.

The conclusion arrived at is that the "finished article," on which the tax is due, is unquestionably the negative, exposed and developed.

Consequently the taxes ought logically to be collected on the net sale of the positive copies (deduction made, if necessary, on cost of packing and shipping) carried out by developing and printing laboratories, which thus acquire the title of producer.

### Status of Branches

The report of the Confederation then goes on to discuss the position of the different branches:

1 *Manufacturers of material for cameras, and projecting apparatus, are obliged to assume the title of "producer" and pay the six per cent tax on the product of sales, with the exception of pictures destined for exportation.*

2 *Manufacturers of positive raw film will supply the developing and printing laboratories with this product without paying a tax to the laboratories, since the developing and printing laboratories will pay the six per cent tax on the price of the positive copies sold.*

The manufacturers of raw negative film, or of sound film, are rated as producers and pay a six per cent tax.

Importers of negative or positive film, non-exposed, no longer will pay a tax on importation. This will be succeeded by a six per cent tax on the results of their sales.

3 *Developing and printing laboratories will take the title of "producer" in what concerns the fabrication of positive copies. In the*

(Continued on following page)

Your spine  
will tingle  
when you  
see . . . . .



## LOVE FROM A STRANGER



# FRENCH PROTEST NEW TAX PLAN

(Continued from preceding page)

case of the positive copies being destined for exportation, they will be exempted from the six per cent tax.

**4 Studios**—Sets will be subject to the two per cent tax which is applied to all branches of the business other than sales.

The supplies of electric light charged to the producers will be exempted from taxation.

Scenery will be subject to taxation in common with the legitimate theatres and music halls.

**5 Film Producers.** Commercial transactions on copies, for which the developing or printing agency already has paid the six per cent tax, will be exonerated from all further assessment.

**6 Exporters**—Complete exemption from all duty.

**7 Importers of exposed negative and positive film**—Importers of exposed positive film must pay the six per cent tax on the actual duty, which is five francs (25 cents) per metre. Importers of exposed negative film will not pay tax on importation, since the six per cent tax will be paid by the developer and printer.

**8 Exhibitors**—They are exempted from this tax, as they pay special entertainment assessments.

## Finance Department Replies

After studying the Cinema Confederation's report, the General Management of Direct Taxes replied in a long letter, in part as follows:

**1** In the case of the cinema industry the manufactured product, on which the six per cent tax is payable, is the positive print; the negative is nothing but the raw material which is used to make the positive prints.

**2** The film distributor is but an intermediary who at no time owns the picture.

**3** The printing laboratories work on a product which is not their property, but which is raw material supplied to them by the producer or the distributor. Thus, for payment of the tax on production, the maker is but the producer of the negative film for whom the manufactured product is made; that is, the positive prints.

Responsibility for taxes will be fixed as follows:

**1 Film Producer**—The maker of the film is the producer and the tax on production will have to be paid by him.

The value of the film will be the value defined on customs rights paid for importation, five francs (25 cents) per metre on each positive print, to which must be added the customs rights (17.50 per cent). On the other hand, the two per cent tax affecting all renting business will have to be paid for the renting of the prints of the film.

The producers will have to pay six per cent on the value of positive prints, which has been fixed at 25 cents a metre, plus the customs duties, and two per cent on the gross rental of the film.

**2 The Distributor**—As intermediary, distributors will have to pay two per cent tax on the amount of the renting to exhibitors, and also on the advertisement material rented.

**3 Developing and Printing Laboratories**—The laboratories will receive the raw positive film freed from the six per cent tax and have nothing to pay on the price of work.

**4 Studio Renters**—They will have to pay the two per cent tax on the renting of their "sets" and scenery as well as on their supply of electric light.

## SAYS 50,000 VIEW FOREIGN FILMS DAILY

*The foreign language pictures, spurred to new production heights in an effort toward American standards, and in daily runs in many dozen New York theatres, now play to approximately 50,000 patrons daily, Hugo George Roboz, foreign editor, reported in the New York Daily Mirror this week.*

*According to Mr. Roboz, Nuovo Mondo and World Pictures release from 55 to 60 Italian films yearly in Manhattan, while the Casino Film Exchange distributes from 60 to 80 German films. The Hungarian Danubia's yearly distributing output is 25 - 30 pictures and Amkino introduces approximately 20 from Russia. DuWorld has from 15 to 20 French importations and there are also many Jewish, Spanish, Polish and Swedish features with regular showings.*

**5 Exhibitors**—They are exempted from all tax.

The General Confederation of the Cinema Industry sent a letter of vehement protest to the General Management of Direct Taxes, as soon as its definitions of producers became known.

The industry objects that the value of the positive prints be fixed by the price adopted by the customs. This price originally was fixed to protect French production from foreign competition.

French producers now are asking that the price of the positive prints be the price of the positive prints when sold to a foreign buyer. It is not fair, they argue, that a distributor pay two per cent on the rental, as he only acts as intermediary for goods which are not his property.

The Federation of the Syndical Chambers of the industry as well as the Syndical Chamber of Production have protested the same way.

There is a deep conflict between the Finance Department and the industry to decide who must pay the six per cent tax on production.

Producers say that if they admit the Finance Department's definition, they will have to pay on the production of native French films the same as importers of foreign films in France.

Definition of a producer as given by the Finance Department would triple the taxes paid by the producer. Instead of 300 francs a print, he would pay 900 francs, a difference of 24,000 francs for a film with 40 prints.

## New Threats of Control

In the official organ of the French General Trade Unions, the daily newspaper, *Le Peuple*, Robert Jarville, general secretary of the Syndicate of the Film Industry Workers, recently published a plan for establishment of a French national cinema, a plan which brought protests from the entire industry.

Mr. Jarville proposed national control of private production, distribution and exhibition concerns, creation of a State Institute, a management council including representatives of film workers and technicians, of audiences and the masses.

## Make Roxy Move For Better Terms

Another effort will be made to have Twentieth Century-Fox Film Corporation increase its offer for the Roxy theatre in New York, Samuel Kramer, counsel for the Roxy stockholders, revealed Monday at the hearings on the proposed plan of reorganization now being held before Special Master Addison S. Pratt.

Alvin Schlosser, a member of the note-holders' protective committee, testified that he valued the theatre at \$5,500,000. He said the plan was fair to bondholders, stockholders and noteholders of the theatre corporation. He also pointed out that Milton C. Weisman, receiver of the Fox Theatres Corporation, is expected to declare a dividend to creditors shortly.

The Roxy plan provides that noteholders are to participate in the claim against Fox Theatres Corporation to the extent of 65 per cent of their interest. The value of the stock in the new corporation may be expected to be about \$8 or \$9, according to Mr. Schlosser. He also was connected with the reorganization of Fox Metropolitan Playhouses and the proposed plan of reorganization for the Detroit Fox Theatre and office building.

## Block Booking Saves Films, Women Told

Miss Georgia Moffet, secretary of the Film Board of Cleveland, told the convention of the motion picture department of the Federation of Women's Clubs, gathered in that city, that "the wholesale selling of films has saved many films with social value and has secured playdates for such pictures that would not otherwise have been secured."

"Pull the keystone of block booking from the arch of motion picture distribution and the whole structure of low admission prices must topple over," she added, "because the fact still remains that increased distribution costs would increase the cost of picture entertainment."

Miss Moffet said that 400 theatres, first-run, in the United States, provide approximately one-half of the American distribution revenue. "It does not cost more than two per cent to sell and service a \$10,000 account, but accounts that pay up to \$15 for films represent today a cost running from 50 per cent to 60 per cent of the revenue they bring in. The distributing cost for all pictures from all companies averages about 26 per cent."

## Griffith Sale April 19

Federal Judge Alfred C. Coxe in New York has set April 19 for the sale at public auction of the D. W. Griffith, Inc. assets, which consist of film and musical rights to 21 films, real property and office equipment.





## "DOWN IN FRONT!"

they'll shout as excitement follows excitement  
...thrill mounts on thrill! Your patrons won't  
want to miss a single frame of it!

*There have been prettier love  
stories than this, but never a more exciting  
one. Its powerful theme has been the subject  
of columnist raves for weeks in advance!*

TRAFALGAR FILMS  
A presents  
**MAX SCHACH**  
PRODUCTION

# LOVE FROM A STRANGER

with  
**ANN HARDING**  
**BASIL RATHBONE**

From the play by Frank Vosper • Based on the story by Agatha Christie  
with **BINNIE HALE** • Directed by **ROWLAND V. LEE** • Released thru  
**UNITED ARTISTS**

Starts Saturday  
**RIVOLI THEATRE, N. Y.**



# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 10, 1937, from 104 theatres in 17 major cities of the country was \$1,266,000, a decrease of \$196,418 from the total for the preceding week ended April 3, 1937, when 108 theatres in 18 large cities aggregated \$1,462,418.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
<b>Boston</b>							High 12-5 "Smartest Girl in Town"..... 43,500 (on stage: Eddie Cantor) (6 days)
Boston .....	3,246	35c-75c	"She's Dangerous" (Univ.).....	22,000	"The Soldier and the Lady".....	21,000	Low 6-13 "The Harvester" and "Abdul the Damned"..... 4,000
			(plus stage show)		(Radio) (plus stage show)		
Colonial .....	1,643	55c-\$1.65	"The Good Earth" (MGM).....	7,500	"The Good Earth" (MGM).....	9,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"..... 8,000
			(4th week)		(3rd week)		Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement"..... 2,500
Fenway .....	1,382	30c-50c	"Outcast" (Para.) and.....	4,500	"Swing High, Swing Low" (Para.)	5,800	High 2-29 "Follow the Fleet"..... 37,000
			"Her Husband's Secretary" (F.N.)		and "Penrod and Sam" (F.N.)		Low 8-17-35 "Jalna"..... 5,500
RKO Memorial..	2,907	25c-65c	"Top of the Town" (Univ.) and.....	18,500	"Quality Street" (Radio) and.....	15,000	High 11-16-35 "Mutiny on the Bounty" Low 6-27 "Sins of Man" and "Half Angel"..... 9,000
			"The Man Who Found Himself" (Radio)		"When's Your Birthday?" (Radio)		High 11-16-35 "Mutiny on the Bounty" Low 7-6-35 "Sanders of the River" and "Unknown Woman"..... 7,500
Loew's Orpheum.	2,970	35c-65c	"Maytime" (MGM) .....	16,800	"Maytime" (MGM) .....	21,000	High 4-6-35 "Private Worlds"..... 56,000
			(2nd week)		(1st week)		Low 7-20-35 "Men Without Names"..... 14,000
Loew's State....	3,557	35c-65c	"Maytime" (MGM).....	15,000	"Maytime" (MGM) .....	17,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"..... 15,000
			(2nd week)		(1st week)		Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement"..... 4,000
Metropolitan ....	4,332	35c-75c	"Seventh Heaven" (20th Cent.-Fox)	22,000	"Waikiki Wedding" (Para.).....	26,500	
			(on stage: Wini Shaw)		(plus stage show)		
Paramount .....	1,793	25c-50c	"Outcast" (Para.) and.....	7,000	"Swing High, Swing Low" (Para.)	8,800	
			"Her Husband's Secretary" (F.N.)		and "Penrod and Sam" (W.B.)		
<b>Buffalo</b>							
Buffalo .....	3,489	30c-50c	"Personal Property" (MGM).....	17,300	"Waikiki Wedding" (Para.).....	21,000	High 1-9-37 "After the Thin Man"..... 27,200
							Low 7-27-35 "Broadway Gondolier"..... 6,600
Century .....	3,000	25c	"Billy the Kid" (MGM) and.....	6,900	"Penrod and Sam" (F.N.) and.....	6,500	High 1-20-37 "The Holy Terror" and "Charlie Chan at the Opera"..... 12,000
			"Mama Steps Out" (MGM)		"Racing Lady" (Radio)		Low 8-3-35 "Mad Love" and "Dog of Flanders"..... 3,800
Great Lakes ....	3,000	25c-40c	"Maytime" (MGM) .....	9,900	"Maytime" (MGM) .....	18,000	High 9-5 "The Gorgeous Hussy"..... 23,500
			(2nd week)		(1st week)		Low 4-11 "Three Godfathers" and "Her Master's Voice"..... 4,900
Hippodrome ....	2,500	25c-40c	"Swing High, Swing Low" (Para.)	9,700	"Quality Street" (Radio) .....	7,900	High 2-9-35 "David Copperfield"..... 17,200
							Low 4-11 "Timothy's Quest" and "My Marriage"..... 3,800
Lafayette .....	3,300	25c	"Breezing Home" (Univ.) and.....	6,300	"Devil's Playground" (Col.) and....	9,200	High 1-12-35 "Broadway Bill"..... 17,100
			"She's Dangerous" (Univ.)		"Woman in Distress" (Col.)		Low 10-31 "The President's Mystery" and "Sitting on the Moon"..... 3,800
<b>Chicago</b>							
Apollo .....	1,400	50c-\$1.50	"The Good Earth" (MGM).....	8,800	"The Good Earth" (MGM).....	9,800	High 2-27-37 "Good Earth" (50c-\$1.50).. 13,000
			(7th week)		(6th week)		Low 5-25-35 "The Devil Is a Woman".... 1,000
Chicago .....	4,000	35c-75c	"Marked Woman" (F.N.).....	26,500	"Personal Property" (MGM) .....	36,500	High 1-9-37 "The Plainsman"..... 57,500
					(plus stage show)		Low 11-28 "Go West, Young Man"..... 23,000
Erlanger .....	1,200	50c-\$1.50	"Lost Horizon" (Col.).....	10,100	"Lost Horizon" (Col.) .....	10,300	
			(4th week)		(3rd week)		
Garrick .....	900	35c-75c	"Swing High, Swing Low" (Para.)	8,200	"When You're in Love" (Col.).....	8,000	High 11-3 "Sing, Baby, Sing"..... 10,300
							Low 5-4-35 "One New York Night"..... 3,000
Oriental .....	3,490	35c-55c	"A Family Affair" (MGM).....	23,600	"The Holy Terror" (20th Cent.-Fox)	18,300	High 1-9-47 "Sinner Take All"..... 25,800
			(on stage: Olsen and Johnson)		(plus stage show)		Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace .....	2,509	35c-75c	"Top of the Town" (Univ.).....	21,600	"Quality Street" (Radio).....	18,800	High 9-12 "Swing Time" (plus stage show) 35,600
			(on stage: Benny Meroff and Band)		(on stage: Edgar Kennedy and revue)		Low 4-11 "Love Before Breakfast"..... 6,000
Roosevelt .....	1,591	35c-75c	"Waikiki Wedding" (Para.).....	17,800	"Waikiki Wedding" (Para.) .....	27,300	High 4-3-37 "Waikiki Wedding"..... 27,300
			(2nd week)		(1st week)		Low 11-23-35 "O'Shaughnessy's Boy".... 7,000
State-Lake .....	2,776	20c-40c	"Dangerous Number" (MGM).....	12,000	"Women of Glamour" (Col.) .....	15,000	High 9-12 "The Iron Man"..... 20,100
			(plus stage show) (6 days)		(plus stage show)		Low 7-20-35 "Alias Mary Dow"..... 8,000
United Artists ..	1,700	35c-75c	"Maytime" (MGM) .....	20,000	"Maytime" (MGM) .....	26,200	High 1-9-37 "After the Thin Man"..... 35,700
			(2nd week)		(1st week)		Low 4-13-35 "Vanessa: Her Love Story".... 10,000
<b>Cleveland</b>							
Allen .....	3,330	30c-42c	"Parole Racket" (Col.).....	6,000	"When's Your Birthday?" (Radio)	6,000	High 2-27-37 "On the Avenue"..... 9,500
							Low 6-22-35 "The Daring Young Man".... 1,300
Hanna .....	1,500	55c-\$1.65	"The Good Earth" (MGM).....	10,000			
Hippodrome ....	3,800	30c-42c	"Seventh Heaven" (20th Cent.-Fox)	11,500	"The King and the Chorus Girl".... 14,000		High 9-21-35 "Top Hat"..... 27,500
					(W.B.)		Low 8-24-35 "Dante's Inferno"..... 5,250
RKO Palace ...	3,100	30c-60c	"Nancy Steele Is Missing" .....	19,000	"Ready, Willing and Able" (W.B.)	24,500	High 4-6-35 "Transient Lady"..... 39,000
			(20th Cent.-Fox) (on stage: Stepin Fetchit and revue)		(on stage: Ina Ray Hutton and Band)		Low 6-8-35 "Break of Hearts"..... 5,500
State .....	3,400	30c-42c	"History Is Made at Night" (U.A.)	11,000	"Maytime" (MGM) .....	23,500	High 4-18 "Petticoat Fever"..... 40,500
							(on stage: Jack Benny and Mary Livingston)
Stillman .....	1,900	30c-42c	"Maytime" (MGM) .....	10,500	"John Meade's Woman" (Para.)....	4,500	Low 3-16-35 "Folies Bergere"..... 6,000
							High 1-16-37 "After the Thin Man"..... 12,000
<b>Denver</b>							Low 5-9-36 "Too Many Parents"..... 2,000
Aladdin .....	1,500	25c-50c	"Seventh Heaven" (20th Cent.-Fox)	4,000	"Love Is News" (20th Cent.-Fox)..	3,500	High 11-14 "The Gay Desperado"..... 6,000
							Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling"..... 600
Broadway .....	1,500	55c-\$1.50	"Lost Horizon" (Col.).....	6,500	"Lost Horizon" (Col.) .....	8,500	High 4-3-37 "Lost Horizon" (50c-\$1.50).. 8,500
			(2nd week)		(1st week)		Low 12-28-35 "Unfinished Symphony".... 300
Denham .....	1,500	25c-40c	"Waikiki Wedding" (Para.).....	9,000	"Swing High, Swing Low" (Para.)	7,000	High 2-29 "Klondike Annie"..... 13,000
							Low 8-24-35 "Without Regret"..... 1,750
Denver .....	2,500	25c-50c	"History Is Made at Night" (U.A.)	9,500	"Seventh Heaven" (20th Cent.-Fox)	9,500	High 11-16-35 "Mutiny on the Bounty" Low 12-28-35 "Here Comes the Band".... 1,500
			(plus stage band)		(plus stage band)		High 1-9-37 "After the Thin Man"..... 17,000
Orpheum .....	2,600	25c-40c	"Personal Property" (MGM) and...	10,500	"Quality Street" (Radio) and.....	7,500	Low 12-28-35 "The Perfect Gentleman".... 2,000
			"China Passage" (Radio)		"Park Avenue Logger" (Radio)		High 5-11-35 "Bride of Frankenstein".... 7,000
Paramount .....	2,000	25c-40c	"You Only Live Once" (U.A.) and	3,000	"Women of Glamour" (Col.) and..	2,500	Low 11-30-35 "Bad Boy"..... 800
			"The Mighty Treve" (Univ.)		"Parole Racket" (Col.)		



## [THEATRE RECEIPTS--CONT'D]

Theatres	Current Week			Previous Week			High and Low Gross		
	Picture		Gross	Picture		Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)		
Hollywood									
Chinese .....	2,500	30c-55c	"Lloyds of London" (20th Cent.-Fox)	11,800	"Seventh Heaven" (20th Cent.-Fox)	9,447	High 2-22 "Modern Times".....	26,000	
Pantages .....	3,000	30c-65c	"Quality Street" (Radio) and..... "We Have Our Moments" (Univ.) (2nd week)	6,200	"Quality Street" (Radio) and..... "We Have Our Moments" (Univ.) (1st week)	9,000	Low 5-4-35 "West Point of the Air".....	4,900	
W.B. Hollywood.	3,000	30c-65c	"The King and the Chorus Girl".. (W.B.)	18,500	"Ready, Willing and Able" (W.B.) and "Midnight Court" (W.B.)	10,000	High 9-12 "My Man Godfrey" and "Yellowstone".....	21,000	
Indianapolis									
Apollo .....	1,100	25c-40c	"Seventh Heaven" (20th Cent.-Fox)	4,600	"The King and the Chorus Girl".. (W.B.)	4,500	Low 4-13-35 "Mister Dynamite" and "Great God Gold".....	2,500	
Circle .....	2,800	25c-40c	"Waikiki Wedding" (Para.).....	11,500	"History Is Made at Night" (U.A.) and "Criminal Lawyer" (Radio)	5,000	High 11-14 "Cain and Mabel" and "The Case of the Black Cat".....	19,500	
Loew's .....	2,800	25c-40c	"Maytime" (MGM) .....	7,100	"Maytime" (MGM) .....	15,000	Low 6-27 "The Big Noise".....	4,000	
Lyric .....	2,000	25c-40c	"Men in Exile" (F.N.)..... (on stage: Sally Rand and revue)	12,900	"We Have Our Moments" (Univ.) (plus stage show)	9,400	High 9-12 "My Man Godfrey".....	8,000	
Kansas City									
Mainstreet .....	3,100	25c-40c	"The King and the Chorus Girl".. (W.B.) and "Her Husband's Secretary" (F.N.)	7,400	"Waikiki Wedding" (Para.) and.. "Midnight Court" (W.B.)	15,600	Low 6-27 "Sins of Man".....	1,600	
Midland .....	4,000	25c-40c	"Personal Property" (MGM) and.. "Find the Witness" (Col.)	14,900	"History Is Made at Night" (U.A.) and "Elephant Boy" (U.A.)	9,500	High 4-10-37 "Waikiki Wedding".....	11,500	
Newman .....	1,900	25c-40c	"Waikiki Wedding" (Para.) and... "Midnight Court" (W.B.)	7,500	"When's Your Birthday?" (Radio) and "Bulldog Drummond Escapes" (Para.)	5,500	Low 3-16-35 "Transient Lady".....	2,000	
Orpheum .....	1,500	50c-\$1.36	"The Good Earth" (MGM).....	12,500	"Seventh Heaven" (20th Cent.-Fox) (plus stage show)	11,300	High 1-2-37 "After the Thin Man".....	26,300	
Tower .....	2,000	25c-35c	"Time Out for Romance"..... (20th Cent.-Fox) (plus stage show)	6,800	"Head Over Heels in Love" (GB)	3,000	Low 9-14-35 "Bonnie Scotland".....	6,000	
Uptown .....	2,000	25c-40c	"Seventh Heaven" (20th Cent.-Fox)	3,700	"The Good Earth" (MGM).....	10,800	High 5-25-35 "Goin' to Town".....	14,000	
Los Angeles									
Carthay .....	1,158	50c-\$1.50	"The Good Earth" (MGM)..... (10th week)	9,700	"The Good Earth" (MGM)..... (9th week)	10,800	Low 5-18-35 "Dinky" .....	3,000	
Four Star .....	900	50c-\$1.50	"Lost Horizon" (Col.)..... (4th week)	10,200	"Lost Horizon" (Col.) .....	11,000	High 2-27-37 "On the Avenue".....	14,500	
Hillstreet .....	2,700	30c-65c	"Quality Street" (Radio) and..... "We Have Our Moments" (Univ.) (2nd week)	6,100	"Quality Street" (Radio) and..... "We Have Our Moments" (Univ.) (1st week)	8,500	Low 3-14 "Lady of Secrets".....	5,000	
Loew's State ....	2,500	30c-55c	"Lloyds of London" (20th Cent.-Fox)	15,800	"Seventh Heaven" (20th Cent.-Fox)	12,621	High 9-7-35 "Steamboat Round the Bend".....	11,000	
Paramount .....	3,595	30c-55c	"Outcast" (Para.) .....	12,700	"Swing High, Swing Low" (Para.) (plus stage show) (2nd week)	15,700	Low 7-27-35 "Black Sheep".....	2,100	
W. B. Downtown	3,400	30c-65c	"The King and the Chorus Girl".. (W.B.)	15,500	"Ready, Willing and Able" (W.B.) and "Midnight Court" (W.B.)	11,100	High 1-16-37 "Three Smart Girls"..... (2nd week)	9,000	
Minneapolis									
Century .....	1,600	25c-40c	"Waikiki Wedding" (Para.).....	6,000	"Swing High, Swing Low" (Para.)	5,000	Low 1-30-37 "Camille" .....	3,000	
Minnesota .....	4,000	25c-55c	"Seventh Heaven" (20th Cent.-Fox)	8,000	"Waikiki Wedding" (Para.) .....	12,000	High 1-4 "The Bride Comes Home".....	31,326	
RKO Orpheum ..	2,900	25c-40c	"Her Husband's Secretary" (F.N.) (on stage: Leon Errol and re- vue) (35c-55c)	13,000	"Love Is News" (20th Cent.-Fox).. (plus stage show)	17,000	Low 12-26 "White Hunter" .....	6,000	
State .....	2,400	25c-40c	"One Way Passage" (W.B.) and... "Man of the People" (MGM)	2,500	"Under Cover of Night" (MGM).. and "When's Your Birthday?" (Radio)	3,500	High 9-21-35 "Top Hat".....	18,000	
World .....	400	25c-35c	"The Gay Desperado" (U.A.)..... (2nd week)	1,750	"The Gay Desperado" (U.A.)..... (1st week)	1,800	Low 6-13 "The Golden Arrow".....	3,000	
Montreal									
Capitol .....	2,547	25c-60c	"Silent Barriers" (GB) and..... "Woman Wise" (20th Cent.-Fox)	10,000	"Swing High, Swing Low" (Para.) and "Her Husband Lies" (Para.)	11,000	High 9-19 "Sing, Baby, Sing".....	8,000	
His Majesty's ..	1,700	25c-50c	"Wings of the Morning"..... (20th Cent.-Fox) (10th week)	3,500	"Wings of the Morning"..... (20th Cent.-Fox) (9th week)	5,000	Low 4-10-37 "One Way Passage" and "Man of the People".....	2,500	
Loew's .....	3,115	25c-60c	"Don't Turn 'Em Loose" (Radio).. and "Dancing Lady" (MGM) (plus stage show)	11,000	"Two Wise Maids" (Republic) and "Espionage" (MGM) (on stage: Dave Apollon and revue)	12,000	High 9-5 "Secret Agent".....	6,000	
Palace .....	2,600	25c-65c	"Maytime" (MGM) .....	9,000	"Maytime" (MGM) .....	14,500	Low 4-3-37 "The Gay Desperado".....	1,800	
Princess .....	2,272	25c-65c	"History Is Made at Night" (U.A.) and "Don't Tell the Wife" (Radio) (2nd week)	6,000	"History Is Made at Night" (U.A.) and "Don't Tell the Wife" (Radio)	10,000	High 2-9-35 "Lives of a Bengal Lancer" Low 2-27-37 "Plough and the Stars" and "We're on the Jury".....	6,500	
New York									
Astor .....	1,142	55c-\$2.20	"The Good Earth" (MGM)..... (9th week)	14,800	"The Good Earth" (MGM)..... (8th week)	18,500	High 10-17 "Nine Days a Queen" and "Two's Company".....	9,000	
Capitol .....	4,700	25c-85c	"Maytime" (MGM) .....	45,000	"Maytime" (MGM) .....	52,000	Low 6-2-34 "All Quiet on the Western Front" .....	3,000	
Criterion .....	1,700	55c-\$2.20	"Silent Barriers" (GB)..... (2nd week)	12,000	"Silent Barriers" (GB)..... (1st week)	10,000	High 9-26 "Public Enemy's Wife" (John Boles on stage)	15,000	
Globe .....	1,274	55c-\$2.20	"Lost Horizon" (Col.)..... (6th week)	14,000	"Lost Horizon" (Col.)..... (5th week)	17,800	Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington".....	5,500	
Paramount .....	3,700	55c-\$2.20	"Waikiki Wedding" (Para.)..... (on stage: Eddie Duchin and Orch.) (2nd week)	50,000	"Waikiki Wedding" (Para.)..... (on stage: Eddie Duchin and Orch.) (1st week)	60,000	High 12-7-35 "Mutiny on the Bounty".. Low 12-26 "Old Hutch" and "Mister Cinderella".....	7,500	
Rialto .....	594	25c-55c	"Elephant Boy" (U.A.).....	10,000	"Sea Devils" (Radio) .....	9,000	High 2-22 "Modern Times" and "Guard That Girl".....	12,500	
Rivoli .....	2,200	25c-99c	"History Is Made at Night" (U.A.) (2nd week)	20,000	"History Is Made at Night" (U.A.) (plus stage show) (1st week)	34,000	Low 12-28-35 "Remember Last Night?" and "East of Java".....	3,000	
RKO Music Hall	5,954	40c-\$1.65	"Seventh Heaven" (20th Cent.-Fox) (plus stage show) (2nd week)	79,500	"Seventh Heaven" (20th Cent.-Fox) (plus stage show) (1st week)	100,000	High 1-5-35 "Forsaking All Others".....	87,000	
Roxy .....	6,200	25c-75c	"Top of the Town" (Univ.)..... (plus stage show) (2nd week)	39,000	"Top of the Town" (Univ.)..... (plus stage show) (1st week)	57,000	Low 5-30 "Three Wise Guys".....	7,000	
Strand .....	3,000	40c-99c	"The King and the Chorus Girl".... (W.B.) (2nd week)	15,000	"The King and the Chorus Girl".. (W.B.) (1st week)	33,000	High 1-19-35 "Lives of a Bengal Lancer" Low 12-21-35 "Millions in the Air".....	65,300	



## [THEATRE RECEIPTS--CONT'D]

Theatres		Current Week		Previous Week		High and Low Gross	
		Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Oklahoma City							
Criterion	1,700	10c-55c	Maytime" (MGM) ..... 9,000	"History Is Made at Night" (U.A.)	4,200	High 9-14-35 "Steamboat Round the Bend"	10,000
Liberty	1,500	10c-35c	"Sea Devils" (Radio) and..... 2,500	"Park Avenue Logger" (Radio) and	3,200	Low 11-12-35 "The Case of the Lucky Legs"	2,500
			"Don't Tell the Wife" (Radio)	"When's Your Birthday?" (Radio)		High 1-19-35 "Gentlemen Are Born" and "Crime Doctor"	4,200
Midwest	1,500	10c-55c	"Waikiki Wedding" (Para.)..... 9,000	"Seventh Heaven" (20th Cent.-Fox)	3,600	Low 10-26-35 "Little Big Shot" and "I Live for Love"	1,500
			(9 days)			High 4-10-37 "Waikiki Wedding".....	9,000
						Low 8-24-35 "The Farmer Takes a Wife"	1,800
Omaha							
Brandeis	1,200	25c-40c	"The Soldier and the Lady" (Radio) 4,300	"Quality Street" (Radio) and..... 4,800		High 9-14-35 "Top Hat".....	9,500
			and "Her Husband's Secretary" (F.N.)	"When's Your Birthday?" (Radio)		Low 6-6 "Dancing Pirate" and "Murder on the Bridge Path"	2,600
Omaha	2,200	25c-40c	"Waikiki Wedding" (Para.) and... 7,800	"Waikiki Wedding" (Para.) and... 12,800		High 4-3-37 "Waikiki Wedding and "A Doctor's Diary"	12,800
			"A Doctor's Diary" (Para.) (6½ days-2nd week)	"A Doctor's Diary" (Para.) (1st week)		Low 10-5-35 "Dante's Inferno" and "She Gets Her Man"	3,600
Orpheum	3,000	25c-40c	"History Is Made at Night" (U.A.) 8,700	"The King and the Chorus Girl" (W.B.) and "Espionage" (MGM)	7,600	High 2-29 "Exclusive Story" .....	21,150
			and "We Have Our Moments" (Univ.)			Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen"	5,800
Philadelphia							
Aldine	1,400	40c-65c	"History Is Made at Night" (U.A.) 10,500	"History Is Made at Night" (U.A.) 12,000		High 1-9-37 "Beloved Enemy".....	21,000
Boyd	2,400	40c-55c	"Maytime" (MGM) ..... 19,000	"Maytime" (MGM) ..... 22,000		Low 1-26-35 "The Runaway Queen".....	2,200
Chestnut	1,350	55c-\$1.71	"Lost Horizon" (Col.) ..... 10,500	"Lost Horizon" (Col.)..... 10,500		High 1-4 "A Tale of Two Cities".....	30,000
Earle	2,000	25c-55c	"Girl Overboard" (Univ.)..... 15,000	"Her Husband's Secretary" (F.N.) 15,000		Low 8-17-35 "Jalna" .....	6,000
			(on stage: Cab Calloway and Orch.)	(on stage: Mitchell and Durant)		High 1-4 "Miss Pacific Fleet".....	22,000
Fox	3,000	40c-65c	"Seventh Heaven" (20th Cent.-Fox) 14,000	"Seventh Heaven" (20th Cent.-Fox) 19,500		Low 10-5-35 "I Live for Love".....	9,500
Karlton	1,000	25c-40c	"Sinner Take All" (MGM)..... 2,000	"Once a Doctor" (F.N.)..... 2,000		High 5-9 "Under Two Flags".....	31,000
Keith's	2,000	30c-50c	"The King and the Chorus Girl" (W.B.) 2,900	"Swing High, Swing Low" (Para.) 3,300		Low 9-28-35 "Redheads on Parade".....	7,500
Locust	1,300	55c-\$1.73	"The Good Earth" (MGM)..... 9,000	"The Good Earth" (MGM)..... 9,000		High 10-5-35 "Top Hat".....	6,300
Stanley	3,700	40c-55c	"Waikiki Wedding" (Para.)..... 18,000	"The King and the Chorus Girl" (W.B.) 15,000		Low 6-1-35 "Dinky" .....	1,200
Stanton	1,700	30c-50c	"Men in Exile" (F.N.)..... 5,100	"Sea Devils" (W.B.)..... 7,000		High 4-13-35 "Roberta" .....	5,800
						Low 1-2-35 "The Right to Live".....	900
San Francisco							
Embassy	1,400	10c-40c	"Love in Exile" (GB) and..... 3,200	"Love in Exile" (GB) and..... 3,800		High 11-14 "Gambling with Souls".....	7,500
			"Silks and Saddles" (State Rights)	"Tundra" (Burroughs-Tarzan)		Low 12-7-35 "Two Sinners" and "A Minute"	2,000
Fox	5,651	15c-75c	"Waikiki Wedding" (Para.) and... 15,400	"Waikiki Wedding" (Para.) and... 20,000		High 1-16-37 "After the Thin Man"	29,000
			"Her Husband's Secretary" (F.N.) (2nd week)	"Her Husband's Secretary" (F.N.) (1st week)		Low 11-30-35 "To Beat the Band" and "Freckles"	4,000
Geary	1,400	55c-\$1.65	"Lost Horizon" (Col.) ..... 9,600	"Lost Horizon" (Col.) ..... 11,200		High 8-15 "The Last Outlaw".....	34,000
Golden Gate	2,850	15c-55c	"The Man Who Found Himself" (Radio) (plus vaudeville) 18,700	"Quality Street" (Radio) (plus vaudeville) 16,500		Low 5-23 "Dancing Pirate".....	9,000
Orpheum	2,440	15c-40c	"Top of the Town" (Univ.) and... 10,200	"I Promise to Pay" (Col.) and... 8,700		High 1-2-37 "Pennies from Heaven".....	17,200
			"Woman in Distress" (Col.)	"We Have Our Moments" (Univ.)		Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth"	4,800
Paramount	2,670	15c-75c	"Maytime" (MGM) ..... 13,000	"Maytime" (MGM) ..... 14,500		High 7-11 "San Francisco".....	23,000
			(4th week)	(3rd week)		Low 3-2-35 "Living on Velvet" and "All the King's Horses"	8,500
St. Francis	1,470	55c-\$1.65	"The King and the Chorus Girl" (W.B.) and "Midnight Court" (W.B.) (15c-40c) 6,700	"The Good Earth" (MGM) ..... 8,500		High 8-1 "San Francisco".....	12,400
United Artists	1,200	15c-65c	"History Is Made at Night" (U.A.) 5,800	"History Is Made at Night" (U.A.) 6,400		Low 12-12 "Polo Joe" and "Can This Be Dixie?"	4,400
Warfield	2,680	15c-75c	"Personal Property" (MGM) and... 13,800	"The King and the Chorus Girl" (W.B.) 15,700		High 10-26-35 "Barbary Coast".....	15,000
			"Her Husband Lies" (Para.)			Low 12-28-35 "Mimi" .....	2,500
Seattle							
Blue Mouse	950	25c-55c	"Personal Property" (MGM) and... 4,200	"Swing High, Swing Low" (Para.) and "The Mighty Treve" (Univ.) 3,800		High 12-12 "Charge of Light Brigade".....	7,200
			"Outcast" (Para.)	(2nd week)		Low 1-9-37 "College Holiday".....	2,850
Fifth Avenue	2,500	25c-55c	"Maytime" (MGM) ..... 9,400	"Maytime" (MGM) ..... 14,400		High 4-3-37 "Maytime" .....	14,400
Liberty	1,800	15c-55c	"History Is Made at Night" (U.A.) 6,700	"History Is Made at Night" (U.A.) 8,200		Low 4-26 "Trail of the Lonesome Pine"	2,600
			and "Let's Get Married" (Col.) (2nd week)	and "Let's Get Married" (Col.) (1st week)		High 2-27-37 "When You're in Love".....	11,000
Music Box	950	25c-55c	"Love Is News" (20th Cent.-Fox) and "Man of the People" (MGM) 3,450	"Love Is News" (20th Cent.-Fox) and "Man of the People" (MGM) 4,150		Low 4-13-35 "White Lies" and "Happy Landing"	2,700
Orpheum	2,450	25c-55c	"Quality Street" (Radio) and..... 5,100	"Personal Property" (MGM) and... 7,600		High 2-16-35 "Roberta" .....	6,100
			"We Have Our Moments" (Univ.)	"Breezing Home" (Univ.)		Low 1-26-35 "The Man Who Reclaimed His Head".....	2,850
Palomar	1,500	15c-35c	"They Wanted to Marry" (Radio) (plus stage show) (20c-40c) 5,500	"Two Wise Maids" (Republic) (plus vaudeville) 4,500		High 9-21-35 "Top Hat".....	10,400
						Low 12-5 "A Woman Rebels" and "Mister Cinderella"	4,200

(Tabulation covers period from January, 1935)  
(Dates are 1936 unless otherwise specified)



# WHAT THE PICTURE DID FOR ME

## Columbia

**BELOVED VAGABOND, THE:** Maurice Chevalier—This is one of those pictures that's absolutely worthless. It has nothing to recommend it, no cast, no story and no money for the theatre, and leaves you with a feeling of an evening wasted. Running time, 80 minutes. Played February 27-28.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**COME CLOSER, FOLKS:** James Dunn, Marian Marsh—All enjoyed this picture who saw it but the weather was bad and people couldn't or at least didn't get out. The picture should be of interest to any store manager with plenty of gags for all.—Ray Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**COUNTERFEIT LADY:** Ralph Bellamy, Joan Perry—Everyone enjoyed this one. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**CRAIG'S WIFE:** John Boles, Rosalind Russell—This brought us no more than normal business, but our patrons were extremely well pleased with this production. Performances like that of Rosalind Russell are not always found. Played March 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

**DODGE CITY TRAIL:** Charles Starrett, Marian Weldon—Good western.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**FIGHTING CODE, THE:** Buck Jones, Diane Sinclair—We played this picture on Friday-Saturday to bigger business on Friday night alone than we did on Wednesday-Thursday night with "After the Thin Man." The man, Buck Jones, has got "it" at our box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**IF YOU COULD ONLY COOK:** Jean Arthur, Herbert Marshall—Very entertaining and proved very popular with our audiences for good business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MAN WHO LIVED TWICE, THE:** Isabel Jewell, Ralph Bellamy—A wonderful picture; worth playing. We tried it for a Sunday midnight and missed out on it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**PENNIES FROM HEAVEN:** Bing Crosby, Madge Evans—A local organization took over our show on this picture. Did capacity business. Everybody was happy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**THEODORA GOES WILD:** Irene Dunne, Melvyn Douglas—This will likely prove Columbia's most satisfactory picture of this year. Everyone liked it. Running time, 95 minutes. Played March 19-20.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**UNKNOWN VALLEY (REISSUE):** Buck Jones, Cecilia Parker—Good western; very old. A good many remember these old reissues. Business fair. Played. Running time, 7 reels.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**WHEN YOU'RE IN LOVE:** Grace Moore, Cary Grant—This is the best picture to date for this star. Grace is getting better with each picture, and given a good story and not so much "opera," she will give us some real pictures. Running time, 104 minutes. Played March 27-28.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**WOMEN OF GLAMOUR:** Melvyn Douglas, Virginia Bruce—It is a picture that is dialogued clear through, dealing with the usual theme of the temptations of the big city for the girls with glamour. They just talked and talked. It might make the weak end of a double bill, but to run it by itself, not so good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

## First National

**GOLD DIGGERS OF 1937:** Dick Powell, Joan Blondell—A large number of those who came out to see this picture, and that wasn't many, stated that they were agreeably surprised. There was not so much of the singing and dancing ensembles and a better story.

**I**N this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

*What the Picture Did for Me*

MOTION PICTURE HERALD

Rockefeller Center, New York

Running time, 101 minutes. Played March 21-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**GUNS OF THE PECOS:** Dick Foran, Anne Nagel—Good program western.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**HERE COMES CARTER:** Ross Alexander, Anne Nagel—Everyone enjoyed this one. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**SING ME A LOVE SONG:** James Melton, Patricia Ellis, Hugh Herbert—What we would call a fine musical program picture, the type of picture our patrons like and one that pleased. The entire cast does their part well and some very favorable expression on Hugh Herbert's cunning performance. Play it. You won't go wrong. Running time, 79 minutes. Played March 28-29.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Rural and village patronage.

## Gaumont British

**NINE DAYS A QUEEN:** Nova Pilbeam, Cedric Hardwicke—A dandy picture for hard boiled critics and previewers but n. g. for the general audience. Made a mistake in not dualing it with another feature. Funny how some critics praise a picture.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

**SEVEN SINNERS:** Edmund Lowe, Constance Cummings—One of the best of the English pictures, seemed to please. Undoubtedly, Edmund Lowe made this picture grand entertainment. Hard to make money on British pictures.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

## Grand National

**23½ HOURS LEAVE:** James Ellison, Terry Walker—Elevating Jimmy Ellison from western ranks into male leads opposite Terry Walker, another well liked newcomer, in a neatly woven story concentrating chiefly around soldiers' encampment during the war, Grand National's most recent release, "23½ Hours Leave," emerges a pleasing, well received entertainment, well fed with many laugh laden comedy situations, cleverly intermingled with several tuneful song hits. Although nothing spectacular in manner of production, the film can nevertheless take its place with any major releases and consequently is destined to please all types of audiences. Do not be afraid to play this one. It is worth your time. Running time, 70 minutes. Played April 4-5.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

## Metro-Goldwyn-Mayer

**AFTER THE THIN MAN:** William Powell, Myrna Loy—Just like all other exhibitors, we must state this to be one of the finest features we have played in months. But it did not draw for us like it should under the circumstances. Running time, 112 minutes. Played March 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**AFTER THE THIN MAN:** William Powell, Myrna

Loy—A picture that will give general satisfaction, but, in my judgment, it is not nearly as good entertainment as the original "Thin Man." Running time, 112 minutes. Played March 26-27.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**CAMILLE:** Greta Garbo, Robert Taylor—Another big special with big names which was an absolute flop. We took in a better gross on Pal Nights in the middle of the week than we did on this on a Sunday-Monday showing. Well made and played, but they will not come out to see these tragic Garbo pictures. Running time, 108 minutes. Played March 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**CAMILLE:** Greta Garbo, Robert Taylor—We know this one must be good for the reason that it has been rated at four stars by critics, and for the further reason that no one here seems to like it. I would say that you have to do your business the first night, or not at all. Running time, 110 minutes. Played April 2-3.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

**EXCLUSIVE STORY:** Franchot Tone, Madge Evans—Excellent show for any night of the week. The cast makes good and the story is a knockout for thrills and excitement. Step on it, boys, and have a harvest. Running time, eight reels. Played March 26-27.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**GORGEOUS HUSSY, THE:** Joan Crawford, Robert Taylor—After hearing much adverse comment on this picture, I was agreeably surprised at the business we did, although costume pictures are not popular with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MAMA STEPS OUT:** Guy Kibbee, Alice Brady—Even the great Metro can make poor pictures, and this is one. There was just about meat enough in it for a two-reel comedy. I would advise canceling it out and not waste a date. They won't come the second night, or did not here.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**OLD HUTCH:** Wallace Beery, Cecilia Parker—A fine picture that drew well. There is a dog in the picture that was raised and trained out here. Of course, that fact increased the interest. But the whole story is just the kind to fascinate the small town folks.—Ray Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**SINNER TAKE ALL:** Bruce Cabot, Margaret Lindsay, Joseph Calleia—Good murder mystery, but we're having too many of them all at once. Calleia had a swell part, bad man with a soft heart, and did it up to perfection. Wonder what he will do with a likable part in "Man of the People." Running time, 74 minutes. Played March 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**UNDER COVER OF NIGHT:** Edmund Lowe, Florence Rice—Good mystery drama without the mystery, as they let you in on the murder at the start and you watch Lowe figure it out. That little Rice girl is nice. Running time, 72 minutes. Played March 31-April 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**UNGUARDED HOUR, THE:** Loretta Young, Franchot Tone—Loretta is beautiful in this picture and Franchot Tone does a good piece of acting. I myself enjoyed every minute of the picture, although the setting was English.—Ray Raeburn, Arcade Theatre, Newell, S. D. Smalltown pictures.

## Paramount

**ACCUSING FINGER, THE:** Paul Kelly, Marsha Hunt, Robert Cummings—A fair picture but failed to draw. Might have been due to the name. Good acting by Kelly and Cummings. Seems like there are too many pictures of this kind produced. Running time, 62 minutes. Played March 23-24.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Rural and village patronage.

**BIG BROADCAST OF 1937, THE:** Jack Benny, Burns and Allen, Bob Burns, Martha Raye—This yearly Paramount feature lived up to expectations. With five top-notch comedians and comedienne, namely, Jack Benny, George Burns and Gracie Allen, Martha Raye and Bob Burns, clowning their hilarious way through the reels and with two ace singers, Benny Fields and Shirley Ross, contributing to the general gayety, this latest "Broadcast" tops them all. The



picture reaches the acme of ridiculousness and then descends to the sublime, or vice-versa, with the presentation of Benny Goodman and His Swing Band, followed by Leopold Stokowski and his orchestra. This, in itself, gives you an idea of the picture. All in all, however, it's good entertainment and will appeal to the millions of radio fans who like to see their idols in person on the screen. Running time, 95 minutes. Played April 3.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**BORDERLAND:** William Boyd, Jimmy Ellison—The best western I've seen in a long time. It has some real acting that in the important parts gives the patrons a chance to guess a bit before some wild horses come tearing across the screen. Running time, 62 minutes. Player March 30.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. General patronage.

**BULLDOG DRUMMOND ESCAPES:** Ray Milland, Heather Angel—Good picture; mystery that pleases all. Played March 30-31.—Claud Thorp, Gem Theatre, Ryan, Okla. Rural patronage.

**CHAMPAGNE WALTZ:** Gladys Swarthout, Fred MacMurray—Good picture, wonderful settings, just a little too high class for our town. Played March 28-29.—Claud Thorp, Gem Theatre, Ryan, Okla. Rural patronage.

**JOHN MEADE'S WOMAN:** Edward Arnold, Francine Larrimore, Gail Patrick, George Bancroft—Very good picture, however, no drawing power. O. K. for all. Played March 16-17.—Claud Thorp, Gem Theatre, Ryan, Okla. Rural patronage.

**MURDER WITH PICTURES:** Lew Ayres, Gail Patrick—Just a nice program picture. Running time, 71 minutes. Played March 5-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**MY AMERICAN WIFE:** Francis Lederer, Ann Sothern—Swell program picture which pleased our patrons to the fullest extent. Running time, 63 minutes. Played March 17-18.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**OUTCAST:** Warren William, Karen Morley, Lewis Stone—Good picture. Warren William and Lewis Stone at their best. Many favorable remarks. Played April 4-5.—Claud Thorp, Gem Theatre, Ryan, Okla. Rural patronage.

**POPPY:** W. C. Fields, Rochelle Hudson—A fair program picture with laughs, romance and excitement. Should please most of the customers. Business poor. Blocked roads and unexpected cold wave kept them by their home stoves. Running time, eight reels. Played March 25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**THREE ON THE TRAIL:** William Boyd, Jimmy Ellison, Muriel Evans—The Hop-Along Cassidy series are very good. Personally, they are my favorites; the best Western prints we get. Nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**VALIANT IS THE WORD FOR CARRIE:** Gladys George, Arline Judge, John Howard, Dudley Digges—One of the finest program pictures it has been our pleasure and privilege to run in a long time. Running time, 109 minutes. Played March 12-13.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**WEDDING PRESENT:** Joan Bennett, Cary Grant—Craziest thing we have had on our screen in months. Personally did not care for it, but it seemed to please our midweek crowd very much; in fact, had no complaints at all. Running time, 81 minutes. Played March 24-25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town picture.

**WEDDING PRESENT:** Cary Grant, Joan Bennett—Good program fare that brought forth the patrons and got many laughs. Running time, 81 minutes. Played March 10-11.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

## Puritan

**TRAITOR, THE:** Tim McCoy, Frances Grant—The most unwelcome western film released upon independent exhibitors. Absolutely no plot to story, no action, nothing but talking unceasingly through the entire production. This is putting it mild, boys. A barnyard chatter horse opera if there ever was one. Take our word for it, boys. Running time, 58 minutes. Played, April 2-3.—William Dabb, Lyric Theatre, Shenandoah, Pa. General patronage.

## Republic

**BIG SHOW, THE:** Gene Autry, Kay Hughes—Now here is an Autry that is the greatest western I have ever seen. The background is laid at the Texas Centennial and is outstanding. Autry surpasses everything he has made with this one. The patrons were very well pleased, and so were we with the box office report. Running time, 70 minutes. Played March 28.—W. M. Redmond, Uptown Theatre, Glendive, Mont. Adult and children patronage.

**BIG SHOW, THE:** Gene Autry, Kay Hughes—A very good western, plenty of actual shots of the Texas Centennial grounds. Will please all. Played April 2-3.

—Claud Thorp, Gem Theatre, Ryan, Okla. Rural patronage.

**COMIN' 'ROUND THE MOUNTAIN:** Gene Autry, Ann Rutherford, Smiley Burnette—Very fine western entertainment with plenty of action and a good supporting cast. Autry sings very well in this one. These kind of westerns are the ones that help build up the weekend. Running time, 55 minutes. Played February 13.—W. M. Redmond, Uptown Theatre, Glendive, Mont. Adult and children patronage.

**HAPPY GO LUCKY:** Phil Regan, Evelyn Venable—Here is a musical that will get them any place. That boy Phil Regan is tops in our town and should be given a big hand for those vocal cords of his. This picture did us extra business and was played during our coldest weather this winter. Running time, 68 minutes. Played January 31.—W. M. Redmond, Uptown Theatre, Glendive, Mont. Adult and children patronage.

**HEARTS IN BONDAGE:** James Dunn, Mae Clarke—A story of the Civil War days, dealing with the naval battles of same, and has very fine acting. The story is what makes the picture, but you can bet on patrons remarking on the entertainment value of this picture. Running time, 72 minutes. Played December 20.—W. M. Redmond, Uptown Theatre, Glendive, Mont. General patronage.

## RKO Radio

**LOVE ON A BET:** Gene Raymond, Wendy Barrie—This is a picture of the better class of entertainment. Has everything, comedy laughs, romance and adventure. Gene starts out on a hitch hike in B. V. D.'s and the show begins right there until he gets to Los Angeles. All ends well and Gene gets a fortune and a girl. O. K. Running time, eight reels. Played March 31.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**SEA DEVILS:** Victor McLaglen, Preston Foster, Ida Lupino—It is an action picture of the Coast Guard and on the same theme that Lowe and McLaglen have done in the past. Some good shots of the Coast Guard work, otherwise just a program picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**SMARTEST GIRL IN TOWN:** Ann Sothern, Gene Raymond—RKO have plenty of reason to feel ashamed of this one. I felt sorry for that promising young star, Gene Raymond, trying to make something out of such. They must be getting very short of material to try and feed the public this kind. This is the first time I was glad a picture was short: I couldn't have stood much more, and the few customers that came all left before it was over, so I didn't have to face them. Running time, 58 minutes. Played March 20-21.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**SWING TIME:** Fred Astaire, Ginger Rogers—One of the best pictures these stars have made. It was entertaining to all, young and old. Brought out town folks who seldom come to a show, but the roads were so bad the country people couldn't come. Played April 20.—Ray Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**WALKING ON AIR:** Gene Raymond, Ann Sothern—With stormy weather, we received considerably less than usual at the box office, but the fans liked the picture and enjoyed the music. Played March 27.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

**WE WHO ARE ABOUT TO DIE:** Preston Foster, Ann Dvorak—Not a very attractive title, so did not draw at the box office, but those who came were satisfied. Running time, 82 minutes. Played February 20-21.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**WE WHO ARE ABOUT TO DIE:** Preston Foster, Ann Dvorak—This is just another picture or one of which there are too many. Why do they make so many pictures of this kind? Weaning the people away from the theatres. I don't get rental out of some of them. Mr. Producer, why mix so much bad with the good? Running time, 82 minutes.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Rural and village patronage.

**WINTERSET:** Burgess Meredith, Margo—This is not what the producers lead you to believe it is. It has good acting and is well produced, but I for one cannot call it entertainment. Too many dark scenes and RKO has been slipping on their sound recording. Running time, 77 minutes. Played March 6-7.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**WOMAN REBELS, A:** Katharine Hepburn, Herbert Marshall—A good picture but did little at the box office. Katharine played her part well and good entertainment all the way through. Well liked by those who saw it. Running time, 88 minutes. Played March 25-26.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Rural and village patronage.

## Twentieth Century-Fox

**BACK TO NATURE:** Jed Prouty, Shirley Deane, Dixie Dunbar—Playing to less than normal business, we enjoyed this movie along with our patrons. Full of laughs, it is the kind of a picture that the whole family can enjoy. Played March 20.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

**DOCTOR BULL (Reissue):** Will Rogers—Repeater and everyone liked it. Running time, 79 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**15 MAIDEN LANE:** Claire Trevor, Cesar Romero—A good little programmer, but what would the small town exhibitor do without Bank Night. It's a life saver. Good business; leased all. Running time, 7 reels.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**HOLY TERROR, THE:** Jane Withers, Anthony Martin—The picture is okay; it has Jane doing her stuff, and a good cast in support, story okay. But, of course, Jane foils the villains that are stealing the plans of an airplane in the ten, twenty, thirty style. Each child picture grosses a little less each time, so some day they are going to be just another fadeout. The vogue is passing, if box office means anything.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**ON THE AVENUE:** Dick Powell, Madeleine Carroll, Alice Faye, Ritz Brothers—Audience very much divided. Some thought it a knockout, others thought there was too much repetition to the scenes. That is true one of them was done twice, it went with the picture. The Ritz Brothers did not get the rise from the audience as they did on their first picture, and I am very much afraid that they are going to be an overdose, being used in so many pictures. Marx Brothers come in one dose for the season. Metro is smart enough not to give the audience too much at a time. Fox is not, and I think that they will fade out if used too often. Fox rates this a special; it is not; it is just a fair musical.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

## United Artists

**COME AND GET IT:** Edward Arnold, Frances Farmer, Joel McCrea, Walter Brennan—About the best picture we have had in months. The story was good and the characterizations were grand. Too much cannot be said for Arnold, Miss Farmer and Brennan. McCrea did not have a strong part, but handled it very well. Running time, 99 minutes. Played March 28-29.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**STRIKE ME PINK:** Eddie Cantor, Ethel Merman—Good show but not very good business for that kind of show. Bad roads and lots of snow made it impossible for much business. The last reel is the most actionful we have ever seen. You can't catch up with your breath. Running time, 11 reels. Played March 28-29.—Rudolf Duba, Royal Theatre, Kimball, N. D. Small town patronage.

**YOU ONLY LIVE ONCE:** Sylvia Sidney, Henry Fonda—Many reports say too grim and so forth. To my mind, a picture like this is good for a change. I never had a house more attentive to a show. We can't cater to the children every day and I am sure that there is nothing in the show to upset the mind of a normal child. To be sure, I ran a Mickey Mouse and a western. Running time, 89 minutes. Played March 30.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. General patronage.

## Universal

**BOSS RIDER OF GUN CREEK:** Buck Jones, Muriel Evans—Buck Jones still draws, but this picture is not as good as some. Horse opera to be a success must have a singing, guitar playing cowboy. So Buck, to hold his own, will have to make a change.—John S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

**CRASH DONOVAN:** Jack Holt, Nan Gray—A picture with first class entertainment value. By all means play this one. Went over big. Did big business on second night.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

**DANGEROUS WATERS:** Jack Holt, Robert Armstrong, Grace Bradley—The action fans ate this up. Business normal. Played March 13.—C. W. Mills, Arcade Theatre, Sodas, N. Y. Family patronage.

**FOUR DAYS' WONDER:** Jeanne Dante, Kenneth Howell—A picture that surprised us, but it sure was great entertainment. Went over big. Enjoyed by all.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

**MIGHTY TREVE, THE:** Noah Beery, Jr., Barbara Read—If the humans in this one had been one-half as good as the dog, it would have been a picture. It is so palpable that the director was reaching for the emotions, that the picture gets sloppy sentimental. Lacks directorial finesse. And as for the cast, they ranked no better than amateurs. The story had possibilities, but they muffed it in producing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

## Warner Bros.

**CAIN AND MABEL:** Marion Davies, Clark Gable—Good picture, with some action. Enjoyed by all. Played March 21-22.—Claud Thorp, Gem Theatre, Ryan, Okla. Rural patronage.

**FUGITIVE IN THE SKY:** Jean Muir, Warren Hull—Another nice program picture which pleased



generally. Running time, 60 minutes. Played March 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**GREAT O'MALLEY, THE:** Pat O'Brien, Humphrey Bogart, Ann Sheridan, Sybil Jason—A good picture for the weekend. Nice romance and some action and no killings, although Humphrey was the villain. Ann Sheridan is getting better each picture we see her in, and Pat and she make a good team.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**KING OF HOCKEY:** Anne Nagel, Richard Purcell—A good program picture built especially for the double feature houses. We who are holding out against this menace must run some of these extra long shorts against our better judgment. Running time, 56 minutes. Played March 19-20.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

**KING OF HOCKEY:** Anne Nagel, Richard Purcell—Something different and good. Running time, 57 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**ONE WAY PASSAGE (Reissue):** Kay Francis, William Powell—Everyone liked it.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**ONE WAY PASSAGE (Reissue):** Kay Francis, William Powell—Worth playing. Did us business as we had never played it before. The star value alone brought them in.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Short Features

### Columbia

**DIZZY DUCKS:** Scrappy Cartoons—A very good cartoon. Pleased everyone. Running time, 1 reel.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**GRIPS, GRUNTS AND GROANS:** 3 Stooges—A scream. Book it for a weekend. It's the kind of a comedy that's hard on your seats.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**LITTLE ROVER:** Color Rhapsodies—A dandy color cartoon of the very best. Running time, 1 reel.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**SLIPPERY SILKS:** 3 Stooges—You can't go wrong with this one. You can even bill it ahead of your feature. We had them rolling in the aisles. This is better than a lot of their features. Running time, 2 reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

### Educational

**BOY, OH, BOY:** Bert Lahr—A very amusing and laughable two-reeler where the butler wins big money on his sweepstake ticket and loses the tickets amid much complication.—Rae Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**FLYING SOUTH:** Paul Terry-Toons—Here is just the kind of cartoon I never tire of. Amusing but not silly. All the wild creatures are getting ready for winter.—Ray Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**HURRAY FOR RHYTHM:** Song and Comedy Hits—Real good short for any occasion. Running time, 1 reel.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**KRAZI-INVENTIONS:** Treasure Chest—What couldn't they think of to invent? The craziest ideas with crazier ways to illustrate their use.—Ray Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**SPORTS IN THE ALPS:** Treasure Chest—A beautiful picture of some skaters that looked like it might have been cut from "One in a Million."—Rae Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

### Metro-Goldwyn-Mayer

**MODERN TOKYO:** Harman-Ising—A beautiful travelogue in color with clever and appropriate remarks by James A. FitzPatrick.—Ray Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

**ON THE WRONG TREK:** Charley Chase—Well worth playing. Charley seems quite popular, proving his versatility by singing and dancing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**PERFECT SET-UP:** Crime Doesn't Pay Series—These Crime Doesn't Pay Series are a credit to the film industry and should be shown by every exhibitor.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**TWIN TRIPLETS:** Patsy Kelly Comedies—The funniest comedy we had for quite some time. Patsy is a humdinger to provoke laughs, and Miss Todd does

her job also well. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**TWO LITTLE PUPS:** Harman-Ising—The pups have some ridiculous thrills chasing and being chased by a rooster.—Ray Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

### Paramount

**SPORTING QUIZ, THE:** Grantland Rice Sportlight (New Series)—Ted Husing puts the questions, and the answers are illustrated. These are always good and worthwhile booking. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**WHERE CHAMPIONS MEET:** Paraphraphics—Sport fans will eat this up. It shows Madison Square Garden preparing for its various sports activities and has shots from basketball, fighting, wrestling, ice skating, ice hockey, etc. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**YANKEE DOODLE RHAPSODY:** Ferde Grofe and Orchestra—Very good musical reel; makes a good filler. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

### RKO Radio

**GRANDMA'S BUOYS:** Smart Set—A typical RKO short; no good. Running time, 2 reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**MARCH OF TIME:** No. 7—Just something to fill in time, with absolutely no draw. I feel that I am being robbed every time I play one of them. Just what they got the award for will always be a mystery to me.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

**MELODY IN MAY:** Ruth Etting—The best musical comedy yet from Ruth Etting, and all that saw it were pleased. It has everything, laughs, music and songs. Very good entertainment. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

### United Artists

**MICKY'S SERVICE STATION:** Mickey Mouse—Good filler; lots of laughs and excitement. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**PLUTO'S JUDGMENT DAY:** Mickey Mouse—Not so hot. Too much a blur of color. Would have been better in black and white. Running time, 8 minutes.—Sam A. Kimball, Sokokis Theatre, Limerick, Me. General patronage.

### Vitaphone

**MEDIUM WELL DONE:** Vitaphone Novelties—The only thing well done was the audience, and they were done to a turn, having to sit through it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

### Doob Shifts Staff

Oscar Doob, head of Loew's publicity department in New York, this week gave Gene Murphy, formerly at the Valencia, Jamaica, eight theatres to supervise with Teddy Arnow as his assistant. Arthur Herschmann has been assigned to six lower east side houses in addition to a number of lower Manhattan units and Henry Spielgel, who has been on the Brooklyn publicity staff, now is handling the Valencia, Hillside and Willard in Long Island. Peter McCarthy and Sam Coolick have charge of the north Queens group in addition to posting detail for the circuit and Tom Rogers has been promoted to a junior publicity post under Eddie Dowden.

### Chicago Exhibitors Move

The Chicago Exhibitors Association has moved from the Standard Oil Building into new offices in the State-Lake theatre building at 190 No. State street, Suite 526. Miss Myrtle Collins will be in charge of the office. Morris Leonard, president of the association, will continue to have his headquarters at the Balaban and Katz offices in the Chicago theatre building.

## Offer Made for Olympia Assets

New England Theatres Corporation, Paramount theatre subsidiary in Boston operated by Martin Mullin and Sam Pinanski, has submitted an offer of \$4,000,000 cash for the assets of Olympia Theatres Corporation, also a Paramount subsidiary, which has been in bankruptcy for the past four years.

If the offer is accepted by Olympia creditors it would obviate lengthy reorganization proceedings in the federal court. Objections to the offer must be filed with the court by creditors not later than April 12 and a hearing on the proposal has been scheduled for April 15.

Olympia's principal assets consist of 28 theatres and two leaseholds.

## Critics Pick "Maytime"

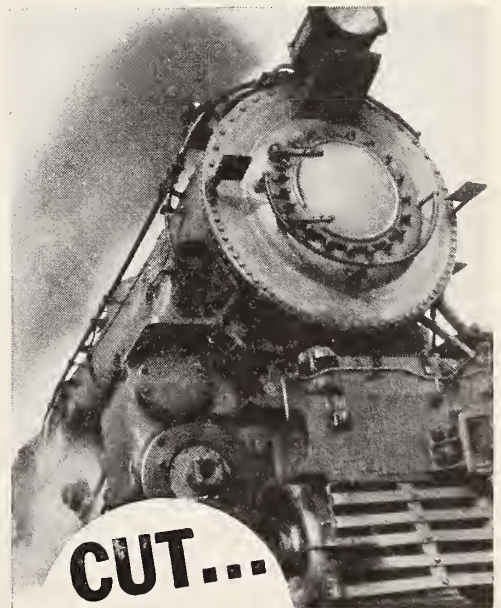
The critics of the Scripps-Howard newspaper chain selected Metro-Goldwyn-Mayer's "Maytime" as the "picture hit of the month" for March. Twenty-three critics in as many metropolitan cities cast votes in the ballot in which "Love Is News" won second place.

## Lee to Sail April 28

Arthur A. Lee, vice-president of Gaumont British in New York, has completed plans to visit London for conferences at the studio with company officials and will leave New York April 28th.

## Capitol Stage Lighting Moves

Capitol Stage Lighting Company in New York has moved from 626 Tenth avenue to larger quarters at 527 West 45th street.



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AGENCY, INC.

NATION-WIDE RAIL-AIR SERVICE



# TECHNOLOGICAL

## *The Bluebook School*

Conducted by

### NOTES ON KINDRED SUBJECTS

F. H. RICHARDSON

Harold R. Sangster, Morascairn, Kinmunda, Longside, Aberdeenshire, Scotland, writes the editor of the Bluebook School:

"Being a cinema projectionist I am very interested in your very efficient notes on cinema projection and would like to know if it would be possible for me, so far away, to join the school. Would I be considered eligible for the diploma issued to those passing through the course successfully? Because of the distance it might be that my answers could not reach you in time unless you publish the answers a few weeks after the questions appear. It takes about ten days for the HERALD to reach here, so, considering the time required to prepare the answer, probably thirty days would be required by the time the answer reached you.

"Would it be possible for you to check the answers even if published credit might be impossible? I am interested in the profession (He calls it "craft."—F.H.R.) and will do my best. You will be interested to know that fully 80 per cent of our sound system installations are either Western Electric or RCA, the former being, I believe, in the majority. Simplex is a popular projector in this country."

I am indeed glad to hear from so progressive a projectionist in far-away Scotland. Just recently a similar letter came from another country in Europe. I cannot at the moment recall which it was. I can assure these gentlemen that if they send in their answers to Bluebook School questions I will arrange somehow to give them credit, and to issue to them a diploma in the event they complete the course successfully. It is only asked that they try to get their answers in as quickly as possible. It may be observed that in, for example, the April 10th issue, question No. 70 was asked, whereas question

No. 64 was answered, so you see there is time enough if the answers are sent promptly. I might even set up a special European answer credit if necessary.

▽ ▽

Many of our readers know of Barney DeVietti, projectionist at Helper, Utah, because of his long record as a Bluebook School student. Huish Theatre Enterprises, Salt Lake City, has just promoted him to manager of its Strand theatre at Helper. Concerning this, Mr. DeVietti writes:

"Dear F. H.: I cannot tell you how pleased and proud I am, hoping only that I may have sufficient showmanship in me to be able to make good and produce results that will make Mr. C. E. Huish satisfied with his selection.

"And now I take this opportunity to thank you for helping to bring this about by improving not only my projection knowledge, but also my determination to 'go places' in theatreland. For it was your Bluebooks, your comments in BETTER THEATRES and your encouraging letters that did all that. You may rest assured that, while press of work will or may prevent further active work in the Bluebook School, so long as you continue to write I will continue to profit by your work."

There was more, but that sets forth the gist of the matter. I do not fancy the word "promotion," regarding, as I do, the positions of manager and projectionist as of equal importance in any motion picture theatre. Nevertheless, moving from the projection room to the manager's position is indisputably an advancement. Mr. DeVietti's excellent work in projection and his energetic study of the problems connected with that position are most convincing arguments that he will apply himself energetically to mastery of his new position and its many problems.

I wish Mr. DeVietti every possible success and predict it will come, for he will perform the hard, continuous work that is the basis of every and all success.

▽ ▽

M. H. Hapgood, projectionist at the State theatre, Dover, N. H., writes:

"Here are some questions concerning matters that puzzle me.

"We have one projector so located that its lens is almost central, sidewise, with center of screen. Now if it is moved sidewise it will of course mean side angle and the question is: How much side angle can there be without out-of-focus on one side of the screen?"

If you will refer to page 251 on your Bluebook you will find your question answered. However, I will say here that the amount of

space between projection lenses located equidistant from the screen center line is dependent upon two factors, namely, projection distance and width of screen image. If the projection distance is short and the screen image wide, then spacing must be minimized. If it is long and the picture small, it may be considerably expanded. You have not advised as to either item, hence I cannot say what your limit is, except that if you now have one projector on center line and the other to one side, and results from the off-center one are satisfactory, you then should be able to move the center-line one off center an equal distance.

Mr. Hapgood continues:

"We have two Super Simplexes, just returned to us from an overhauling. One gives us a clear, sharp screen image, whereas the other is not so good. At the bottom there is a dark or cloudy effect two to three inches deep. This has caused us a lot of worry and grief. We have compared the two projectors and cannot locate the fault. Can you help us?"

Inasmuch as you have examined both projectors and can find no fault, I am of the opinion there is a difference in the upper edges of the aperture plate openings. I suggest a test by exchanging aperture plates in the projectors. If that switches the trouble, that's that. But in doing this be very, very careful, in reinstalling the plates, that contact surfaces are perfectly clean, so that the plates will seat properly.

Mr. Hapgood continues:

"I have been in projection two and one-half years. After the first year I took a position as projectionist at a summer resort. At end of the season I was told I had produced better results than the projectionist employed for four past seasons. When I was asked if he could get me next summer I thought that was something. Mr. Richardson, I attribute such success as I have attained to the fact that before I went to the summer resort I borrowed one of your Bluebooks, took it with me, studied it and worked hard for Better Projection."

All of this is illustrative of the fact that study does pay. True, recognizable results are not always so quickly achieved, but in the end, if the study is *real* study (not a mere thoughtless reading), results must and will come. Before me right now lies a letter from a far western town containing this sentence: "After three years of mulling along I started studying in your Bluebook School, got interested, found out how much I did not know, got a Bluebook, started studying it and, although there is no union here, my wages have been advanced twice since you got me started."

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Rockefeller Center

New York





# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*



## WHAT MATTERS MOST

In acknowledging gratification for the success of his organization in the Quigley Competitions through Sid Holland's winning of the Bronze Grand Award, able and highly-cooperative Alex Manta, president, Illinois-Indiana Theatres, writes as follows:

*"While we knew that several of our boys have sent in some very fine campaigns to you, it was quite a surprise, as we thought that perhaps some of the boys from the big key centers would win. The reason for this thought being that we assumed that the so-called big key spots put their campaigns over in a much more elaborate manner. Therefore, it seemed reasonable they would be more outstanding. . . ."*

Mr. Manta's modest assumptions allow us another opportunity to go on record as agin' any argument that big city showmanship is tops purely because of situation. True, it would seem that admen in the big spots by virtue of fat budgets, wide contacts, publicity and tieup outlets should do an unquestionably superior job than the man in the smaller location. But it isn't always so, and in more than one instance the word "often" may be used instead of "always".

It's a cinch that the man with the limited bankroll must utilize a lot of ingenious and inexpensive exploitation to take the place of liquid funds. And it may be for this reason that the manager in the smaller situation finds himself forced to distill a much purer essence of showmanship.

However, and happily, there are no rules to go by in evaluating a theatreman's ability by reason of his situation. It matters most that he is a showman.



## THE "STARS" ARE HERE AGAIN

Seems that the old star-rating gag has been taken out of storage by a couple of Broadway theatres, dusted off and again put to work in the house advertising.

Back some three years ago, this department had a bit to do with the move to eliminate in all theatre advertising any mention of stars or other dinguses newspapers and magazines had taken upon themselves to use in rating pictures. Agreements were made among the Broadway exhibitors and in general kept until recently when the above violations were discovered. Which calls for a bit of finger-pointing and some recalling of managerial thought on the subject.

There has never been any dissent from the opinion that the star or any other rating system hurts a blame sight more than it helps, if it ever did help. Theatre men have written in to say that in general the pictures with the most stars did the

poorest business. One member even went so far to tell that his folks made it a point to stay away when he advertised a so-called "four-starrer".

Figure it out for yourself. You've got one of those four-star pictures on the screen this week and how you slap it all over the marquee and in your ads. But next week, maybe reviewer no like. Mebbe toothache, indigestion, or sompin'. But no like—and those golden stars are cut down to three or even less.

Then what? Do you slap that all over your lobby? You do not. So Mr. and Mrs. Patron who were dazzled with last week's constellation of stars splashed all over the place wonder where they've gone. And its six-two-and-even that they will wind up at the boxoffice where those missing stars are now at.

And ain't that purty, Mr. Smart Theatreman.

The weaknesses of any newspaper or magazine rating system are readily apparent. Whether on Broadway or Main Street, the showman who goes for them is nothing less than a sucker, first-class.



## THE PUBLIC DOES KNOW

Questionnaires addressed to patrons for information that may prove helpful in arranging bookings and setting policies while not uncommon to showbusiness have become more frequently employed. Thus the recent tabulations gathered among others by the Warner and Loew Theatres are expected to prove of assistance in solving vexing problems. It is reasonable to suppose that folks who must be satisfied are the ones to tell how that satisfaction is to be obtained, and on a following page Round Tabler Guy Martin sets down what he has done about ascertaining the particular wants of his paying customers. Says he:

*"It was startling to note how frank the people were in discussing our theatres and the opposition; and it was through their frankness that we received many valuable suggestions both regarding the theatres we operated and the opposition. By this canvass we were able to get the jump on our competition."*

There is more than a tendency in some important quarters to deny that the public really knows what it wants. Martin's success is further proof that the intelligently directed patron-canvass can do much to overcome so unprofitable a viewpoint.

*A. Mike Page*



## It's Apple Blossom Time In Terre Haute On "Maytime"



*So unusual was Manager H. J. Arnold's Apple Blossom lobby display on "Maytime" at the Indiana, Terre Haute, Ind., that the local newspapers publicized it at length. The blossoms, though very natural looking, were artificial and fastened to the branches of the apple tree as illustrated above. Animation was given the flash with cutout of boy and girl on swing. For atmosphere twittering birds were added.*

### Public Library Displays "Romeo and Juliet" Stills

For "Romeo and Juliet," Harry Brown, Jr., Shea's Paramount, Newport, R. I., arranged for a special display of stills in the public library together with large colored setpiece on bulletin board and library making a special listing of Shakespeare's works. Through contact with Superintendent of Schools Lowe, teachers were presented with study guides and boys distributed cutrate tickets just outside schools.

Postal Telegraph came through with window displays in all their branches extending even to surrounding towns, city and country was plastered with billing truck and heralds were inserted in magazines.

*"Tell Us What You Did"*

### Ray Bell Wins Trip

Ray Bell, Loew's Washington publicist, was declared winner of the nationwide exploitation contest for the best campaign submitted on "The Garden of Allah" as put over by Bell at Loew's Capitol. As a result, he will receive a round trip ticket for himself and Mrs. Bell on the S.S. Roma for a vacation in Italy, leaving New York April 20th.

### Deanna Durbin Cakes In New Britain

Specially baked cakes named after Deanna Durbin were featured in the seven store windows of a chain baker in New Britain, Conn. This tie-up was secured for "Three Smart Girls" by Manager Joe Borenstein and his assistant, Joe Miklos, of the Embassy Theatre, as part of their campaign for the picture. The company also distributed 4,000 miniature Deanna Durbin photos.

Announcements of the tie-up were made on the company's Sunday "Kiddie Revue" radio spot. A huge Deanna Durbin cake was placed on display in the theatre lobby, to be awarded to the youngster on the program receiving the most votes. The entire "Kiddie Revue" cast was invited to see the picture as the theatre's guests.

*"Tell Us What You Did"*

### Schools Endorse Exhibit

By recent authorization of Los Angeles superintendent of schools, bulletin calling attention to the exhibit of Oriental paraphernalia on "Good Earth" at the Cathay Circle, was distributed to all principals and teachers. Bulletins also advised that arrangements be made for school busses to transport interested pupils to the display.

## Quigley Awards Information

QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

△

QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

△

All entries will be given equal consideration. Entrants are requested to remember that "it's not what you spend, it's what you do".

△ △ △

ENTRIES should be mailed to:  
Quigley Awards Committee

Motion Picture Herald  
Rockefeller Center - - New York



## Loew-men Arrange 'Romeo' Campaigns For New York Area

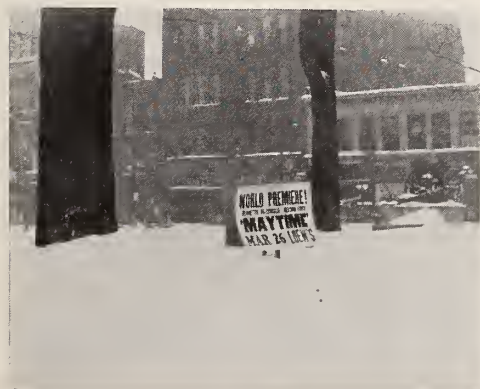
With "Romeo and Juliet" set for April 22nd opening in Loew's neighborhood theatres throughout New York, Jersey and Westchester, Oscar A. Doob's publicity department is making a special drive on this production in the junior and senior high schools.

At the request of Loew's Publicity Department, M-G-M has extended the closing of its nation-wide contest until June 30th. This was done to give the students in the schools to be covered an opportunity to participate in the contest. In addition to the national prizes of a first class round-trip to Stratford-on-Avon, England, the birthplace of William Shakespeare, Loew's is developing the contest along local lines. Guest passes and copies of the special motion picture edition of "Romeo and Juliet" will be given to the local winners. The various school principals, English department heads and librarians are being asked to organize groups among their pupils to take part in the contest. All entrants must be a member of one of these groups supervised by a recognized member of the faculty or some school organization. The contestants are to be judged locally; the winners, in addition to receiving the local prizes will be entered in the national contest as well.

In addition to this, Loew's publicity men are visiting all schools with material for bulletin boards, etc. Stills from the picture have been reproduced on an attractive black and white display captioned by "A Pictorial Preview of 'Romeo and Juliet,' Presented by Loew's Theatres." The librarians are receiving a card entitled "Interesting Facts on 'Romeo and Juliet,' card featuring a reproduction of the famous balcony scene along with several paragraphs containing pertinent facts of interest to the students concerning the production.

The school campaign is topped off with the appearance of Miss Joy Hathaway, originally of British Columbia, in the schools. Miss Hathaway, an indirect descendant of Anne Hathaway, wife of William Shakespeare, lectures on the attraction.

"Tell Us What You Did"



**SNOW STICK.** What with the mild winter, it began to appear there would be no photos of snow sticks. However, the recent storm in Rochester brought out the above from Les Pollock at Loew's for "Maytime".

## Hardwick, Redmond Win Quigley Plaques for March

*The Quigley Silver Award for March goes to Russ Hardwick, of Clovis, New Mexico; the Bronze Plaque to J. L. Redmond, of Fairbury, Nebraska. Hardwick, who looks after the Griffiths' houses in that spot, won on "Plainsman" and Redmond on "Maid of Salem". It's a repeater for Russ, who took down a Bronze in 1936, but a first-time for Jimmie and incidentally a first also for the State of Nebraska. March also sees a new record in the Quigley Awards with five First Mentions, and seventeen theatremen share the sixteen Honorables. Who, what and where are set down as follows:*

### First Mentions

PETE EGAN, Manager, Palace, Calgary, Can. "Silent Barriers"  
WILLIAM W. JOHNSON, Manager, Opera House, Millinocket, Maine. "Come and Get It"  
ELIAS LAPINERE, Publicist, Paris, Paris, France. "Our Relations"  
JAMES SCHLATTER, Manager, TED EMERSON, Advt. Dir., Omaha, Omaha, Neb. "Waikiki Wedding"  
AL SOBLER, Manager, New Spreckles, San Diego, Cal. "When You're In Love"

### Honorable Mentions

EWELL BINGHAM, Manager, Howard Theatre, Taylor, Tex. "You Only Live Once"  
DICK BROWN, Manager, Rowland, Pittsburgh, Pa. "God's Country"  
MARLOWE CONNOR, Manager, Grove, Chicago, Ill. "Plainsman"  
ARLIE CRITES, Manager, Washita Theatre, Chickasha, Okla. "Green Light"

S. T. DONNELL, Manager, Leroy, Lampasas, Tex. "Green Light"  
ROSCOE DRISSEL, Manager, Loew's, Wilmington, Del. "History Is Made at Night"  
JAMES A. FIELD, Manager, Paramount, Salem, Mass. "Maid of Salem"  
CHARLES E. FISH, Manager, Schine's Palace, Oneonta, N. Y. "Black Legion"  
MARTI GOLDENBERG, Manager, Nixon, Philadelphia, Pa. "Black Legion"  
ROSCOE HOPKINS, Manager, Chief, Gallup, N. Mex. "Three Smart Girls"  
R. W. HUFFMAN, Manager, Uptown, Pueblo, Colo. "Man Who Worked Miracles"  
MEL LAWTON, General Manager, Prince Edward Theatre, HERMANN E. FLYNN, Paramount Advt. Mgr., Sydney, Australia. "General Died at Dawn"  
JAMES REED, Manager, La Scala Cinema, Glasgow, Scotland. "Great Ziegfeld"  
HOWARD W. ROBARGE, Manager, Cosmo, Merrill, Wis. "Romeo"  
ARTHUR SWANKE, Manager, Saenger, Hope, Ark. "Lloyds of London"  
DON WILLIAMS, Manager, Colonial, Brooklyn, N. Y. "Plainsman"

*The Awards are diversified, as usual, among repeaters and newcomers in all classifications. Redmond hits the Plaque column for his initial success, and the balance among the Firsts and Honorables for March runs about even. Of interest also is that Paramount's "Plainsman" clicks for the third successive month, and March is also distinguished for that company's further success in being represented by both Plaque winners.*

## Carlson's Candid Camera Double Truck Effective

An ingenious twist to the usual double truck was employed for "On the Avenue" by Gus Carlson, People's Theatre, Superior, Wis., in which he incorporated candid camera shots in each merchant's ad, together with picture title. Streamer across top informed all that if they identified themselves at the store in which their photo appeared guest tickets would be awarded, in this way insuring attendance at stores of cooperating merchants.

## Boucher Press Director Of Apple Blossom Festival

Fred Reed, Jr., director of the annual Apple Blossom Festival in Winchester, Va., has announced the appointment of Frank Boucher, Metropolitan Theatre, Baltimore, as director of press relations. Frank has served in this capacity for the past twelve years and has been granted a leave of absence by Warner Bros. to fill this post.

Thomas Baldrige of the Capitol in Winchester and W. B. Rives, of The Club, Hagerstown, Md., will serve as assistants.



## Special Front Built By Barr for "Crossing"

Maurice F. Barr, Tudor Theatre, sold "Mysterious Crossing" to New Orleans fans as "The Picture Made in New Orleans." As the entire action of the film takes place in New Orleans, many of the scenes were actually shot in this city. Maurice prepared a display for his front (see photo) with a large arrow reading "Filmed in New Orleans" running from the curb-end of his marquee to the box-office. The message was repeated with terrific emphasis in a banner hung from the theatre building, on a powerful display panel over the box-office, on the box-office itself, and on lobby standees.

Radiograms sent by James Dunn and Jean Rogers, stars of the film, to city officials, thanking them for the hospitality accorded them during the shooting, were blown up and displayed on a box-office board.

*"Tell Us What You Did"*

## Popularity Contest Staged by Sheetz

Earle Sheetz, Palace Theatre, Winchester, Va., recently held a baby popularity contest which he reports was highly successful. First step was to contact local business men, getting them to sign up for a weekly ad during the run of the contest. Stores were furnished with votes to be given with each purchase of twenty-five cents or over and then the name of the merchant and the baby he sponsored were run on the screen until end of contest.

Announcements were made in cooperating newspaper asking each mother to take her baby to a local photographer, pictures later were displayed in lobby properly labeled. Earle says he started with 85 babies and had to eliminate all but 24. Contest ran for a period of four weeks and each day votes were counted and posted in the lobby and each merchant posted picture of baby he was sponsoring in window. At the end, baby who received most votes received \$50 in cash, next runner up \$25, third 15, and next three \$10 each. In conjunction with the cash prizes each baby received a prize from its sponsor and prizes awarded from stage.

*"Tell Us What You Did"*

## One-Man Sit-Down Strike Staged for Deanna Durbin

A sit-down strike gag was pulled by Jay Golden, manager Keith's, Syracuse, N. Y., and RKO District Publicity Manager Gus Lampe, as part of their campaign on "Three Smart Girls." The stunt was based on the sit-down staged by the man who chained himself to his sweetheart's radiator until she consented to marry him. A boy dressed in a fur coat and straw hat was chained to a radiator at a busy street corner (see photo) with this sign: "I am on a sit-down strike waiting to see Deanna Durbin in 'Three Smart Girls' coming to Keith's Thursday."

Golden and Lampe also landed an announcement of the film on a local radio station right after Eddie Cantor's Sunday broadcast, the first time the station ever carried a commercial local announcement of that kind following the Cantor program.

Under the supervision of the head of the Music Department of the Syracuse Central High School, a song contest was conducted to find a voice most resembling Deanna Durbin's. The winner was given a theatre



Van Noy's "Million" Display



Barr's "Mysterious Crossing" Front



Gallego's "In Person" Window



Golden-Lampe Sit-Down Strike

party at Keith's and a chance on the radio.

A banner 40 feet long and 5 feet deep was strung across the street in front of the theatre, with film title and an arrow pointing to the theatre. In cooperation with a large local department store, numbered roto heralds were given out, with lucky numbers winning passes.

## Personal Notice Planted By Van Noy for "Million"

Ahead of the opening of "One in a Million," Harry Van Noy, Paramount, Anderson, Ind., ran a personal notice in papers reading "Dear Sonja: Meet me at the Paramount Sunday evening. Bring your ice skates. Don." Special marquee signs displayed prominently for 10 days before opening "blank days until One in a Million with the girl in a million, Sonja Henie."

All girls named Sonja were admitted free and presented with flowers by the management, special 15 minute transcription on show was run daily over local radio station and accompanying photo shows window of kiddie skating tops.

*"Tell Us What You Did"*

## "Dangerous!" Mystery Girl Gets Syracuse Police Escort

J. J. Weber, Strand, Syracuse, N. Y., created excitement in downtown streets and attracted plenty of attention to his showing of "She's Dangerous!" with a "Mystery Girl" ballyhoo escorted by motorcycle police.

Weber induced his cashier to masquerade as the glamorous Tala Birell, star of the picture, dressed in a swanky high-collared sealskin coat, a luxurious muff, and a half mask. The coat was loaned by a local furrier; the muff was the cashier's own. Title, theatre and playdate were advertised on the muff.

"Tala" rode around town in a 1937 De Luxe Packard sedan, promoted in return for cards on door windows reading: "She's Dangerous!" (Now at the Strand) but everyone is safe in the New Packard. "Ask the woman who owns one!"

One of Weber's ushers, dressed as a footman, rode beside the chauffeur. Whenever the car stopped, he jumped out and opened the door for "Tala." Motorcycle police cleared the way for the car, escorting it around to the large downtown stores. When the car would drive up to the curb, the police would jump off their cycles and hold back the crowds while the mystery girl toured the stores.

*"Tell Us What You Did"*

## Spencer's "Girls" Campaign

C. T. Spencer, assisted by Martin Simpson at the Capitol, Hamilton, Can., for "3 Smart Girls," planted special radio program over station CKOC with plugs and musical numbers. Largest department store camera shop tied in using stills throughout with photos of picture's stars in small silver frames. Window displays were also devoted to clothes with 14-inch title letters running across window. Various merchants came through with co-op ads in which art work was used plus plugs for picture and stories were run in local dailies on Durbin's radio career.

*"Tell Us What You Did"*

## Gallego's Window Display

Following the government decree in Barcelona that all windows be taped, J. Gallego, RKO publicist there, utilized the window of the RKO office, taping it in such manner that the effect of depth was given and then in center showed scene stills of the forthcoming "In Person" to be shown at the Urquinaona Theatre. Accompanying photo shows part of crowd gathered to see what the stunt was all about.



# Calls Canvass of Patrons Ace Business Stimulator

*Round Tabler Outlines Plan Used by Managers to Bring Outstanding Results*

by GUY W. MARTIN  
*Colfax Theatre, South Bend, Ind.*

The following is an outline of the theatre patrons' canvass which I conducted with great success about ten years ago in Bloomington, Illinois. Since that time I have not used this canvass personally. However, it has been used with such success by some of my managers while I covered the Indiana district for Public. The canvass, wherever used, has always enjoyed the same response which greeted its inauguration in Bloomington.

The first step in the plan was to secure the services of eight college girls who were located in Bloomington by virtue of their attending Normal College there. The girls were put through a preliminary training school of instruction which would enable them to intelligently answer the many questions with which they would be confronted by townspeople while making the survey. Along with this, it being the opening of the new theatrical season, they were armed with much literature and publicity concerning coming pictures which I wanted to publicize.

The most valuable source of information as to how to conduct a theatre comes from the patron. Any business that sells service to the public is successful only to the extent that it meets the public desire. It was startling to note how frank the people were in discussing our theatres and our opposition; and it was through their frankness that we received many valuable suggestions both regarding the theatres we operated and our opposition. By this canvass we were able in many instances to get the jump on competitor.

The primary idea for the canvass was to acquaint the people of Bloomington with the Irvin Theatre, its policies, etc., and to let them know that we were constantly striv-

ing to give them the best in entertainment, along with leaving the impression that they were all partners in the business and that we were at all times desirous of running our theatre to please them.

In addition to the group of girls who actually conducted the canvass, I kept two women in my office whose duty it was to assort and list the solicitor's reports each evening; to keep them in a systematical manner for future reference. Data from the reports was kept according to each patron's views as indicated and voiced on the report. A daily check on this was compulsory and the file cards were kept in order.

I am enclosing herewith a copy of the original solicitor's report (see "A" below) as used in the original canvass. Naturally, this would have to be re-vamped to make it practical for current use and in this connection the outline is suggested for present-day use.

After the canvas had been finished and the report filled out in the individual's name, the lady of the house was given a sales talk and also presented with a post card

which she was asked to bring to the attention of the family at dinner that evening; then to fill out the card and mail to the theatre. This post card carried the following copy (see "B" below):

The primary purpose of the post card was to leave with the lady of the house the feeling that we were vitally interested in obtaining the reactions of the entire family in our theatre; that upon their reaction and comments would depend a large share of booking our programs. Along with the canvass and the post cards, they were presented with literature and publicity on forthcoming productions which we had booked.

We also were very careful in filing the various nationalities visited in separate files. In this manner, whenever we had a certain type of picture which we knew would have an appeal to a certain class, we sent out a special circular or letter, sometimes printed in the native language, which also created a marvelous reaction and proved a very strong sales medium.

Such an advertising program does not sound easy—nor is it. It involves, as mentioned above, a great amount of work, the tabulating of reports of the solicitors, arranging the filing system for the cards, etc., but the results were marvelous. In a live community there is no better way of building lasting patronage, loyal patronage, than by this heart interest method of reaching each individual and making them feel that the theatre is interested in what they think.

Take, for instance, a typical back fence conversation following the visit of a solicitor to a certain home.

The solicitor calls upon a woman. Her neighbor says:

"Who called?"

*(Continued on following page)*

## (A) SOLICITOR'S REPORT

TIME STARTED .....  
FAMILY CALLED ON.....  
ADDRESS .....  
A-B-C-D (RATING) .....  
GENERAL CONVERSATION .....  
.....  
INTERESTED?..... YES..... NO.....  
ANY CHILDREN IN THE FAMILY?.....  
IF SO, OPINION ON CHILD MATINEE.....  
HAD PERSON EVER ATTENDED THEATRE?....  
IF NOT, WHY?.....  
WHICH POLICY LIKED BEST.....  
DOUBLE FEATURE .....  
SINGLE FEATURE .....  
COMBINATION STAGE SHOW & PICTURE....  
DO YOU BELIEVE IN BANK NIGHT,  
SCREENO AND OTHER GIVEAWAYS OF THIS  
NATURE, OR DO YOU PREFER GOING TO  
THEATRE MERELY FOR ENTERTAINMENT?  
.....  
IMPRESSIONS ON THE ABOVE TWO QUES-  
TIONS .....  
.....  
WOULD PATRON ENJOY THE RETURN OF  
ORCHESTRAL OR ORGAN PROGRAMS?.....  
SUGGESTIONS .....  
DOES PATRON READ ANNOUNCEMENT ADS  
IN THE LOCAL PAPERS..... YES.....  
NO.....  
NAME AND DATE OF BIRTHDAYS OF ALL IN  
THE FAMILY .....  
INTERESTED IN ARRANGING THEATRE PAR-  
TIES FOR CHILDREN?..... FOR ADULTS?  
..... YES..... NO.....  
OTHER REMARKS .....  
TIME..... SIGNED.....

## (B) KINDLY CHECK BELOW THE TYPES OF PICTURES AND SHORT SUBJECTS WHICH ARE MOST ENJOYED

DRAMA..... COMEDY DRAMA..... MELO-  
DRAMA..... MUSICAL..... EPIC.....  
WESTERN..... MYSTERY.....  
TYPE OF SHORT SUBJECT ENJOYED THE  
MOST: MARCH OF TIME... NEWS REELS  
..... WHICH MAKE..... (PARAMOUNT-  
METROTONE-FOX-UNIVERSAL).....  
CARTOONS..... (MICKY MOUSE.....  
POPEYE..... SILLY SYMPHONY.....  
ANY OTHER TYPE OF CARTOON CHARAC-  
TER NOT MENTIONED)..... TRAVE-  
LOGUES... COMEDIES... CRIME SERIES...  
MUSICAL SHORTS..... SPORT REELS  
..... (WHICH ONE)..... SCIENCE  
REELS..... SERIALS .....  
LIST HERE YOUR FAVORITE STARS.....  
NAME..... ADDRESS.....

## (C) RURAL QUESTIONNAIRE

NAME ..... RURAL BOX.....  
DO YOU COME TO TOWN ON SATURDAY?....  
WHICH NEWSPAPER DO YOU READ FROM  
DAY TO DAY?.....  
DO YOU SUBSCRIBE TO A WEEKLY NEWS-  
PAPER? .....  
DO YOU ENJOY RECEIVING LITERATURE  
ANNOUNCING OUR COMING PICTURES?...  
WHAT DAY DO YOU, AS A RULE, ATTEND  
THEATRE? .....  
WHAT TYPE OF PICTURE, ETC., DO YOU  
ENJOY MOST? .....  
DO YOU ENJOY VAUDEVILLE?.....  
DO YOU PREFER STRAIGHT PICTURES?....  
ARE YOU INTERESTED IN BANK NIGHT,  
SCREENO AND OTHER FORMS OF GIVE-  
AWAYS? .....  
WHAT TYPE OF SHORT SUBJECTS DO YOU  
ENJOY THE MOST?.....  
WOULD YOU ENJOY THE RETURN OF OR-  
CHESTRAS & ORGAN PROGRAMS?.....  
NAME AND DATE OF BIRTHDAYS OF ALL IN  
FAMILY .....



# MORE ON CANVASS

(Continued from preceding page)

"Why," flutters the flattered lady, "it is a solicitor from the Blank theatre who wanted to know what kind of pictures I liked best and what I thought of the Blank theatre policy."

Gosh, it makes the individual stick out his chest like a poulter pigeon to be asked his opinion, and they are strong for the theatre ever after. In the filing cabinet, the cards were arranged in accordance with the birthday clause. Every citizen whose birthday, for example, fell on October 20 would be filed in the October 20 space—there were spaces for each day of the year. Two days prior the stenographer would pick out every October 20 (or whatever date it was) and send a complimentary ticket along with a nicely written birthday letter of greetings from the management. We also brought to their attention the many big pictures which were booked during the coming weeks. This not only gave us a marvelous kiddie mailing list but an adult list as well.

Each individual so honored recalls the chain of circumstances leading up to the theatre securing the natal date, which recalls the wholesome effect of the solicitor's call—and any individual is more delighted to receive a complimentary ticket to a theatre than he is to receive a ten-dollar gold piece. The cost for such a campaign is not prohibitory. On the contrary, the splendid results are worth the outlay of time and money—questions can be changed to the locality and the suggestions thus gained will very often prove valuable. Let me advise, however, to retain that birthday question—it is definitely a winner.

## Studies Community Wants

I have found that it pays the theatre manager to study his community and the way to get people talking favorably about his theatre is to give them something to talk about, and this personal canvass turned the trick.

Knowing that today, as always, the rural business is what keeps the small town theatre going, I mailed out a letter and questionnaire to the rural routes explaining why I was interested in having their views on our theatres. The response to this questionnaire was 75 per cent returned. As a follow-up I made all of the small towns within a radius of 25 miles, placing cards in merchants' windows and at the same time leaving them a questionnaire, asking to be filled out and mailed to the theatre.

The copy used on this rural questionnaire card is carried on previous page.

I then made it a rigid routine to be on the floor Saturday and Sunday so as to greet this small town merchant and his family as

they came to the theatre. This is a sure way of building the good will of this rural trade. It is important not to forget that we should let these rural patrons know that we have the best motion picture entertainment in their area.

In South Bend at the present time we touch the rural routes with mailing cards on an average of once every two weeks. The response to our rural mailing proves conclusively that even in a town of 110,000, which is the population of South Bend, we must depend in a big way upon our rural patronage.

I trust that the above data will be of value to some one who is desirous of using such a canvass. If handled in the proper manner, they will enjoy the same success that prevailed wherever the canvass was used in this territory.

"Tell Us What You Did"

## Teaser Ad and Trailer Campaign Sells "Three Smart Girls"

Noble Arnold, manager of the Carolina Theatre, Durham, N. C., whetted the appetites of local fans for "Three Smart Girls" with a campaign of teaser trailers and newspaper ads. Trailers ran one a week for four weeks in advance of his showing and ads every day for two weeks in advance. Photo of Deanna Durbin was featured in each ad, with at first only a portion of her face showing, then gradually more and more of her features revealed with each successive ad. Campaign theme was: "Here's the Girl You'll Never Forget!" Arnold ran an interesting ad after the picture opened, reproducing a letter from a patron praising "Girls" to the sky, under the headline "Lord Bless You All!"

"Tell Us What You Did"

## Sit-Down Strike in Loew's Publicizes "History"

Ahead of opening, Sam Gilman, Loew's, Harrisburg, Pa., had his ushers in full uniform go on a sit-down strike in front of theatre with large banners reading "We're on a sit-down strike to bring 'History Is Made at Night' to the," etc., etc. Ushers played checkers to while away the time and their meals were served on boxes.

Giant window display was planted in five and ten, guest tickets going to those correctly guessing number of peanuts in large glass bowl. Thrice daily plugs were gotten over station WHP one week ahead and during engagement and various merchants came through with co-op ads.

"Tell Us What You Did"

## Lund Sells "Dream"

Jesse C. Lund, State Theatre, Aliquippa, Pa., sold "Dream" by concentrating on the schools. Special student prices were put into effect with the superintendent of schools authorizing the suspension of classes at one o'clock to give children an opportunity to see the film. Scene stills and stories were run in papers and Jesse reports he had sold over 2,000 tickets before the show opened.



McGregor's "One in a Million" Gag


## Skouras Theatreman Creates Ingenious House Programs

The problem of turning out steadily effective programs in New York neighborhood situations is not the easiest one to solve and among the theatreman doing a more than adequate job in this direction, the Skouras houses are well represented. The creations of Joe Salmon, at the Riverside, on upper Broadway, have been frequently represented and on this page is illustrated some of the fine work turned out by Bob McGregor, at the nearby Nemo.

The "One In A Million" program, is a two-fold, pages sized four wide by five and a half. Front cover reads "Presenting Miss Sonja Henie," followed immediately below by an arrow, pointing out. When the page is opened, the double spread, reproduced above, is displayed. When page is turned, inside full is given over to large cut of Henie, small face cuts of the cast and picture copy. Back page carries coming copy.

Below is illustrated the front page of McGregor's "After the Thin Man" program, a one-fold measuring five and a half wide by eight and a half. Inside spread carries further copy on the picture with added comments by the purp. Back page is devoted to the next attractions.

"Tell Us What You Did"



**HELLO FOLKS!**

FIRST OF ALL, I WANT TO THANK YOU FOR THE MARVELOUS RECEPTION YOU GAVE MY FIRST PICTURE ... "THE THIN MAN", AND I KNOW YOU'LL GET AN EVEN BIGGER THRILL WHEN YOU SEE ME AT THE NEMO ... STARTING FRIDAY, IN MY NEW HIT "AFTER THE THIN MAN."

YOUR FAVORITE MOVIE STAR,

*Cla*

P.S.— BECAUSE OF THEIR SPLENDID PERFORMANCES IN MY FIRST PICTURE, I HAVE INSISTED THAT BILL POWELL AND MYRNA LOY APPEAR WITH ME AGAIN IN "AFTER THE THIN MAN!"

STARTING  
FRIDAY, FEB. 26th  
ON A TWIN BILL

**NEMO** THEATRE

Broadway at 110th St.  
ACademy 2-0227

McGregor's "Thin Man" Pup Speaks Up

**FILMACK SPECIAL TRAILERS**

Let us make your next special trailer. It'll be better than you expect it to be!

**THE CHOICE OF WISE SHOWMEN**

*Make it yours!*

**FILMACK**  
843 S WABASH  
CHICAGO, ILL



# REPRESENTATIVE NEWSPAPER ADS

## What's a "SNEAKER"?

A SNEAKER as Hollywood defines it is a picture which, when started, is thought to be only ordinary or possibly good—but somewhere along the line of production an underhanded something happens, no one is able to tell how, why or where—and the picture when completed is discovered to be an absolute "Knock-out!"

More desired by Hollywood producers than any other thing, a SNEAKER is a rare occurrence, happening only once or possibly twice in an entire year.

The first and undoubtedly one of the greatest SNEAKERS was "THE COVERED WAGON"—when he had finished shooting and editing it, Jimmie Crane thought he had "just a pretty good western," and today it is still the standard of comparison by which all outdoor pictures are measured.

Some of the later and better remembered SNEAKERS (you will note that a SNEAKER seldom has even a catchy title) are "PENTHOUSE," "TWIN MAN," "IT HAPPENED ONE NIGHT," "MR. DEEDS GOES TO TOWN," "PICKIN' PARADE," and "THEODORA GOES WILD."

Now we come to the latest and what we think is one of the greatest SNEAKERS of the past five years—the first (and possibly the only) SNEAKER of 1937.

"LOVE IS NEWS"

with  
Tyrone Power, Loretta Young and Don Ameche

"Sneaker" ad at top, left, is from the Fox, Topeka, Kan., and the two "Good Earth" displays from dates in Chicago and Philadelphia. The "History" ad is from the Olympia, Miami, the "Theodora" one-column from the Blue Mouse, Seattle. The "Seventh Heaven" layout comes from the Radio City Music Hall, and another New York ad is the "King" flash at the Strand. Combination (below, left) and the "Avenue" display are both from Ray Bell, Loew's Washington publicist, and the Matthews ad from Fred Patterson, Palace, Dallas.

**30¢ TO 2¢ PM** **OLYMPIA**  
172 E. FLAGLER ST. • PHONE 21158

**Starts TODAY 11:15 A.M.**

All thru the night... all thru your lifetime you'll remember this history-making entertainment.

When Charles Boyer meets the ex-Noo. Deeds... there is for the first time a combination of comedy, deep emotion, romance and heart-breaking drama the screen has ever known.

WALTER WANDER presents

**Jean ARTHUR**  
**Charles BOYER**

**"History Is Made At Night"**

Directed by FRANK BORZAGE  
with LEO CARRILLO, COLIN CLIVE  
EXTRA ARDOR  
"I Only Have Eyes For You"  
Technicolor Color  
PARAMOUNT NEWS

**HURRY! HURRY!**  
*It can't last forever!*

**8TH**

**WILD WEEK!**

**Theodora GOES WILD**

IRENE DUNNE  
MILVYN BOUGLAS  
"LADY FROM NOWHERE"  
with MARY ASTOR  
BLUE MOUSE

**RADIO CITY MUSIC HALL**  
SHOWPLACE OF THE NATION  
ROCKEFELLER CENTER

STARTS TODAY  
DOORS OPEN 11:30 A.M.

**SIMONE SIMON**  
**JAMES STEWART**

**"SEVENTH HEAVEN"**

with JEAN HERSHOLT - GREGORY RATOFF  
Cale Soudagard - Edward Rosenberg - John Ouellet - Victor Kille  
Directed by Henry King - Carroll F. Zoska in Charge of Production - A Walt Disney Picture - Adapted from the play "Death Heaven" produced and directed by John Golden, written by Anita Loos.

A Walt Disney Silly Symphony "Moro Kissens"

ON THE GREAT STAGE:  
"GLORY OF EASTER", the Music Hall's famous spectacle, noted for the beauty of its pageantry, the wonder of its music, and "EASTER GREETINGS", produced by Leonidoff, settings by Bruno Maine, featuring Marion Raber, A. Robins, and Jan Pearce, with the Corps de Ballet, Rockettes and entire Music Hall ensembles. Symphony Orchestra under the direction of Erno Rapée.

Picture at 12:00, 2:35, 5:10, 7:45, 10:00  
First Matinee Seats May Be Reserved in Advance  
Large Show at 1:40, 4:15, 6:50, 9:25  
Telephone Columbia 5-6333

**GOOD EARTH**  
LUIS RAINER • PAUL MUNI

**AS THOUSANDS CHEER!**

CHICAGO ALWAYS BELIEVED THAT Paul Muni and Luis Rainer were the greatest actors in the world. Now they are the greatest stars in the world. "Good Earth" is the story of a Chinese family who struggle to survive in a world of poverty and war. It is a masterpiece of acting and direction.

APOLLO

**Loew's MARCH into SPRING!**

THE ENTERTAINMENT PARADE CONTINUES... Week after week Loew's CAPITOL, PALACE, COLUMBIA Theaters offer you the ultimate in motion picture diversion. These vital citadels of the screen now preach a new season with an exciting array of hits that are guaranteed to satisfy. Every production a genuine must on your entertainment list.

**Lionel BARRYMORE** in "A FAMILY AFFAIR"

**Clark GABLE** **Myrna LOY** in "PARNELL"

**Norma SHEARER** **Leslie HOWARD** in "Romeo and Juliet"

**Also**  
WATCH FOR THESE  
**Freddie BARTHOLOMEW**  
**Spencer TRACY**  
**Lionel BARRYMORE** in "CAPTAIN'S COURAGEOUS"  
**The MAD MARX BROS.** in "A DAY AT THE RACES"  
**Madeleine DITTRICH** in "KNIGHT WITHOUT ARMOR"

**Now PLAYING**  
**LOEW'S CAPITOL**  
"ESPIONAGE"  
Edmund LOWE Madge EVANS  
Starr WINI SHAW ARTHUR HELL

**LOEW'S PALACE**  
DICK POWELL  
Madeleine Carroll  
In Irving Berlin's "On the Avenue"  
with The Ritz Bros.

**LOEW'S COLUMBIA**  
JANE WITHERS in "THE HOLY TERROR"

No matter the season... it's always LOEW'S... for the grandest shows

**TONIGHT**  
**GOOD NEWS!**

**THE GOOD EARTH**

Paul Muni - Luis Rainer

TONIGHT BY 8:30

**GOOD EARTH**  
LOUCIST THEATRE

**Loew's PALACE**

**DICK POWELL**  
**ALICE, THE RITZ**  
**FAYE BROTHERS**

**Maybe the King can but keep an eye on**

Introducing... **FERNAND GRAVET**

And... **JOAN BLONDELL**

Presented by WARNER BROS. in a new type of picture by a new producer

**The KING and the CHORUS GIRL**

Edward Everett HORTON • Kathy BAKER  
A WARNER BROS. PRODUCTION  
Screenplay by Herman Sapers & George H. Brown  
Music and Lyrics by W. H. (Lew) Brown & E. Raynor  
SATURDAY 9:30 A.M.

**Strand**  
25¢

**Palace**

**SHE'S HERE AGAIN!**

SINGING DANCING  
ROMANCING HER  
WAY RIGHT INTO  
YOUR HEART!!

**Jessie MATTHEWS**

**HEAD OVER HEELS IN LOVE**

with LOUIS BORELL  
ROBERT FLEMING  
WHITNEY BOURNE

Featuring 6 Song Hits by GORDON and REVEL

**EXTRA**  
WALT DISNEY'S NEW SILLY SYMPHONY "WOODLAND CAFE"

**"WHAT DO YOU THINK"**  
MOST UNUSUAL SHORT OF THE YEAR

**GRANTLAND RICE**  
SPORTLIGHT "King Soccer"



# personalities

**LEONARD RODERICK**  
has been named manager of Keith's in Fairhaven, Mass.



**WALTON B. HOWE**  
is now in Holyoke, Mass., managing the Strand Theatre.



**CECIL SMITH**  
manages the Granada, Orillia, Canada, succeeding LLOYD M. MILLS.



**JERRY ROSS**  
formerly at the Capitol, Seattle, replaces GORDON CRAIG as manager of the Palomar there with SI DANZ of the Winter Garden also directing the Capitol.



**BEN MURPHY**  
for the past three years at the Roxy in Knoxville, Tenn., is now managing the Bootj, succeeding H. M. WAGES, who resigned to take up other work in Birmingham, Ala.



**CHARLES E. ESTERLEY**  
who operates the State, Kansas City, Mo., has taken over J. W. COTTER'S Bijou.



**E. A. WILSON**  
has been named to succeed M. L. KLIOPERA as divisional manager of Operadio in the Southwest.



**COL. LEE CRAWFORD**  
is now managing the Hiawatha in Denver, Colo., and ROY NOTHEIS has been promoted to manage the Mayan, succeeding LOU WILLIAMS.



**FLOYD WEST**  
is now managing the Rialto Theatre, Racine, Wis.



**C. A. ROMINE**  
has been named manager of the Senate, Chicago.



**HENRY A. BROWNEE**  
formerly manager of the Malco Theatre, West Point, Miss., is now managing the Paramount, Helene, Ark., succeeding Fred Crosson, who went to New Orleans.



**MAURICE WAGNER**  
is now managing the Royal Theatre, Fort Recover, Ohio.



**H. E. McMANUS**  
has been promoted to manage the Allen, Akron, Ohio.



**H. T. STAFFORD**  
is now at the Imperial, Griffin, Ga.



**MALCOLM GILBERT**  
succeeds RALEIGH SHARROCK at the Rialto, Morrilton, Ark.



**EARL MUCHMORE**  
now is in charge of the Ohio, Louisville, Ky.



**WILLIAM STEPPE**  
succeeds ROGER BUTLER as manager of the Marengo, Demopolis, Ala.



**NATHANIEL B. SMITH**  
has been appointed manager of the Rialto, Newark, N. J.



*Pictured above is the basketball team consisting of the ushers at the People's Theatre, Maynard, Mass., who won ten out of twelve games played there recently. Team was organized, outfitted and made possible through the efforts of Burt Coughlan, manager of the theatre. Back row, left to right: Benny Sofka, Russ Jordan. Front, left to right: John Creighton, Vic Milewski (Captain), Edward Bobik and John Weir.*

**M. E. BERKHIMER**  
formerly at the Longmont, Longmont, Colo., is now managing the Webber Theatre, Denver, Colo.

## APPLICATION FOR MEMBERSHIP MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....  
(PRINT)  
Position .....  
Theatre .....  
Circuit .....  
Address .....  
City .....  
State .....

*Absolutely No Dues or Fees!*

**DON HOOBLER**  
formerly of the publicity department of Interstate Theatres, Dallas, Tex., passed away on March 28. A wife and two children survive.



**CHARLES S. BASSIN**  
former manager of the Oriental Theatre, Boston, has been promoted to the Standard Theatre Supply Co. to head the new 16 mm. department of the M & P Purchasing department. AL LOURIE, manager of the Fields Corner Theatre, replaces Bassin and JOE LOURIE replaces his brother Al.



**LOU MAYER**  
formerly at the RKO Mainstreet, Kansas City, paid club headquarters a long anticipated visit before going to the Capitol in Rochester, N. Y.



**BILL BARRON**  
former theatre manager for Warners but more recently a salesman for United Artists in Cleveland has quit showbusiness to return to Pittsburgh for an executive spot with the DeRoy Jewelry Co.



**DAVE HARRIS**  
formerly of the Rivoli in Utica has just arrived in New York to manage the Daly in the Bronx for Moe Rosenberg.



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

## AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Born to Fight.....	Frankie Darro-Jack La Rue.....	Nov. 3†			
Devil Diamond, The.....	Kane Richmond-June Gale.....	Jan. 15, 37†			
Galloping Dynamite.....	Kermit Maynard-Arlene Allen.....	Dec. 25†			
Headline Crasher.....	Frankie Darro-Kane Richmond.....	Dec. 25†			
Phantom Patrol.....	Kermit Maynard-Joan Barclay.....	Oct. 30†			
Racing Blood.....	Frankie Darro-Kane Richmond.....	Nov. 15†			
Sing While You're Able.....	Pinky Tomlin.....	Mar. 20, 37†			
Tough to Handle.....	Frankie Darro-Kane Richmond.....	Mar. 24, 37†			
Valley of Terror.....	Kermit Maynard-Harley Wood.....	Jan. 20, 37†			
Wildcat Trooper.....	Kermit Maynard-H. Bosworth.....	Oct. 16†			
Wild Horse Roundup.....	Kermit Maynard-Dickie Jones.....	Nov. 20†			
With Love and Kisses.....	Pinky Tomlin-Toby Wing.....	Dec. 20†			

### Coming

Whistling Bullets.....	Kermit Maynard.....	May 3, 37†			
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## BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Phantom of Santa Fe, The.....	Nina Quartaro-Norman Kerry.....	Jan. 1, 37†			
(all color)					
Tundra (G).....	Del Cambre.....	Sept. 15†			78....Aug. 29

### Coming

White Glove, The.....		May 1, 37†			
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## CELEBRITY

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
For Love of You.....	F. Foresta-Riscoe and Wayne.....		60.		
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....		62.		

### Coming

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## CHESTERFIELD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Below the Deadline.....	Cecilia Parker-Russell Hopton.....	June 1†			64.....
House of Secrets.....	Leslie Fenton-Muriel Evans.....	Oct. 26†			67.....
(See "In the Cutting Room," Nov. 7.)					
Lady Luck.....	Patricia Farr-Wm. Bakewell.....	July 6.			66.....
Missing Girls (G).....	Roger Pryor-Sydney Blackmer.....	Sept. 10†			66....Oct. 10
Red Lights Ahead.....	Andy Clyde-Lucille Gleason.....	Dec. 29†			

### Coming

Light Fingered Ladies.....					
Policewoman.....					

## COLUMBIA

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Adventure in Manhattan (G).....	Jean Arthur-Joel McCrea.....	Oct. 8†			73....Oct. 31
Alibi for Murder (G).....	M. Churchill-Wm. Gargan.....	Sept. 23†			60....Oct. 24
Beloved Vagabond, The (G).....	Maurice Chevalier.....	Dec. 14†			80....Sept. 26
Blackmailer.....	William Gargan-Florence Rice.....	July 19.			66.....
(See "In the Cutting Room," Mar. 28.)					
Code of the Range.....	Charles Starrett-Mary Blake.....	Oct. 9†			55.....
Come Closer, Folks.....	James Dunn-Marian Marsh.....	Nov. 7†			61.....
Counterfeit.....	Chester Morris-Margot Grahame.....	June 12.			74.....
(See "Queer Money," "In the Cutting Room," May 2.)					
Counterfeit Lady (G).....	Ralph Bellamy-Joan Perry.....	Dec. 31†			60....Jan. 23, 37
Cowboy Star, The.....	Charles Starrett-Iris Shunn.....	Nov. 20†			56.....
(See "In the Cutting Room," Oct. 10.)					
Craig's Wife (G).....	John Boles-Rosalind Russell.....	Oct. 1†			75....Sept. 19
Devil's Playground (A).....	Dolores Del Rio-Richard Dix.....	Jan. 24, 37†			74....Feb. 27, 37
Devil Squadron (G).....	Richard Dix-Karen Morley.....	May 1.			80....May 16
Dodge City Trail.....	Chas. Starrett-Marlan Weldon.....	Feb. 5, 37			72.....
End of the Trail (G).....	Jack Holt-Louise Henry.....	Sept. 18†			72....Nov. 21
Final Hour, The.....	M. Churchill-Ralph Bellamy.....	June 30.			58.....
Find the Witness (G).....	Rosalind Kelth-Chas. Quigley.....	Jan. 8, 37†			57....Mar. 6, 37
Fugitive Sheriff, The (G).....	Ken Maynard-Beth Marlon.....	June 1.			58....Oct. 24
Killer at Large (G).....	Mary Brian-Russell Hardie.....	Oct. 1.			58....Nov. 7
King Steps Out, The (G).....	Grace Moore-Franchot Tone.....	May 28.			86....May 23
(Exploitation: July 25, p. 81.)					
Lady from Nowhere.....	Mary Astor-Chas. Quigley.....	Nov. 21†			60.....
Law of the Ranger.....	Bob Allen.....	Feb. 26, 37†			57.....
Legion of Terror (G).....	Marquerite Churchill-B. Cabot.....	Nov. 1†			60....Nov. 7
Let's Get Married.....	Ralph Bellamy-Ida Lupino.....	Dec. 25, 37†			
(See "Weather or No," "In the Cutting Room," Jan. 16, 37.)					
Man Who Lived Twice, The (G).....	Isabel Jewell-Ralph Bellamy.....	Sept. 25†			73....Oct. 24
Meet Nero Wolfe (G).....	Edward Arnold-Lionel Stander.....	July 1.			72....July 25
(Exploitation: Oct. 3, p. 81.)					
More Than a Secretary (G).....	Jean Arthur-George Brent.....	Dec. 24†			73....Dec. 28
Motor Madness.....	Rosalind Kelth-Allen Brook.....	Apr. 5, 37†			62.....
(See "Speed Mad," "In the Cutting Room," Feb. 20, 37.)					
North of Nome (G).....	Jack Holt-Evelyn Venable.....	Nov. 14†			63....Oct. 31

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Parole Racket (G).....	Paul Kelly-Rosalind Kelth.....	Mar. 4, 37†			62....Apr. 10, 37
Pennies from Heaven (G).....	Bing Crosby-Madge Evans.....	Nov. 25†			83....Dec. 19
(Exploitation: Dec. 5, p. 79; Feb. 8, 37, p. 72; Mar. 27, 37, pp. 81, 82; Apr. 3, 37, p. 68.)					
Racketeers in Exile (G).....	George Bancroft-Evelyn Venable.....	Mar. 31, 37†			67....Apr. 3, 37
Ranger Courage.....	Bob Allen-Martha Tibbetts.....	Oct. 30†			58.....
Rio Grande Ranger.....	Bob Allen-Iris Meredith.....	Dec. 11†			54.....
(See "In the Cutting Room," Nov. 7.)					
Shakedown (G).....	Lew Ayres-Joan Perry.....	July 17.			57....Sept. 12
Stampede.....	Charles Starrett-Finis Barton.....	June 8.			56.....
Theodora Goes Wild (G).....	Irene Dunne-Melvyn Douglas.....	Nov. 12†			95....Nov. 14
(Exploitation: Jan. 23, 37, p. 81.)					
They Met in a Taxi (G).....	Chester Morris-Fay Wray.....	Sept. 1.			70....Aug. 8
Trapped.....	Charles Starrett-Peggy Stratford.....	Mar. 5, 37†			55.....
Trapped by Television (G).....	Lyle Talbot-Mary Astor.....	June 15.			65....Aug. 8
Trouble in Morocco (G).....	Jack Holt-Mae Clarke.....	Mar. 22, 37†			62....Mar. 20, 37
Tugboat Princess.....	Walter C. Kelly-Edith Fellows.....	Oct. 15†			69.....
Two Fisted Gentleman.....	James Dunn-June Clayworth.....	Aug. 15.			63.....
(See "The Fighter," "In the Cutting Room," July 4.)					
Two Gun Law.....	Chas. Starrett-Peggy Stratford.....	Apr. 7, 37†			56.....
Unknown Ranger, The.....	Robert Allen-Martha Tibbetts.....	Sept. 15†			58.....
Westbound Mail.....	Chas. Starrett-Rosalind Kelth.....	Mar. 22, 37†			54.....
When You're in Love (G).....	Grace Moore-Cary Grant.....	Feb. 27, 37†			104....Feb. 20, 37
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17, 37†			68....Feb. 13, 37
Women of Glamour (G).....	Melvyn Douglas-Virginia Bruce.....	Jan. 28, 37†			72....Mar. 20, 37
(Exploitation: Feb. 27, 37, p. 81.)					

### Coming

Absent Without Leave.....	Dolly Haas.....				
Awful Truth, The.....	Irene Dunne.....				
Blazing Glory.....	Jack Holt-Grace Bradley.....				
Criminals of the Air.....	Rosalind Kelth-Chas. Quigley.....	Apr. 30, 37†			
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27, 37.)					
Devil is Driving, The.....	Richard Dix-Joan Perry.....	May 21, 37†			
(See "In the Cutting Room," Feb. 27, 37.)					
Frame Up, The.....	Paul Kelly-Jacqueline Wells.....	May 1, 37†			
Ghost Ranger, The.....	Bob Allen-Barbara Weeks.....	May 30, 37†			
I Promise to Pay (G).....	Leo Carillo-Chester Morris.....	Apr. 21, 37†			65....Feb. 27, 37
(Exploitation: Apr. 3, 37, p. 64.)					
League of Frightened Men.....	Walter Connolly-Irene Hervey.....	May 25, 37†			
(See "In the Cutting Room," Mar. 20, 37.)					
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....	Feb. 135.			27, 37
(Exploitation: Sept. 5, p. 75; Mar. 6, 37, p. 89.)					
Miss Casey at the Bat.....	Chas. Quigley-Jacqueline Wells.....				
Once a Hero.....	Richard Dix-Fay Wray.....				
Shooting Showdown.....	Chas. Starrett-Barbara Weeks.....				
Sound of Your Voice.....	Grace Moore.....				
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	Apr. 20, 37†			
(See "Racing Luck," "In the Cutting Room," Feb. 13, 37.)					
Thunder in the City (G).....	Edw. G. Robinson-Luli Deste.....	Apr. 25, 37†			76....Feb. 13, 37
(See "In the Cutting Room," Feb. 20, 37.)					
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....	May 14, 37†			
(See "In the Cutting Room," Apr. 3, 37.)					
White Heat.....	Don Terry-Rosalind Kelth.....				
With Kind Regards.....	Claire Trevor-Ralph Bellamy.....				

## CRESCENT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Battle of Greed (G).....	Tom Keene-Gwynne Shipman.....	Jan. 18, 37†			*60....Jan. 9, 37
Glory Trail, The (G).....	Tom Keene-Joan Barclay.....	Sept. 15†			65....July 19
Old Louisiana (G).....	Tom Keene-Rita Cansino.....	Mar. 1, 37†			*60....Mar. 20, 37
Rebellion (G).....	Tom Keene-Rita Cansino.....	Oct. 27†			60....Oct. 17
South of Sonora.....	Tom Keene.....	Apr. 12, 37†			

### Coming

Common Ground.....	Tom Keene.....	May 12, 37†			
Drums of Destiny.....	Tom Keene.....	June 12, 37†			
Right to Kill, The.....	Tom Keene.....				
Star of Empire.....	Tom Keene.....	July 6, 37†			

## DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes		
Be Good Unto Death.....	Laci Devenyi.....	Sept. 10†			80.....
Blue Danube Romance.....	Zita Perzeil.....	Jan. 20, 37†			85.....
Car of Dreams.....	Torzs-Perzeil.....	Oct. 10†			90.....
Don't Cry Mother.....	Eva Rutkay.....	Aug. 25†			78.....
Dreams of Love.....	Frank Taray.....	Jan. 3, 37†			103.....
(English titles)					
Friendly Expression.....	Radey-Szoke.....	Nov. 1†			65.....
Hungarian Village.....	Travelogue.....	Dec. 25†			20.....
(English titles)					
Man of Gold.....	Maria Egri-F. Kiss.....	Apr. 12, 37†			92.....
Man Under the Bridge.....	Csontos-Lazar.....	Nov. 15†			82.....
March Tales.....	Tucay-Kabos.....	July 15.			88.....
New Landlord, The.....	Csontos-Ery.....	Aug. 20†			98.....
Salary \$200 Monthly.....	Javor-Folop.....	Dec. 31†			82.....



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scotchman In Hungary.....	Rado-Orosi	Apr. 12,'37	95	
Sister Mary.....	Sorenly-Sved	Mar. 28,'37	91	
Son of the Steppes.....	Kiss-Komcar	Dec. 26	85	
Storm on the Pusta.....	Kiss-Komcar	Apr. 5,'37	78	
Sweet Stepmother.....	Maria Tasnadi	Sept. 15	90	
(English titles)				
This Villa for Sale.....	Varebes-Csikos	June 15	80	
Three Spinsters.....	Emille Markus-Rajnay	Dec. 1	84	

## DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle.....	Noah Beery	Jan. 1,'37		
Kilou, The Killer.....	Technicolor	Oct. 1	60	June 1,'35
Mysteries of Notre Dame.....		Oct. 1	58	
Nobody's Boy.....	Robert Lynen	Sept. 15	81	
Opera of Paris.....	Georges Thill	Oct. 1	50	

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bullets or Ballots (G) 961.....	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, Tha (G) 167.....	Guy Kibbee-Sybil Jason	Nov. 14	72	Sept. 19
Case of the Black Cat (G) 170.....	Ricardo Cortez-June Travis	Oct. 31	66	Oct. 8
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965.....	Warren William-Claire Oodd	Aug. 15	63	May 23
China Clipper (G) 960.....	Pat O'Brien-Beverly Roberts	Aug. 22	88 1/2	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 6,'37, p. 88.)				
Down the Stretch (G) 177.....	Patricia Ellis-Dennis Moore	Sept. 19	66	July 18
Earthworm Tractors (G) 962.....	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151.....	Dick Powell-Joan Blondell	Dec. 26	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Golden Arrow, The (G) 959.....	Betta Davis-George Brent	May 23	68	May 8
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Green Light (G) 154.....	Errol Flynn-Anita Louise	Feb. 20,'37	85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 69.)				
Guns of the Pecos 960.....	Dick Foran-Anne Nagel	Jan. 2,'37	65	
Hearts Divided (G) 955.....	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169.....	Ross Alexander-Anne Nagel	Oct. 24	60	Dec. 12
Her Husband's Secretary (A) 173.....	Jean Muir-Warren Hull	Mar. 20,'37	61	Mar. 6,'37
Love Begins at Twenty (G) 975.....	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Marked Woman (A) 156.....	Pette Davis-H. Bogart	Apr. 10,'37	95	Mar. 6,'37
Men In Exile 174.....	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21.)				
Murder by an Aristocrat (G) 974.....	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor (G) 171.....	Donald Woods-Jean Muir	Jan. 23,'37	65	Mar. 6,'37
Penrod and Sam (G) 172.....	Billy Mauch-Henry Watson	Feb. 28,'37	64	Jan. 16,'37
Sing Me a Love Song (G) 160.....	James Melton-Patricia Ellis	Jan. 9,'37	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Stage Struck (G) 155.....	Joan Blondell-Dick Powell	Sept. 12	91	Aug. 19
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157.....	Kay Francis-Ian Hunter	Feb. 6,'37	80	Dec. 26
That Man's Here Again (G) 175.....	Mary Maguire-Tom Brown	Apr. 17,'37	60	Mar. 27,'37
Three Men on a Horse (G) 151.....	Frank McHugh-Joan Blondell	Nov. 21	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80.)				
Trailin' West 979.....	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977.....	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951.....	Kay Francis-Ian Hunter	July 4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

## Coming

Campus Scandals.....	Frank McHugh			
Devil's Saddle Legion, The.....	Dick Foran-Anne Nagel			
Draggerman Courage (G) 168.....	Jean Muir-Barton MacLane	May 15,'37	60	Aug. 29
Gentleman After Midnight, A.....	Leslie Howard-O. de Havilland			
Gentleman from Kimberley, The.....	Warner Baxter-Anita Louise			
Little Buckaroo.....	Dick Foran-Jane Bryan	May 15,'37		
Mountain Justice 161.....	Josephine Hutchinson-G. Brent	Apr. 24,'37		
(See "In the Cutting Room," Oct. 31.)				
Mr. Dodds Takes the Air.....	Kenny Baker			
Prince and the Pauper, The 112.....	Mauch Twins-Errol Flynn	May 8,'37		
(See "In the Cutting Room," Jan. 30,'37.)				
San Quentin (G).....	Pat O'Brien-Humphrey Bogart	*65	Apr. 3,'37	
Slight Case of Murder, A.....	Edward G. Robinson			
Slim.....	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Jan. 16,'37.)				
Story of Emile Zola, The.....	Paul Muni			
Stuttering Bishop, The.....	Donald Woods-Ann Dvorak			
Talent Scout.....	Donald Woods-Jeanne Madden			
Varsity Show.....	Ruby Keeler-Dick Powell			

## FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero.....	Miss Kyvell	Feb. 21,'37	90	
Crustalo.....	Nina Afentaki	Oct. 11	95	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Eros.....	A. Marikos	Sept. 7	110	
Exo Ftioha.....	B. Argyre	Sept. 20	96	
Sarcos and the Eagle.....	Olympia Oeos	Oct. 18	118	

## Coming

Far from the Crowd.....	Mary Tsagonis	Mar. 7,'37	82	
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## GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614.....	Anna Neagle-Arthur Tracy	Mar. 15,'37	78	
East Meets West (G) 3516.....	George Arliss-Lucia Mannheim	Oct. 16	74	Sapt. 12
Everybody Dance (G) 3613.....	Ernest Truex-C. Courtneidge	Feb. 15,'37	70	Dec. 8
Everything Is Thunder (A) 3609.....	C. Bennett-D. Montgomery	Oct. 1	74	Sept. 12
Head Over Heels In Love (G) 3604.....	Jessie Matthews-Louis Borrell	Feb. 20,'37	67	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
Living Dangerously (A) 3617.....	Otto Kruger-Leonora Corbett	Dec. 1	69	Mar. 31
Love in Exile (A) 3623.....	Clive Brook-Helen Vinson	Nov. 15	63	May 30
Man of Affairs (G).....	George Arliss-Rene Ray	Jan. 20,'37	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
Man Who Lived Again (A) 3507.....	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 19
Nine Days a Queen (G) 3610.....	Nova Pilbeam-Cedric Hardwicke	Sept. 1	80	May 10
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G) 3621.....	John Lodge-John Loder	Jan. 15,'37	69	May 18
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515.....	Madeleine Carroll-Peter Lorre	June 15	83	May 28
Seven Sinners (A) 3611.....	E. Lowe-C. Cummings	Aug. 15	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Silent Barriers (G) 3608.....	Richard Arlen-Lilli Palmer	Apr. 1,'37	100	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65.)				
Strangers on a Honeymoon (G) 3615.....	C. Cummings-Noah Beery	Dec. 15	67	Jan. 9,'37
Week-end Millionaire (G) 3616.....	Buddy Rogers-Mary Brian	Nov. 20	64	Apr. 4
(Reviewed under the title, "Once In a Million.")				
Woman Alone, The (G) 3601.....	Sylvia Sidney-John Loder	Jan. 12,'37	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're In the Army Now (G) 3620.....	Wallace Ford-Anna Lee	Mar. 1,'37	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

## Coming

Gangway.....	Jessie Matthews			
King Solomon's Mines 3618.....	Roland Young-Cedric Hardwicke			
Non Stop New York.....	Anna Lee-Desmond Tester			

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Oays (G) 147.....	Tex Ritter-Eleanor Stewart	Jan. 30,'37	52	Feb. 13,'37
Captain Calamity 128.....	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G) 126.....	Lili Damita-Fred Keating	Oct. 11	70 1/2	Oct. 8
Girl Loves Boy 124.....	Eric Linden-Cecilia Parker	Mar. 27,'37		
Gold Racket, The.....	Conrad Nagel-Eleanor Hunt	Apr. 10,'37		
Great Guy (G) 101.....	James Cagney-Mae Clarke	Jan. 2,'37	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81.)				
Hats Off (G) 108.....	Mae Clarke-John Payne	Dec. 6,'37	66 1/2	Jan. 2,'37
Headin' for the Rio Grande (G) 146.....	Tex Ritter-Eleanor Stewart	Dec. 20	61	Dec. 12
Hittin' the Trail 149.....	Tex Ritter-Jerry Bergh	Apr. 3,'37		
Man in the Mirror, The (A).....	E. E. Horton-Genevieve Tobin	Apr. 17,'37	75	Jan. 16,'37
Navy Spy 137.....	Conrad Nagel-Eleanor Hunt	Mar. 13,'37		
Romance and Riches (G) 153.....	Cary Grant-Mary Brian	Mar. 6,'37	58 1/2	Aug. 28
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152.....	Clive Brook-V. Hopper	Jan. 23,'37	61	Feb. 20,'37
Sins of Children (G) 119.....	Eric Linden-Cecilia Parker	Oct. 4	79 1/2	Sept. 19
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144.....	Tex Ritter-Joan Woodbury	Nov. 21	62	Nov. 14
Trouble In Texas (G) 148.....	Tex Ritter	Feb. 27,'37	63	Mar. 13,'37
23 1/2 Hours Leave (G) 103.....	James Ellison-Terry Walker	Mar. 21,'37	72 1/2	Mar. 6,'37
We're In the Legion Now (G) 129.....	Reginald Denny-Esther Ralston	Jan. 16,'37	55 1/2	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120.....	Tala Birell-Ian Keith	Oct. 25	81	Oct. 24
Yellow Cargo (G) 136.....	Conrad Nagel-Eleanor Hunt	Nov. 8	63	Nov. 14

## Coming

Boots of Destiny.....	Ken Maynard-Claudia Dell			
Death Takes a Cruise.....	Conrad Nagel-Eleanor Hunt			
Dynamite.....	James Cagney			
Face the Facts.....	Stuart Erwin			
Girl Said No, The.....	Robt. Armstrong-Irene Hervey			
Government Agent.....	Conrad Nagel-Eleanor Hunt			
Juggernaut.....	Boris Karloff			
Killers of the Sea 135.....	Capt. W. Caswell	Apr. 24,'37		
Marked Money.....	Conrad Nagel-Eleanor Hunt			
Photo Finish.....	Conrad Nagel-Eleanor Hunt			
Sing, Cowboy, Sing.....	Tex Ritter-Louise Stanley			
Shadow, The.....	Stuart Erwin-Joyce Compton			
Small Town Boy, The.....	R. Bartheless-D. Haas		98	Oct. 10
Spy of Napoleon (G).....	Anna Sten-Henry Wilcoxon	Apr. 30,'37	90	June 6
Two Who Dared (A).....	Anna Sten-Henry Wilcoxon			
(Reviewed under the title, "A Woman Alone.")				



## (THE RELEASE CHART--CONT'D)

## GUARANTEED

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 15	1,37	1,37	Mar. 20
Just My Luck	Eddie Nugent-Charles Ray	June 15	15	15	Aug. 15
Luck of the Irish	Richard Hayward	Sept. 15	15	15	July 18
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15	15	15	July 18
Women in White	Molly Lamont-Lester Matthews	July 15	15	15	July 18

## Coming

Early Bird, The	Richard Hayward				
Irish and Proud of It	Richard Hayward				

## HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10	1,37	62	Jan. 26
Fire Trap, The	Norman Foster-Evelyn Knapp	Jan. 10	1,37	58	Dec. 7
Girl from Maxim's	Leslie Hensen-Frances Day	Oct. 1	1,37	65	Oct. 14
Inyaah	Borneo Expedition	Nov. 15	15	70	Nov. 27
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10	1,37	82	Feb. 10
Song of the Scarlet Flower	Swedish	Sept. 1	1	80	Sept. 1
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Dec. 15	15	82	Dec. 15
Uncle from America	Czech Film	Dec. 15	15	90	Dec. 15
Voice of India	Hoeffler Expedition	Nov. 1	1	70	Nov. 1
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1	1	82	Sept. 1
Wedding of Pale, The (G)	Rasmussen's Eskimo Drama	Mar. 1,37	85	Mar. 20	37

## Coming

Crime of Voedea	Fredi Washington				83
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## IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1	1	80	June 6
High Hat	Frank Luther-Derethy Dare	Jan. 1,37	1	90	Jan. 1,37
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,37	1	90	Feb. 1,37
She Shall Have Music	Jack Hylyton-Jane Clyde	Nov. 1	1	90	Dec. 1,35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,37	15	90	Apr. 15,37

## Coming

Deerslayer	Betty Burgess-Jack LaRue				
I Demand Payment	Betty Burgess-Jack LaRue				

## INVINCIBLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5	5	66	Nov. 5
Easy Money (G)	Dnslow Stevens-Kay Lineker	June 18	18	66 1/2	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	1	64	Aug. 29

## Coming

Borrowed Time					
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec. 25	25	112	Dec. 12
(Exploitation: Jan. 9, '37, p. 71; Feb. 6, '37, p. 72; Feb. 13, '37, p. 86.)					
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16	16	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20	20	82	Feb. 13, '37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27	27	108	Nov. 21
(Exploitation: Jan. 2, '37, p. 108; Jan. 23, '37, p. 80; Mar. 20, '37, p. 77.)					
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,37	1	108	Dec. 19
(See production article, Dec. 24, p. 16; exploitation: Jan. 2, '37, p. 107; Mar. 13, '37, p. 78; Mar. 27, '37, p. 78.)					
Dangerous Number (G) 718	Robert Young-Ann Sothorn	Jan. 22,37	22	71	Feb. 6, '37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 18	18	79	July 11
Devil Is a Sissy, The (G) 658	Freddie Bartholomew-J. Cooper	Sept. 18	18	92	Sept. 12
(Exploitation: Dec. 17, p. 73; Dec. 26, p. 71; Jan. 2, '37, p. 100; Jan. 9, '37, p. 68.)					
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,37	26	37	Mar. 6, '37
Family Affair, A (G) 832	Lionel Barrymore-Cecilia Parker	Mar. 12,37	12	69	Mar. 20, '37
Fury (G) 610	Sylvia Sydney-Spencer Tracy	June 5	5	94	May 30
(Exploitation: Jan. 20, p. 117; June 27, pp. 80, 81; Sept. 8, p. 80; Apr. 10, '37, p. 91.)					
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11	11	72	Dec. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 3, '37, p. 68.)					
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)					
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	21	71	Oct. 10
Last of Mrs. Cheyney, The	Joan Crawford-William Powell	Feb. 19,37	19	98	Feb. 27, '37
(Exploitation: Apr. 3, '37, p. 66.)					
Labeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2	2	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	20	81	Nov. 21
(Exploitation: Jan. 9, '37, p. 64; Mar. 27, '37, p. 82.)					
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov. 13	13	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,37	5	65	Feb. 8, '37
Man of the People (G) 718	Joseph Calleja-Florence Rice	Jan. 29,37	29	81	Jan. 30, '37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 28,37	28	132	Mar. 13, '37
(Musical analysis, Mar. 27, '37, p. 15; exploitation: Feb. 27, '37, p. 85; Apr. 3, '37, p. 64.)					
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23	23	78	Oct. 23
Did Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	25	80	Sept. 25
Dur Relations (G) 710	Laurel and Hardy	Oct. 30	30	74	Nov. 21

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,37	19	84	Mar. 20, '37
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	14	87	Aug. 15
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,37	16	127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77.)					
San Francisco (G) 636	Clark Gable-J. MacDonald	June 28	28	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)					
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18	18	74	Dec. 19
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,37	2	69	Mar. 27, '37
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)					
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	11	78	July 11
(Exploitation: Dec. 26, p. 70.)					
Tarzan Escapes (G) 711	J. Weissmuller-M. D'Sullivan	Nov. 8	8	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,37	8	72	Jan. 9, '37
Way Out West (G) 734	Laurel and Hardy	Apr. 16,37	16	64	Jan. 2, '37
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	31	59	June 20

## Coming

Broadway Melody of 1937	Eleanor Powell-Robt. Taylor				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	121	Apr. 3	37	
Day at the Races, A	Marx Brothers-Allan Jones	May 21,37	21	37	
(See "In the Cutting Room," Mar. 6, '37.)					
Emperor's Candlesticks	William Powell-Luise Rainer	May 28,37	28	37	
Good Earth, The (A)	Paul Muni-Luise Rainer	138	Feb. 8	37	
(See production article, July 11, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 85; Apr. 3, '37, p. 69.)					
Good Did Soak 728	Wallace Beery-Betty Furness	Apr. 23,37	23	37	
(See "In the Cutting Room," Apr. 10, '37.)					
Marie Walewska	Greta Garbo-Charles Boyer	Apr. 30,37	30	37	
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,37	30	37	
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,37	23	37	
Parnell 722	Clark Gable-Myrna Loy	Feb. 13,37	13	37	
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star	Jack Haley-Patsy Kelly	May 7,37	7	37	
They Gave Him a Gun	S. Tracy-G. George-F. Tone	May 7,37	7	37	
(See "In the Cutting Room," Apr. 3, '37.)					
Thirteenth Chair, The	Madge Evans-Henry Daniell	May 14,37	14	37	
Topper	Constance Bennett-Cary Grant				

## PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accusing Finger (G) 3814	Paul Kelly-Marsha Hunt	Dec. 23	23	62	Nov. 31
Along Came Love (G) 3618	Irene Hervey-Chas. Starrett	Nov. 6	6	66	Feb. 20, '37
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Dec. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30, '37, p. 84.)					
Arizona Mahoney (G) 3621	Larry Crabbe-Joe Cook	Dec. 4	4	68	Feb. 20, '37
Arizona Raiders, The (G) 3584	Larry Crabbe-Marsha Hunt	June 26	26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 8	8	100	Oct. 10
(Exploitation: Dec. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)					
Borderland (G) 3668	William Royd-Jimmy Ellisen	Feb. 28,37	28	82	Feb. 13, '37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 15,37	15	65	Mar. 13, '37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan. 29,37	29	85	Dec. 12
(Exploitation: Jan. 16, '37, pp. 79, 80.)					
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb. 12,37	12	37	
(See "In the Cutting Room," Dec. 26.)					
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25	25	87	Dec. 26
(Exploitation: Mar. 6, '37, pp. 88, 92; Apr. 10, '37, p. 91.)					
Crime Nobody Saw, The 3635	Lew Ayres-Ruth Coleman	Mar. 12,37	12	37	
(See "Danger, Men Working," "In the Cutting Room," Jan. 30, '37.)					
Doctor's Dairly, A (G) 3627	John Trent-Helen Burgess	Jan. 22,37	22	77	Jan. 30, '37
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	5	73	July 25
(Exploitation: Aug. 1, p. 90.)					
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6	6	67	
(See "In the Cutting Room, Oct. 3.)					
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	4	98	Sept. 2
(Exploitation: Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Girl from Scotland Yard	Karen Morley-Robert Baldwin	Apr. 2,37	2	37	
Girl of the Ozarks, The (G) 3561	Virginia Weldler-Lelf Erikson	June 12	12	68	June 6
Go West, Young Man (A) 3818	Mae West-Randolph Scott	Nov. 13	13	80	Nov. 14
(Exploitation: Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Heart of the West 3567	William Boyd-Jimmy Ellison	July 24	24	78	
Her Husband Lies (A) 3638	Ricarde Cortez-Gail Patrick	Mar. 19,37	19	76	Mar. 20, '37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 29	29	72	Nov. 14
Hills of Old Wyoming	William Boyd-Gala Sheridan	Apr. 16,37	16	37	
(See "In the Cutting Room," Apr. 10, '37.)					
Hollywood Boulevard (G) 3603	Marsha Hunt-Robt. Cummings	Aug. 25	25	74	Nov. 22
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23	23	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14	14	81	Aug. 20
Interres Can't Take Money	Barbara Stanwyck-Joel McCrea	Apr. 9,37	9	79	
(See "In the Cutting Room," Feb. 27, '37.)					
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,37	26	37	
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27	27	84	Nov. 28
Lady, Be Careful (G) 3608	Lew Ayres-Mary Carlisle	Sept. 4	4	71	Aug. 29
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13	13	80	Feb. 27, '37
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19,37	19	86	Jan. 30, '37
(Exploitation: Mar. 20, '37, p. 76.)					



## (THE RELEASE CHART--CON'T)

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Mind Your Own Business (G)				
3625	Charles Ruggles-Alice Brady	Jan. 8	8'37"	75.....Dec. 19
Murder Goes to College (G)				
3633	Roscoe Karns-Marsha Hunt	Mar. 5	5'37"	71.....Mar. 6/37
Murder With Pictures (G)				
3610	Lew Ayres-Gail Patrick	Sept. 25	25'	71.....Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Southern	Aug. 7	7'	63.....July 26
(Exploitation: Sept. 19, p. 65.)				
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5	5'37"	79.....Feb. 6/37
Palm Springs (G) 3559	Frances Langford-Smith Bellew	June 5	5'	72.....June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1	1'37"	113.....Nov. 28
(Exploitation: Jan. 30/37, p. 85; Feb. 20/37, p. 82; Feb. 27/37, p. 83; Mar. 6/37, p. 91; Mar. 13/37, p. 80; Mar. 20/37, pp. 78, 82; Mar. 27/37, pp. 80, 82, 83; Apr. 3/37, p. 66.)				
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	19'	73.....June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Return of Sophie Lang, The				
(G) 3566	Gertrude Michael-Ray Milland	July 3	3'	64.....June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G)				
3569	Bing Crosby-Frances Farmer	July 31	31'	87.....July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30	30'	80.....Oct. 24
Seraglio (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	20'	73.....Dec. 21/35
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	31'	75.....Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	10'	77.....June 20
Straight from the Shoulder (G)				
3605	Ralph Bellamy-Katherine Locke	Aug. 28	28'	71.....Aug. 22
Swing High, Swing Low (G)				
3634	Carole Lombard-F. MacMurray	Mar. 12	12'37"	97.....Mar. 20/37
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28	28'	99.....Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16/37, p. 81.)				
Three Cheers for Love (G)				
3565	E. Whitney-Robt. Cummings	July 17	17'	64.....July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11	11'	61.....Sept. 5
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11	11'	77.....Jan. 2/37
Valiant Is the Word for Carrie				
(A) 3611	Gladys George-Arlene Judge	Oct. 21	21'	109.....Sept. 26
(Exploitation: Jan. 16/37, p. 76; Feb. 13/37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26	26'37"	89.....Apr. 3/37
Wedding Present (G) 3613	Jean Bennett-Cary Grant	Oct. 16	16'	81.....Oct. 8
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3809	Charles Ruggles-Mary Boland	Sept. 18	18'	73.....Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	24'	75.....Aug. 8

## Coming

Angel	Marlene Dietrich-H. Marshall			
Easy Living	Jean Arthur-Edw. Arnold			
High, Wide and Handsome	Irene Dunne-Randolph Scott			
(See "In the Cutting Room," Apr. 10/37.)				
Hotel Haywire	Leo Carrillo-Mary Carlisle			
I Met Him In Paris	Claudette Colbert-Robt. Young			
(See "In the Cutting Room," Apr. 3/37.)				
King of Gamblers	Lloyd Nolan-Claire Trevor	Apr. 23	23'37"	
(See "In the Cutting Room," Apr. 10/37.)				
Make Way for Tomorrow	Beulah Bondi-Victor Moore	Apr. 30	30'37"	
Midnight Madonna	Warren William-Mady Correll			
Mountain Music	Bob Burns-Martha Raye			
Night of Mystery, A	Roscoe Karns-Helen Burgess			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30/37, p. 16.)				
Things Began to Happen	F. MacMurray-Frances Farmer			
Turn Off the Moon	Chas. Ruggles-Eleanore Whitney			

## PURITAN

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6	6'	62.....Aug. 22
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3	3'	60.....Sept. 19
Lion's Den, The	Tim McCoy-Jean Woodbury	July 8	8'	
Prison Shadows	Eddie Nugent-Lucille Lund	June 15	15'	76.....
Traitor, The	Tim McCoy-Frances Grant	Aug. 29	29'	

## RAY KIRKWOOD

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3	3'37"	
El Justiciero	Ernesto Guillen	Jan. 3	3'37"	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19	19'37"	
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4	4'37"	

## RELIABLE

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1	1'	58.....
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14	14'	56.....
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15	15'	56.....
Santa Fe Rides	Bob Custer	Feb. 25	25'37"	58.....
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28	28'37"	56.....
Speed Reporter	Richard Talmadge-Luana Walters	May 14	14'	58.....
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6	6'	56.....

## Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

## REPUBLIC

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Bar Z Bad Man 6323	Johnny Mack Brown-L. January	Jan. 20	20'37"	51.....
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21	21'	61.....Feb. 13/37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 16	16'	70.....
(See "In the Cutting Room," Oct. 24.)				
Bill Cracks Down (G) 6928	Grant Withers-Beatrice Roberts	Mar. 22	22'37"	59.....Mar. 27/37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18	18'37"	71.....Dec. 8
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28	28'	58.....
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21	21'	56.....Sept. 28
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14	14'	60.....
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1	1'37"	62.....
(See "In the Cutting Room," Feb. 13/37.)				
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9	9'	68.....Oct. 31
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25	25'	67.....July 11
(Exploitation: Sept. 5, p. 80.)				
Fellow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5	5'	82.....Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Gambling Terror, The 6324	Johnny Mack Brown-L. Meredith	Feb. 15	15'37"	53.....
Gentleman from Louisiana (G)				
3503	Eddie Quillan-Charlotte Henry	Aug. 17	17'	66.....Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26	26'	55.....
Git Along Little Dogies (G)				
6302	Gene Autry-Judith Allen	Mar. 22	22'37"	55.....Apr. 3/37
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	16'	60.....
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19	19'	49.....
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	22'	56.....July 11
Guns In the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14	14'37"	56.....
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14	14'	68.....Dec. 12
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15	15'	72.....June 6
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3	3'37"	57.....
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5	5'37"	67.....Mar. 27/37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25	25'37"	67.....Feb. 6/37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11	11'37"	60.....Jan. 18/37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23	23'	55.....
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24	24'37"	60.....
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28	28'	58.....Jan. 16/37
Mandarin Mystery, The (G)				
6031	Eddie Quillan-Charlotte Henry	Dec. 7	7'	63.....Nov. 29
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	15'	57.....June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19	19'	59.....
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21	21'	56.....
(See "In the Cutting Room," Nov. 7.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22	22'37"	58.....Mar. 13/37
President's Mystery, The (G)				
6007	Henry Wilcoxon-Betty Furness	Oct. 8	8'	78.....Oct. 8
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30	30'	59.....
Riders of the Whistling Skull				
6314	Bob Livingston-Ray Corrigan	Jan. 4	4'37"	55.....
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9	9'	53.....
(See "In the Cutting Room," Nov. 7.)				
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28	28'37"	58.....
Sitting on the Moon (G) 5528	Roger Pryor-Grace Bradley	Sept. 15	15'	66.....Sept. 5
Three Mesquites, The (G)				
6311	Bob Livingston-Ray Corrigan	Sept. 21	21'	56.....Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	10'	67.....July 25
Trail of Vengeance 6325	Johnny Mack Brown-L. Meredith	Feb. 1	1'37"	54.....
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1	1'37"	52.....
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15	15'37"	68.....Feb. 6/37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24	24'	58.....
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	6'	53.....
(See "In the Cutting Room," May 23.)				

## Coming

Affairs of Cappy Ricks, The	Walter Brennan-Mary Brian	May 17	17'37"	
Come On Cowboys 6317	Bob Livingston-Ray Corrigan	May 19	19'37"	
Dangerous Holiday	William Bakewell-Lynn Roberts	May 24	24'37"	
Doomed at Sundown 6337	Bob Steele	June 7	7'37"	
Gun Lords of Stirrup Basin				
6336	Bob Steele-Louise Stanley	May 10	10'37"	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	Apr. 26	26'37"	80.....Apr. 10/37
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26	26'37"	80.....Apr. 10/37
It Could Happen to You	Alan Baxter-Andrea Leeds			
Michael O'Halloran 3510	Wynne Gibson-Warren Hull	May 10	10'37"	
(See "In the Cutting Room," Apr. 10/37.)				
Navy Blues 6015	Mary Brian-Dick Purcell	Apr. 19	19'37"	
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30	30'37"	
Rhythm in the Clouds	Warren Hull			
Routin' Tootin' Rhythm 6307	Gene Autry-Armida	May 3	3'37"	

## RKO RADIO

Title	Star	Running Time		
		Rel. Date	Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9	9'	75.....Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	10'	80.....July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr. Louise Latimer	June 26	26'	67.....
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
China Passage 718	Constance Worth-V. Haworth	Dec. 12	12'37"	65.....
(See "In the Cutting Room," Jan. 9/37.)				
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29	29'37"	72.....Apr. 10/37
(Exploitation: Feb. 27/37, p. 81.)				



## (THE RELEASE CHART--CONT'D)

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Daniel Boone (G) 781.....	George O'Brien-Heather Angel.....	Oct. 16	77	Oct. 31	
(Exploitation: Oct. 31, p. 74.)					
Don't Tell the Wife (G) 720.....	Guy Kibbee-Una Merkel.....	Mar. 5	37	Feb. 27	37
Don't Turn 'Em Loose (A) 636.....	Bruce Cabot-Louise Latimer.....	Sept. 18	65	Aug. 29	29
Ex-Mrs. Bradford, The (G) 628.....	William Powell-Jean Arthur.....	May 15	81	May 2	2
(Exploitation: July 4, p. 68.)					
Grand Jury 633.....	Fred Stone-Louise Latimer.....	Aug. 7	61		
Last Outlaw, The (G) 629.....	Harry Carey-Hoot Gibson.....	June 19	70	May 30	30
Let's Sing Again (G) 646.....	Bobby Breen-Henry Armetta.....	June 12	68	Apr. 25	25
(Exploitation: Feb. 20, '37, p. 80.)					
Make Way for a Lady (G) 705.....	Anne Shirley-Herbert Marshall.....	Nov. 13	65	Dec. 19	19
Man Who Found Himself, The (G) 722.....	John Beal-Jean Fontaine.....	Apr. 2	37	Mar. 13	37
Mary of Scotland (G) 634.....	Kath. Hepburn-Fredric March.....	Aug. 28	123	July 25	25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13, '37, p. 80.)					
M'Liss (G) 632.....	Anne Shirley-John Beal.....	July 17	66	July 11	11
Mummy's Boys (G) 701.....	Wheeler and Woolsey.....	Oct. 2	68	Aug. 22	22
Night Waitress (G) 711.....	Margot Grahame-Gordon Jones.....	Dec. 18	57	Jan. 2	37
Outcasts of Poker Flat, The (G).....	Preston Foster-Jean Muir.....	Apr. 16	37	Mar. 20	37
Park Avenue Logger (G) 787.....	George O'Brien-Beatrice Roberts.....	Feb. 26	37	Jan. 30	37
Plot Thickens, The (G) 641.....	James Gleason-Zasu Pitts.....	Dec. 11	69	Nov. 21	21
Plough and the Stars, The (G) 640.....	Barbara Stanwyck-P. Foster.....	Jan. 15	37	Jan. 2	37
(See production article, Aug. 22, p. 16.)					
Quality Street (G) 709.....	Kath. Hepburn-Franchot Tone.....	Mar. 26	37	Mar. 20	37
Racing Lady (G) 707.....	Ann Dvorak-Smith Bellw.....	Jan. 29	37	Dec. 12	12
Rainbow on the River (G) 714.....	Bobby Breen-May Robson.....	Dec. 25	88	Dec. 12	12
(Exploitation: Dec. 26, p. 71.)					
Sea Devils (G) 714.....	Victor McLaglen-Preston Foster.....	Feb. 19	37	Feb. 20	37
Second Wife (G) 634.....	Walter Abel-Gertrude Michael.....	Aug. 21	59	Aug. 22	22
Smartest Girl in Town (G) 706.....	Ann Sothern-Gene Raymond.....	Nov. 27	58	Nov. 7	7
Soldier and the Lady, The (A) 717.....	Anton Walbrook-Eliz. Allan.....	Apr. 9	37	Feb. 27	37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13, '37, p. 79.)					
Special Investigator (G) 827.....	Richard Dix-Margaret Callahan.....	May 8	61	May 2	2
Swing Time (G) 637.....	Fred Astaire-Ginger Rogers.....	Sept. 4	103	Aug. 29	29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2, '37, pp. 100, 106, 108; Mar. 13, '37, p. 80.)					
That Girl from Paris (G) 712.....	Lily Pons-Gene Raymond.....	Jan. 22	37	Dec. 19	19
(Exploitation: Feb. 27, '37, p. 84.)					
They Wanted to Marry (G) 715.....	Gordon Jones-Betty Furness.....	Feb. 5	37	Dec. 26	26
Too Many Wives 723.....	Anne Shirley-John Morley.....	Apr. 9	37	Feb. 20	37
(See "Satisfaction Guaranteed," "In the Cutting Room," Feb. 20, '37.)					
Walking on Air (G) 638.....	Gene Raymond-Ann Sothern.....	Sept. 11	69	Aug. 22	22
Wanted: Jane Turner 643.....	Gloria Stuart-Lee Tracy.....	Dec. 4	67		
(See "General Delivery," "In the Cutting Room," Oct. 3.)					
We're on the Jury 718 (G).....	Helen Broderick-Victor Moore.....	Feb. 12	37	Jan. 23	37
We Who Are About to Die (G) 639.....	Preston Foster-Ann Dvorak.....	Jan. 6	37	Oct. 17	17
When's Your Birthday? (G) 770.....	Joe E. Brown-Marian Marsh.....	Feb. 19	37	Feb. 20	37
Without Orders (G) 704.....	Sally Eilers-Robt. Armstrong.....	Oct. 23	64	Oct. 10	10
Winterset (G) 703.....	Burgess Meredith-Margo.....	Nov. 20	77	Nov. 21	21
(Exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 84; Feb. 27, '37, p. 81.)					
Woman Rebels, A (A) 642.....	Kath. Hepburn-H. Marshall.....	Nov. 8	88	Oct. 31	31

## Coming

All Is Confusion.....	Joe E. Brown-Florence Rice.....				
Looking for Trouble.....	George O'Brien-Cecilia Parker.....				
(See "In the Cutting Room," Apr. 3, '37.)					
Mexican Quarter.....	John Beal-Armda.....				
Missus America.....	Victor Moore-Helen Broderick.....				
(See "In the Cutting Room," Apr. 10, '37.)					
New Faces of 1937.....	Joe Penner-Harriet Hilliard.....				
Shall We Dance 724.....	Fred Astaire-Ginger Rogers.....	Apr. 30	37		
There Goes My Girl.....	Ann Sothern-Gene Raymond.....				
Toast of New York 719.....	Edward Arnold-Frances Farmer.....	May 14	37		
(See "In the Cutting Room," Feb. 27, '37.)					
Tomorrow's Headlines.....	Lee Tracy-Diana Gibson.....				
(See "In the Cutting Room," Apr. 10, '37.)					
Woman I Love, The 721.....	Paul Muni-Miriam Hopkins.....	Apr. 23	37		
(See "Escadrille," "In the Cutting Room," Jan. 16, '37.)					
You Can't Buy Luck.....	Vinton Haworth-Helen Mack.....	May 7	37		
(See "Borrowed Time," "In the Cutting Room," Mar. 8, '37.)					

## STATE RIGHTS

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Below the Deadline.....	Russell Hopton.....	June 8	69		
Easy Money (G).....	Onslow Stevens.....	July 10	66 1/2	July 1	1
Human Adventure, The (G).....	W. G. Shields.....	Oct. 18	72	Oct. 10	10
I Was a Captive of Nazi Germany (G).....	Isobel Steele.....	Aug. 1	73	Aug. 8	8
Lady Luck.....	Wm. Bakewell.....	Aug. 15			
Revolt of the Demons (G).....	Dorothy Stone.....	July 20	60	July 13	13
(Reviewed under the title of "Revolt of the Zombies.")					
Trouble Ahead (G).....	Charles Farrell.....	Sept. 17	75	Sept. 28	28
Riding Avenger (G).....	Hoot Gibson.....	June 15	57	July 18	18
Ring Around the Moon (G).....	Erin O'Brien-Moore.....	Dec. 15	69 1/2	Mar. 28	28
Romance Rides the Range (G).....	Marion Shilling.....	Sept. 28	59	Sept. 26	26

## Coming

Cavalcade of China.....	James B. Leong.....	6 rls.			
Chinese Melody.....	James B. Leong.....	6 rls.			

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Devil on Earth.....	James B. Leong.....	6 rls.			
Melody of the Plains (G).....	Fred Scott.....	Spectrum		*55. Apr. 10	37
Singing Buckaroo, The.....	Fred Scott.....	Spectrum			
(See "In the Cutting Room," Nov. 21.)					
Squadron "B".....	Ralph Graves.....	Advance			
Three Legionnaires (G).....	Robt. Armstrong.....	General		*60. Mar. 27	37

## SUPREME

		Running Time			
Title	Star	Rel. Date	Minutes	Reviewed	
Brand of the Outlaws.....	Bob Steele.....	Aug. 15			
Crooked Trail, The.....	Johnny Mack Brown.....	July 25			
Everyman's Law.....	Johnny Mack Brown.....	June 10			
Last of the Warrens.....	Bob Steele.....	May 10	58		
Law Rides, The.....	Bob Steele.....	June 25			

## TWENTIETH CENTURY-FOX

			Running Time		
Title	Star	Rel. Date	Minutes	Reviewed	
Ambassador Bill (G) 767.....	Will Rogers-M. Churchill.....	Oct. 23†.....	70	Oct. 24	31
(re-issue)					
As You Like It (G) 711.....	Elis. Bergner-Laurence Olivier.....	Jan. 8, '37†.....	96	Sept. 19	19
(See production article, June 13, p. 16; exploitation: Jan. 23, '37, p. 79.)					
Back to Nature (G) 714.....	Jed Prouty-Spring Byington.....	Sept. 18†.....	56	Aug. 22	22
Banjo On My Knee (G) 726.....	Barbara Stanwyck-Joel McCrea.....	Dec. 4†.....	95	Dec. 5	5
(Exploitation: Feb. 13, '37, p. 89.)					
Border Patrolman, The* (G) 650.....	Geo. O'Brien-Polly Ann Young.....	July 8.....	59	June 27	27
Can This Be Dixie? (G) 723.....	Jane Withers-Slim Summerville.....	Nov. 13†.....	70	Nov. 14	14
Career Woman (G) 728.....	Claire Trevor-Michael Whalen.....	Dec. 18†.....	77	Nov. 28	28
Champagne Charlie 629.....	Paul Cavanagh-Helen Wood.....	May 8.....	59		
(See "In the Cutting Room," Dec. 14, '35.)					
Charlie Chan at the Opera (G) 730.....	Warner Oland-Boris Karloff.....	Jan. 8, '37†.....	68	Nov. 23	23
Charlie Chan at the Race Track* (G) 704.....	Warner Oland-Helen Wood.....	Aug. 7†.....	70	Oct. 26	35
Crack-up (G) 727.....	Peter Lorre-Brian Donlevy.....	Jan. 15, '37†.....	70	Jan. 16	37
Crime of Dr. Forbes, The* (G) 655.....	Gloria Stuart-Robert Kent.....	June 26.....	76	June 20	20
Dimples (G) 715.....	Shirley Temple-Frank Morgan.....	Oct. 16†.....	78	Oct. 17	17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)					
Doctor Bull (G) 768.....	Will Rogers-Marian Nixon.....	Feb. 5, '37†.....	79	Oct. 14	33
(re-issue)					
Educating Father* (G) 645.....	Jed Prouty-Shirley Deane.....	July 10.....	57	May 30	30
Fair Warning (G) 740.....	Betty Furness-John Payne.....	Mar. 5, '37†.....	68	Jan. 23	37
15 Maiden Lane (G) 716.....	Claire Trevor-Cesar Romero.....	Oct. 30†.....	64	Oct. 3	3
Fifty Roads to Town (G) 748.....	Don Ameche-Ann Sothern.....	Apr. 18, '37.....	81	Apr. 3	37
First Baby, The* (G) 646.....	Shirley Deane-Johnny Downs.....	May 15.....	74	Apr. 18	18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)					
Girls' Dormitory (G) 702.....	Herbert Marshall-Simone Simon.....	Aug. 14†.....	66	Aug. 1	1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)					
Half Angel (G) 647.....	Frances Dee-Brian Donlevy.....	May 22.....	66	May 9	9
High Tension* (G) 653.....	Brian Donlevy-Glenda Farrell.....	July 17.....	63	June 20	20
Holy Terror, The (G) 734.....	Jane Withers-Anthony Martin.....	Feb. 5, '37†.....	67	Jan. 9	37
Human Cargo* (G) 652.....	Claire Trevor-Brian Donlevy.....	May 29.....	66	Apr. 25	25
King of the Royal Mounted (G) 709.....	Robert Kent-Rosalind Keith.....	Sept. 11†.....	58	Aug. 29	29
Ladies in Love (G) 710.....	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon.....	Oct. 9†.....	97	Oct. 19	19
Laughing at Trouble 724.....	Jane Darwell-Lois Wilson.....	Dec. 11†.....	67		
(See "Glory," "In the Cutting Room," Oct. 17.)					
Little Miss Nobody* (G) 651.....	Jane Withers-Ralph Morgan.....	June 12.....	72	Mar. 26	26
Lloyds of London (G) 735.....	F. Bartholomew-M. Carroll.....	Jan. 29, '37†.....	117	Nov. 26	26
(Exploitation: Nov. 21, p. 108; Mar. 6, '37, p. 89; Mar. 27, '37, pp. 79, 82; Apr. 3, '37, pp. 65, 71.)					
Love Is News (G) 729.....	Loretta Young-Tyrone Power.....	Feb. 26, '37†.....	78	Feb. 27	37
Midnight Taxi (G) 744.....	Brian Donlevy-Frances Drake.....	Apr. 2, '37†.....	73	Mar. 27	37
Nancy Steele Is Missing (G) 738.....	Victor McLaglen-Peter Lorre.....	Mar. 12, '37†.....	84	Mar. 20	37
Off to the Races (G) 736.....	Jed Prouty-Shirley Deane.....	Feb. 19, '37†.....	57	Jan. 16	37
On the Avenue (G) 732.....	Dick Powell-Madeleine Carroll.....	Feb. 12, '37†.....	89	Feb. 13	37
(Exploitation: Mar. 20, '37, p. 82.)					
One in a Million (G) 722.....	Sonja Henie-Adolphe Menjou.....	Jan. 1, '37†.....	94	Dec. 26	26
(Exploitation: Mar. 20, '37, p. 78.)					
Pepper (G) 708.....	Jane Withers-Irvin S. Cobb.....	Sept. 11†.....	64	July 18	18
Pigskin Parade (G) 713.....	Stuart Erwin-Patsy Kelly.....	Oct. 23†.....	93	Oct. 24	24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9, '37, pp. 68, 71.)					
Poor Little Rich Girl, The* (G) 657.....	Shirley Temple-Alice Faye.....	July 24.....	79	June 6	6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)					
Private Number* (G) 645.....	Loretta Young-Robert Taylor.....	June 5.....	79	May 30	30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)					
Ramona (G) 707.....	Loretta Young-Don Ameche.....	Sept. 25†.....	84	Sept. 19	19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)					
Reunion (G) 717.....	Dionne Quintuplets-J. Hersholt.....	Nov. 20†.....	81	Nov. 21	21
(Exploitation: Jan. 23, '37, p. 78; Feb. 27, '37, p. 84; Mar. 6, '37, pp. 90, 91.)					
Road to Glory, The 706.....	Fredric March-Warner Baxter.....	Sept. 4†.....	101	June 8	8
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9, '37, p. 68; Jan. 16, '37, p. 76.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 15, '37†.....	57	Feb. 13	37
Seventh Heaven (G) 742.....	Simone Simon-James Stewart.....	Mar. 26, '37†.....	102	Mar. 27	37
Sing, Baby, Sing (G) 703.....	Alice Faye-Adolphe Menjou.....	Aug. 21†.....	87	Aug. 15	15
(Exploitation: Dec. 12, p. 84.)					
Sins of Man (G) 648.....	Jean Hersholt-Don Ameche.....	June 19.....	79	May 18	18
Star for a Night (G) 705.....	Jane Darwell-Claire Trevor.....	Aug. 28†.....	76	Aug. 15	15
Step Lively, Jeeves (G) 739.....	Arthur Treacher-Patricia Ellis.....	Apr. 9, '37†.....	69	Jan. 30	37
State Fair (G) 766.....	Will Rogers-Janet Gaynor.....	Aug. 7†.....	94	Feb. 4	33
(re-issue)					
Stowaway (G) 725.....	Shirley Temple-Robbt. Young.....	Dec. 25†.....	86	Dec. 28	28
(Exploitation: Feb. 13, '37, p. 86.)					
Thank You, Jeeves (G) 712.....	Arthur Treacher-Virginia Field.....	Oct. 2†.....	57	Sept. 19	19



# (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
36 Hours to Kill* (G) 656.....	Brian Donlevy-Gloria Stuart.....	July 24.....	65.....	Aug. 29
Time Out for Romance (G) 741.....	Claire Trevor-Michael Whalen.....	Mar. 19,'37.....	72.....	Feb. 20,'37
Te Mary—With Love (G) 701.....	Warner Baxter-Myrna Loy.....	Aug. 1.....	92.....	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644.....	Ronald Colman-C. Colbert.....	May 1.....	110.....	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720.....	Lawrence Tibbett-Wendy Barrie.....	Nov. 6.....	63.....	Nov. 14
White Fang (G) 649.....	Michael Whalen-Jean Muir.....	July 3.....	70.....	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719.....	Warner Baxter-June Lang.....	Nov. 27.....	65.....	Dec. 5
(Exploitation: Feb. 27,'37, p. 81.)				
Wild Brian Kent (G) 718.....	Ralph Bellamy-Mae Clarke.....	Nov. 6.....	57.....	Oct. 31
Wings of the Morning (G)				
737 .....	Annabella-Henry Fonda .....	Feb. 19,'37.....	87.....	Mar. 20,'37
Woman-Wise (G) 733.....	Rochelle Hudson-Michael Whalen.....	Jan. 22,'37.....	87.....	Mar. 20,'37

## Coming

Angel's Holiday 754.....	Jane Withers-Robert Kent.....	June 4,'37.....		
(See "In the Cutting Room," Apr. 3,'37.)				
Big Business .....	Jed Prouty-Spring Byington.....	July 23,'37.....		
(See "In the Cutting Room," Apr. 3,'37.)				
Cafe Metropole 750.....	Loretta Young-Tyrone Power.....	May 7,'37.....		
(See "In the Cutting Room," Feb. 27,'37.)				
Charlie Chen at the Olympics				
752 .....	Warner Dland-Kath. DeMillie .....	May 21,'37.....		
(See "In the Cutting Room," Mar. 6,'37.)				
David Harum 769.....	Will Rogers-Evelyn Venable.....	May 14,'37.....	83.....	Mar. 3,'34
(re-issue)				
Great Hospital Mystery, The				
751 .....	Selly Blane-Thomas Beck.....	May 14,'37.....	59.....	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
I Will Be Faithful.....	Gloria Stuart-Michael Whalen.....	June 18,'37.....		
(See "Escape from Love," "In the Cutting Room," Apr. 10,'37.)				
It Happened Out West 745.....	Paul Kelly-Judith Allen.....	May 7,'37.....		
Laughing Senor 753.....	Richard Arlen .....	June 4,'37.....		
Love Under Fire.....	Loretta Young-Don Ameche.....	May 10,'37.....		
(See "In the Cutting Room," Apr. 10,'37.)				
One Mile from Heaven.....	Claire Trevor-Michael Whalen.....	July 2,'37.....		
(See "In the Cutting Room," Mar. 27,'37.)				
Sing and Be Happy.....	Anthony Martin-Dixie Dunbar.....	June 25,'37.....		
Slave Ship 746.....	Wallace Beery-Warner Baxter.....	June 11,'37.....		
(See production article, Mar. 13,'37, p. 16.)				
That I May Live (G) 755.....	Rochelle Hudson-Robert Kent.....	Apr. 30,'37.....	70.....	Mar. 6,'37
(See "In the Cutting Room," Mar. 20,'37.)				
Think Fast, Mr. Moto.....	Peter Lorre-Virginia Field.....	May 28,'37.....		
(See "In the Cutting Room," Mar. 20,'37.)				
This Is My Affair 721.....	Barbara Stanwyck-Rob't Taylor.....	May 28,'37.....		
(See "In the Cutting Room," Mar. 20,'37.)				
Under the Red Robe 743.....	Conrad Veidt-Annabella .....	May 21,'37.....		
Wake Up and Live.....	Walter Winchell-Ben Bernie.....	Apr. 23,'37.....	91.....	
(See "In the Cutting Room," Feb. 20,'37.)				
Wee Willie Winkie.....	Shirley Temple-V. McLaglen.....	July 30,'37.....		
(See "In the Cutting Room," Mar. 6,'37.)				
(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.)				

## UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A) .....	D. Fairbanks, Jr.-D. Del Rio.....	Jan. 8,'37.....	86.....	Aug. 8
Beloved Enemy (G).....	Merle Oberon-Brian Aherne.....	Dec. 25.....	88.....	Dec. 19
Come and Get It (A).....	Edward Arnold-Frances Farmer.....	Nov. 6.....	99.....	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89.)				
Dedsworth (G) .....	Walter Huston-Ruth Chatterton.....	Sept. 23.....	101.....	Sept. 29
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84.)				
Fire Over England (G).....	Laurence Olivier-Flora Robson.....	Mar. 5,'37.....	84.....	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Garden of Allah, The (A).....	Marlene Dietrich-Charles Boyer.....	Nov. 20.....	78.....	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)				
Gay Desperado, The (G).....	Nino Martini-Ida Lupino.....	Oct. 2.....	86.....	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
History Is Made at Night (G).....	Charles Boyer-Jean Arthur.....	Apr. 2,'37.....	97.....	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92.)				
I Stand Condemned (A).....	Harry Bauer-Laurence Olivier.....	July 10.....	76.....	Nov. 30,'35
Last of the Mohicans, The (G).....	Randolph Scott-Binnie Barnes.....	Aug. 13.....	91.....	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78.)				
Man Who Could Work Miracles,				
The (G) .....	Roland Young-Joen Gardner.....	Feb. 19,'37.....	82.....	Aug. 22
Men Are Not Gods (A).....	Miriam Hopkins-Gert. Lawrence.....	Jan. 22,'37.....	90.....	Jan. 2,'37
One Rainy Afternoon (G).....	Francis Lederer-Ida Lupino.....	May 13.....	79.....	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G) .....	Ches. Laughton-Gert. Lawrence.....	Dec. 4.....	86.....	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
You Only Live Once (A).....	Sylvia Sydney-Henry Fonda.....	Jan. 29,'37.....	86.....	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71.)				

## Coming

Derk Journey (G) .....	Vivien Leigh-Conrad Veldt.....	80.....	Mar. 6,'37	
Dreaming Lays (A).....	Elis. Bergner-Raymond Massey.....	90.....	Mar. 6,'37	
Elephant Boy (G).....	Native Cast .....	Apr. 23,'37.....	100.....	Mar. 13,'37
Gone With the Wind.....				
Knight Without Armor.....	Marlene Dietrich-Robt. Donat.....	May 1,'37.....		
Pagliacci (G) .....	Richard Tauber-Steff Duna.....	90.....	Feb. 6,'37	

Title	Star	Rel. Date	Minutes	Reviewed
(See production article, Jan. 9,'37, p. 16.)				
Prisoner of Zenda.....	Ronald Colman-M. Carrell.....	Apr. 30,'37.....		
Star Is Born, A.....	Janet Gaynor-Fredrie March.....	Apr. 30,'37.....		
(See production article, Feb. 27,'37, p. 16.)				
Vogues of 1938.....	Warner Baxter-Jean Beantett.....			
Woman Chases Man.....	Miriam Hopkins-Joel McCrea.....			

## UNIVERSAL

Title	Star	Rel. Date	Minutes	Reviewed
Boss Rider of Gun Creek 1042.....	Buck Jones-Muriel Evans.....	Nov. 1.....	64.....	
Breezing Home (G) 1033.....	Binnie Barnes-Wm. Gargan.....	Jan. 31,'37.....	64.....	Mar. 27,'37
Cowboy and the Kid, The 9048.....	Buck Jones-Dorothy Revier.....	May 25.....	58.....	
Conflict (G) 1038.....	John Wayne-Jean Rogers.....	Nov. 29.....	61.....	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031.....	Jack Holt-Nan Grey.....	July 26.....	54.....	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006.....	Otto Kruger-M. ChurchIII.....	May 11.....	70.....	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043.....	Buck Jones-Louise Brooks.....	Dec. 20.....	62.....	Oct. 24
Flying Hostess (G) 1023.....	Judith Barrett-Wm. Hall.....	Nov. 22.....	66.....	Nov. 14
(Exploitation: Dec. 5, pp. 79; Feb. 6,'37, p. 74.)				
For the Service 9045.....	Buck Jones-Beth Marlon.....	May 6.....	65.....	
Four Days' Wonder (G) 1019.....	Jeanne Dante-Kenneth Howell.....	Jan. 3,'37.....	68.....	Jan. 23,'37
Girl on the Front Page, The				
(G) 1032 .....	Gloria Stuart-Edmund Lowe.....	Sept. 27.....	74.....	Sept. 26
Girl Overboard 1021 .....	Gloria Stuart-Walter Pidgeon.....	Feb. 28,'37.....	58.....	
Love Letters of a Star (A) 1028.....	Henry Hunter-Polly Rowles.....	Nov. 8.....	66.....	Nov. 14
Luckiest Girl in the World				
(G) 1014 .....	Jane Wyatt-Louis Hayward.....	Nov. 15.....	72.....	Oct. 31
Magnificent Brute, The (G) 1022.....	Victor McLaglen-Binnie Barnes.....	Oct. 11.....	77.....	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026.....	Doris Nolan-Michael Whalen.....	Nov. 1.....	76.....	Nov. 7
Mighty Treve, The (G) 1034.....	Noah Beery, Jr.-Barbara Read.....	Jan. 17,'37.....	69.....	Apr. 10,'37
My Man Godfrey (G) 1002.....	William Powell-Carole Lombard.....	Sept. 6.....	93.....	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025.....	James Dunn-Jean Rogers.....	Dec. 27.....	56.....	Feb. 13,'37
Nobody's Fool (G) 9033.....	E. E. Horton-Glenda Farrell.....	May 31.....	65.....	Aug. 29
Parole (G) 9036.....	Ann Preston-Henry Hunter.....	June 14.....	65.....	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019.....	Ricardo Cortez-Patricia Ellis.....	Aug. 16.....	59.....	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041.....	Buck Jones-Luana Walters.....	Sept. 20.....	60.....	Dec. 5
Sandflow (G) 1044.....	Buck Jones-Lita Chevret.....	Feb. 14,'37.....	58.....	Feb. 6,'37
Sea Spellers (G) 1027.....	John Wayne-Nan Grey.....	Sept. 20.....	63.....	Nov. 28
She's Dangerous 1031.....	Cesar Romero-Tala Birell.....	Jan. 24,'37.....	68.....	
Show Boat (G) 8001.....	Irene Dunne-Allan Jones.....	May 17.....	112.....	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 60; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Three Smart Girls (G) 1029.....	Deanna Durbin-Ray Milland.....	Dec. 20.....	84.....	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94.)				
Two in a Crowd (G) 1010.....	Joel McCrea-Joan Bennett.....	Sept. 13.....	82.....	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
We Have Our Moments (G)				
1017 .....	Selly Eilers-James Dunn.....	Mar. 28,'37.....	85.....	Apr. 3,'37
When Love Is Young 1018.....	Virginia Bruce-Kent Taylor.....	Apr. 4,'37.....	76.....	
Wings Over Honolulu 1011.....	Wendy Barrie-Ray Milland.....	May 18,'37.....		
Yellowstone (G) 9030.....	Henry Hunter-Judith Barrett.....	Aug. 30.....	83.....	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

## Coming

As Good as Married 1012.....	John Boles-Doris Nolan.....	May 9,'37.....		
(See "In the Cutting Room," Apr. 10,'37.)				
California Straight Ahead (G)				
1030 .....	John Wayne-Louise Latimer.....	May 2,'37.....	67.....	Apr. 3,'37
Left Handed Law 1045.....	Buck Jones .....	Apr. 18,'37.....	63.....	
Let Them Live 1035.....	Nan Grey-John Howard.....	Apr. 25,'37.....	73.....	
Man in Blue, The.....	Robert Wilcox-Nan Grey.....			
(See "The Cop," "In the Cutting Room," Apr. 10,'37.)				
Night Key 1024.....	Boris Karloff-Jean Rogers.....	May 2,'37.....	67.....	
(See "In the Cutting Room," Feb. 20,'37.)				
Oh! Doctor 1013.....	Edward Everett Horton.....	May 23,'37.....		
Road Back, The 1005.....	Larry Blake-John King.....	May 30,'37.....		
Smoke Tree Range 1046.....	Buck Jones-Muriel Evans.....	June 6,'37.....		
Top of the Town (G) 1007.....	George Murphy-Doris Nolan.....	Apr. 18,'37.....	86.....	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16.)				
Wildcatter, The 1015.....	Scott Colton-Jean Rogers.....			

## VICTORY

Title	Star	Rel. Date	Minutes	Reviewed
Cheyenne Rides Again.....	Tom Tyler-Lucille Browne.....	Jan. 7,'37.....		
Phantom of the Range.....	Tom Tyler-Beth Marlon.....	Nov. 28.....		
Rip Roarin' Buckaroo.....	Tom Tyler-Beth Marlon.....	Det. 15.....		
Silks and Saddles.....	Herman Brix-Toby Wing.....	Dec. 14.....		
Two Minutes to Play.....	Herman Brix-Jeanne Martel.....	Nov. 2.....		

## Coming

Brothers of the West.....	Tom Tyler .....	June 30,'37.....		
Flashing Mallets .....	Herman Brix .....	May 10,'37.....		
Flying Fists .....	Herman Brix .....	Apr. 25,'37.....		
Lost Ranch .....	Tom Tyler .....	July 10,'37.....		
Mystery Range .....	Tom Tyler .....	May 20,'37.....		
Orphans of the Pecos .....	Tom Tyler .....	June 5,'37.....		
Roaring Motors .....	Herman Brix .....	May 30,'37.....		
Winning Stroke, The.....	Herman Brix .....	June 15,'37.....		



## (THE RELEASE CHART--CONT'D)

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Anthony Adverse (G) 801.....	Freddie March-O. de Havilland.....	Aug. 29.....	139.....	May 23	
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)					
Bengal Tiger, The (G) 118.....	Barton MacLane-June Travis.....	Sept. 5.....	60.....	July 11	
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27, '37, p. 82.)					
Big Noise, The (G) 925.....	Guy Kibbee-Warren Hull.....	June 27.....	58.....	Apr. 25	
Black Legion (A) 108.....	H. Bogart-E. O'Brien-Moore.....	Jan. 30, '37.....	83.....	Jan. 9, '37	
(Exploitation: Jan. 16, '37, p. 76; Mar. 13, '37, pp. 80, 83; Mar. 20, '37, p. 82; Mar. 27, '37, p. 79; Apr. 3, '37, p. 66; Apr. 10, '37, p. 95.)					
Cain and Mabel (G) 102.....	Marion Davies-Clark Gable.....	Sept. 26.....	90.....	Oct. 31	
(See production article, Aug. 29, p. 36; exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 86.)					
California Mail 930.....	Dick Foran-Linda Perry.....	Nov. 14.....	56.....		
Call It a Day (G) 113.....	Divia de Havilland-I. Hunter.....	Apr. 17, '37.....	90.....	Mar. 13, '37	
Charge of the Light Brigade (G) 901.....	Errol Flynn-O. de Havilland.....	Nov. 7.....	115.....	Oct. 24	
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16, '37, p. 78; Jan. 23, '37, p. 78; Feb. 6, '37, p. 74; Apr. 3, '37, p. 65; Apr. 10, '37, p. 92.)					
Fugitive in the Sky (G) 120.....	Jean Muir-Warren Hull.....	Nov. 28.....	58.....	Dec. 31	
Give Me Your Heart (G) 109.....	Kay Francis-George Brent.....	Sept. 26.....	88.....	July 18	
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16, '37, p. 76.)					
God's Country and the Woman (G) 105.....	George Brent-Beverly Roberts.....	Jan. 16, '37.....	85.....	Dec. 26	
(Exploitation: Feb. 13, '37, pp. 84, 85; Feb. 27, '37, p. 80.)					
Great O'Malley, The (G) 110.....	Pat D'Brien-Sybil Jason.....	Feb. 13, '37.....	71.....	Dec. 12	
(Exploitation: Apr. 10, '37, p. 91.)					
Green Pastures, The (G) 902.....	Rex Ingram.....	Aug. 1.....	93.....	May 30	
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30, '37, p. 81.)					
Hot Money (G) 926.....	Ross Alexander-Beverly Roberts.....	July 18.....	68.....	Aug. 1	
Isle of Fury (G) 110.....	Marg't Lindsay-H. Bogart.....	Oct. 10.....	60.....	Sept. 5	
Jailbreak (G) 927.....	Craig Reynolds-June Travis.....	Aug. 8.....	60.....	May 16	
(Exploitation: Dec. 5, p. 80.)					
King and the Chorus Girl (G) 104.....	Fernand Gravet-Jean Blondell.....	Mar. 27, '37.....	95.....	Mar. 6, '37	
(Exploitation: Mar. 20, '37, p. 76; Mar. 27, '37, p. 79.)					
King of Heccey (G) 121.....	Anne Nagel-Richard Purcell.....	Dec. 19.....	55.....	Nov. 14	
Land Beyond the Law 128.....	Dick Foran-Linda Perry.....	Mar. 13, '37.....			
Midnight Court (G).....	Ann Dvorak-John Litel.....	Mar. 6, '37.....	60.....	Mar. 13, '37	
Midsummer Night's Dream (G) All Star.....		Oct. 8.....	117.....	Oct. 12, '35	
(Pictorial: Aug. 3, '35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15, '37, p. 76.)					
One Way Passage (G).....	Kay Francis-William Powell.....	Dec. 12.....	69.....	July 30, '32	
(re-issue)					
Polo Joe (G) 111.....	Joe E. Brown-Carol Hughes.....	Dec. 5.....	65.....	Sept. 26	
Public Enemy's Wife (G) 913.....	Pat D'Brien-Margaret Lindsay.....	July 25.....	69.....	June 27	
Ready, Willing and Able (G).....	Lee Dixon-Ruby Keeler.....	Mar. 6, '37.....	93.....	Feb. 6, '37	
Satan Met a Lady 912.....	Warren William-Bette Davis.....	Aug. 8.....	74.....		
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)					
Smart Blonde (G) 122.....	Glenda Farrell-Barton MacLane.....	Jan. 2, '37.....	59.....	Dec. 5	
Sons D'Guns (G) 911.....	Joe E. Brown-Jean Blondell.....	May 30.....	79.....	May 2	
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)					
Times Square Playboy (G) 924.....	Warren William-June Travis.....	May 9.....	62.....	Mar. 21	
Treachery Rides the Range (G) 929.....	Dick Foran-Paula Stone.....	May 2.....	56.....	Mar. 7	

## Coming

Angle Shooter.....	Jean Blondell-Pat D'Brien.....				
Another Dawn (A).....	Kay Francis-Errol Flynn.....	*70.....	Apr. 10, '37		
(See production article, Mar. 6, '37, p. 16.)					
Blazing Sixes.....	Dick Foran-Helen Valks.....				
Confession.....	Kay Francis-Ian Hunter.....				
(See "One Hour of Romance," "In the Cutting Room," Apr. 10, '37.)					
Dance, Charlie, Dance.....	Stuart Erwin-Jean Muir.....				
Deep South, The.....	Gloria Dixon-Claude Rains.....				
Desert Song.....	Frank McHugh.....				
Don't Pull Your Punches (G) 123.....	Barton MacLane-June Travis.....	*60.....	Jan. 30, '37		
Empty Helsters.....	Dick Foran-Patricia Walthall.....				
Ever Since Eve.....	Marion Davies-R. Montgomery.....				
Fly Away Baby.....	Glenda Farrell-Barton MacLane.....				
Footloose Heiress.....	Craig Reynolds-Ann Sheridan.....				
(See "In the Cutting Room," Apr. 10, '37.)					
Go Getter, The.....	George Brent-Anita Louise.....	May 22, '37.....			
(See "In the Cutting Room," Mar. 6, '37.)					
Kid Galahad.....	Edw. G. Robinson-Bette Davis.....	May 29, '37.....			
(See "In the Cutting Room," Mar. 27, '37.)					
Lady Luck.....	Barton MacLane-Ann Sheridan.....				
Marry the Girl.....	Frank McHugh-Mary Boland.....				
(See "In the Cutting Room," Feb. 13, '37.)					
Melody for Two (G).....	James Melton-Patricia Ellis.....	May 1, '37.....	*60.....	Jan. 16, '37	
Perfect Speedmen, The.....	Errol Flynn-Miriam Hopkins.....				
Public Wedding Number One.....	Jane Wyman-William Hopper.....				
Singing Marino, The.....	Dick Powell-Doris Weston.....				
(See "In the Cutting Room," Mar. 27, '37.)					
That Certain Woman.....	Bette Davis-Henry Fonda.....				
War Lord.....	Boris Karloff-Beverly Roberts.....				
(See "In the Cutting Room," Apr. 10, '37.)					
White Bondage (G).....	Jean Mulr-Gordon Oliver.....	*60.....	Mar. 13, '37		

## WILLIAM STEINER

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
From Nine to Nine.....	Ruth Roland-Roland Drew.....	Dec. 21.....	6.....	ris.	
I Cover Chinatown.....	Norman Foster.....	Nov. 18.....	7.....	ris.	

## WORLD

Title	Star	Rel. Date	Running Time	Minutes	Reviewed
Masquerade in Vienna (A).....	Paula Wessely.....	Jan. 28, '37.....	95.....	Feb. 13, '37	
My Song of Love.....	Tito Schipa.....	Mar. 31, '37.....			
Stalom (G).....	Skiing Film.....	Dec. 15.....	66.....	Jan. 23, '37	
Treno Popolare.....	Italian Feature.....	Dec. 25.....			

## Coming

Aurora Sul Mare.....	Italian Feature.....				
Itto.....	Simone Berrario.....				
Love on Skis.....	Walter Rimil.....				
Ninety Degrees South.....	Antarctic Film.....				
Second Bureau.....	Jean Murat-Diana Koreno.....				
Secrets of Stamboul.....	Valerie Hobson.....				
Ski Chase.....	Hannes Schneider.....	Sept. 1, '37.....	84.....		
Street Without a Name.....	Constant Remy-Pola Illery.....				
Song of Ceylon.....	Basil Wright.....				

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time	Minutes	Reviewed
Amphytrion (A).....	Henri Garat.....	Globe.....	Mar. 23, '37.....	103.....	Apr. 3, '37	
Beethoven Concerto (G).....	V. Gardin.....	Amkino.....	Mar. 23, '37.....	90.....	Apr. 10, '37	
Calling the Tune (G).....	Sam Livesay.....	Assoc. British.....		70.....	Aug. 8	
Carnival in Flanders (A).....	Francoise Rosay.....	American Tobis.....	Sept. 22.....	93.....	Dec. 8	
(Reviewed under the title, "La Kermesse Héroïque.")						
Cavalry (G).....	Elisa Cegani.....	United Artists.....		100.....	Sept. 26	
Ciboulette (G).....	Simone Berriau.....	Franco-American.....	Sept. 11.....	95.....	Dec. 13	
Cloistered (G).....		Best.....	May 19.....	80.....	Nov. 7	
(Exploitation: Mar. 27, '37, p. 78.)						
Crime Over London (A).....	Margot Grahame.....	United Artists.....		65.....	May 30	
Der Kampf (A).....	L. Loebinger.....	Amkino.....	Sept. 9.....		Sept. 19	
Dominant Sex, The (A).....	Phillips Holmes.....	Assoc. British.....		82.....	Feb. 20, '37	
Dusty Ermine (A).....	Ronald Squire.....	Twickenham.....		75.....	Oct. 10	
Eternal Mask, The (A).....	Mathias Wileman.....	Mayer-Burstyn.....	Jan. 12, '37.....	70.....	Jan. 23, '37	
Everything in Rhythm (G).....	Harry Roy.....	Assoc. British.....		75.....	June 27	
Flying Doctor, The (G).....	Charles Farrell.....	20th Century-Fox.....		92.....	Dec. 19	
Golem, The (A).....	Harry Bauer.....	Metropolis.....	Mar. 20, '37.....	88.....	Mar. 27, '37	
Great Call, The (G).....	Camille Pilotto.....	United Artists.....		90.....	Dec. 5	
Greater Promise, A (G).....	Tamarina.....	Amkino.....	Oct. 6.....	90.....	Dec. 17	
Gypsies (G).....	Alexander Granach.....	Amkino.....	July 28.....	90.....	Aug. 22	
Gypsy (A).....	Roland Young.....	Warner.....			Feb. 13, '37	
Gypsy Melody (A).....	Lupe Velez.....	Assoc. British.....		70.....	Aug. 8	
Incertidumbre (G).....	Hilda Moreno.....	United Artists.....	Sept. 18.....	70.....	Sept. 28	
Interrupted Honeymoon, The (A).....	Claude Hulbert.....	British Lion.....		78.....	June 27	
It Isn't Done (G).....	Cecil Kellaway.....	British Empire.....		90.....	Mar. 27, '37	
It's You I Want (A).....	Seymour Hicks.....	British Lion.....		70.....	Nov. 21	
Janosik (G).....	Palo Bielik.....	French.....	Nov. 24.....	82.....	Dec. 6	
Juggernaut (A).....	Boris Karloff.....	Twickenham.....		70.....	Dec. 17	
La Damigella di Bard (G).....	E. Gramatica.....	Artisti.....		85.....	Jan. 9, '37	
La Fusse.....	Femin Gemier.....	French.....	Aug. 1.....	83.....		
Land Without Music (G).....	Richard Tauber.....	General.....		80.....	Dec. 24	
La Paloma (G).....	Charles Kullman.....	Casino.....	Oct. 16.....	83.....	Oct. 24	
Last Rose, The (G).....	Hanna Ralph.....	Casino.....	Det. 8.....	102.....	Oct. 17	
(Reviewed under the title, "Letzte Rose.")						
Late Mattia Pascal, The (A).....	Pierre Blanchard.....				Apr. 10, '37	
Les Petits (G).....	Alice Tisset.....	Franco-American.....	Dec. 29.....	90.....	Jan. 23, '37	
Love from a Stranger (A).....	Ann Harding.....	United Artists.....		77.....	Feb. 13, '37	
Loves of Toni, The (A).....	Celia Montalvan.....	Metropolis.....	Nov. 4.....	70.....	Nov. 14	
Marriage of Corbal, The (A).....	Nils Asther.....	General.....		80.....	June 18	
Mill on the Floss, The (G).....	Frank Lawton.....	National.....		90.....	Feb. 13, '37	
Moonlight Sonata (G).....	Paderewski.....	United Artists.....		90.....	Mar. 13, '37	
My Song Goes Round the World (G).....	Joseph Schmidt.....	Casino.....	Sept. 24.....	87.....	Oct. 10	
(Reviewed under the title, "Ein Lied geht um die Welt.")						
Nightingale (G).....	V. Ivasheva.....	Amkino.....	Nov. 2.....	96.....	Nov. 14	
Orphan of the Wilderness.....	Gwen Munro.....	British Empire.....	Jan. 29, '37.....	85.....	Mar. 8, '37	
Pope Le Moko (A).....	Jean Gabin.....	Paris Film.....		100.....	Mar. 20, '37	
Prenez Garde a la Peinture.....	Simone Simon.....	French.....	Aug. 1.....	86.....		
Prisoners (G).....	A. I. Chaban.....	Amkino.....	Feb. 18, '37.....	93.....	Feb. 27, '37	
Razumov (G).....	Pierre Fresnay.....	Garrison.....	Mar. 8, '37.....	95.....	Mar. 27, '37	
Revolutionists (G).....	V. V. Shchukin.....	Amkino.....	Dec. '36.....	100.....	Feb. 6, '37	
Romance in the House of Hapsburg, A.....	Paul Otto.....	Casino.....	Oct. 9.....	81.....	Oct. 17	
(Reviewed under the title, "Ein Liebesroman im Hause Hapsburg.")						
Sensation (A).....	John Lodge.....	Wardour.....		75.....	Jan. 23, '37	
Song of Freedom, The (G).....	Paul Robeson.....	British Lion.....		80.....	Sept. 8	
Son of Mongolia, A (A).....	Tseven Rabdan.....	Amkino.....	Nov. 20.....	90.....	Dec. 18	
Southern Mail (A).....	Richard Wilm.....	Solar.....		100.....	Feb. 20, '37	
Spain in Flames (A).....		Amkino.....	Jan. 28, '37.....	63.....	Feb. 13, '37	
Star Fell from Heaven, A (G).....	Florine McKinney.....	Assoc. British.....		70.....	June 27	
Tenth Man, The (G).....	John Lodge.....	Assoc. British.....			Aug. 29	
There on the Big Ranch (G).....	Tito Gulzar.....	Bustamante.....		105.....	Nov. 1	
30 Seconds of Love (G).....	Elsa Merlini.....	E. J. A.....		80.....	Jan. 2, '37	
This'll Make You Whistle (A).....	Jack Buchanan.....	Wilcox.....		78.....	Jan. 9, '37	
Three Maxims, The (G).....	Anna Neagle.....	General.....		87.....	Aug. 1	
Tsar to Lenin (A).....		Lenauer Intern'l.....	Mar. 6, '37.....	68.....	Mar. 27, '37	
Two's Company (G).....	Ned Sparks.....	B. & D.....			May 16	
Waltz for You, A (G).....	Louis Graveure.....	Casino.....	Sept. 25.....	94.....	Dec. 9	
(Reviewed under the title, "Ein Walzer fuer Dich.")						
White Squadron (G).....	Antonio Centa.....	E. N. I. C.....		85.....	Dec. 26	
Yellow Cruise, The (G).....		French.....	Nov. 17.....	90.....	Dec. 5	
Yiddle With His Fiddle.....	Molly Picon.....	Sphinx.....	Dec. 31.....	91.....		



# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

### CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Little Boy Blue	July 30	
Happy Days	Sept. 30	

### COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Am I Having Fun (11-21)	Sept. 18	20
Andy Clyde		
Ay Tank Ay Go (1-23-37)	Dec. 4	18½
(All Star)		
Champ's a Chump, The	June 20	18
(All Star)		
Dizzy Doctors	Mar. 19, '37	17½
(3 Stooges)		
Double Trouble		
Andy Clyde		
False Alarms (10-10)	Aug. 18	10
(3 Stooges)		
Fibbing Fibbers (12-5)	Oct. 19	18
Walter Catlett		
Free Rent (1-30-37)	Dec. 20	18
(All Star)		
Grips, Grunts and Groans		
(3 Stooges)	Jan. 15, '37	19
Knee Action (2-27-37)	Jan. 9, '37	17
Andy Clyde		
Love Comes to Mooneyville	Nov. 14	18
(1-2-37)		
Mister Smarty (8-1)	July 15	18
Andy Clyde		
New News	Apr. 1, '37	17½
(Collins-Kennedy)		
Oh, Duchess (11-21)	Oct. 9	20
Polly Moran		
Pain in the Pullman, A	June 27	18
(3 Stooges)		
Sailor Made	Feb. 12, '37	19
Polly Moran		
Slippery Silks (2-20-37)	Dec. 27	17½
(3 Stooges)		
Stuck in the Sticks	Mar. 26, '37	18
Andy Clyde		
Super Snooper, The	Feb. 25, '37	19½
El Brendel		
Three Dumb Clucks	Apr. 17, '37	17
(3 Stooges)		
Unrelated Relations	Jan. 9	18
(All Star)		
Whoops, I'm an Indian		
(3 Stooges)	(11-14)	Sept. 11
2 rls.		

### COLOR RHAPSODIES

Birds in Love (11-14)	Oct. 28	7½
Boa Boa Parade	Nov. 26	8½
Boy and His Dog, A	(1-9-37)	Dec. 23
Gifts from the Air	Jan. 1, '37	7½
In My Gondola (10-17)	Sept. 3	7
Glee Worms	June 24	7
Let's Go	Apr. 16, '37	
Merry Mannequins	Mar. 19, '37	6½
Merry Mutineers (11-7)	Oct. 2	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29, '37	7½
Two Lazy Crows (11-28)	Nov. 26	7
Untrained Seal, The (8-1)	July 26	7

### COLUMBIA TOURS

Gold Quest of the Ages	(2-27-37)	Jan. 28, '37	10
Star Gazers (11-7)	Oct. 15	9½	
When the West Was Young (3-20-37)	Mar. 12, '37	9	
Wonder Spots of America	(11-14)	Sept. 4	9½

### COURT OF HUMAN RELATIONS

Mad Money (9-5)	Sept. 4	11½	
Runway Marriage, The	(1-16-37)	Dec. 18	11
Wedding Deal, The	Feb. 26, '37		

### FEATURETTES

Community Sing (No. 1)	(2-27-37)	Jan. 17, '37	10
Community Sing (No. 2)	Feb. 19, '37		
Herald of the Skies	Apr. 2, '37	9½	
Story of Norton I, Emperor of the United States	(2-6-37)	Dec. 18	9

### HAPPY HOUR

Old Woman in the Woods, The	Apr. 23, '37	3 rls.	
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### KRAZY KAT CARTOONS

13. Peace Conference (re-issue)	Apr. 10	7	
14. Highway Snobbery (8-22)	Aug. 9	7	
15. Krazy's Newsreel (11-7)	Oct. 24	7	
18. Merry Cafe (1-23-37)	Dec. 26	7	
17. Lyin' Hunter, The (3-27-37)	Feb. 12, '37	7	
18. Krazy's Race of Time	May 7, '37		

### NEW WORLD OF SPORT SERIES

Disputed Decisions (8-29)	Aug. 22	10	
Fishing Thrills (2-13-37)	Jan. 22, '37	10	
Fit to Win	May 7, '37		
Fleet Hoofs	Mar. 5, '37	10	
Football Flashes (10-10)	Aug. 30	10	
Fun in the Water	Apr. 10, '37		
Hold 'Em Cowboy (11-14)	Sept. 25	10	
Little Champs (8-29)	Aug. 10	10	
Plane Devils (1-9-37)	Nov. 28	9½	
Scrambled Legs (3-27-37)	Feb. 22, '37	10	
Skating Is Believing (11-14)	Oct. 26	10	
Speed 'Mad	Apr. 17	10	
Sport Magic	June 13	9½	
Touring the Sport World (7-25)	July 11	10	

### SCRAPPY CARTOONS

Dizzy Ducks (12-19)	Nov. 28	6½	
Looney Balloonists (11-28)	Sept. 24	7	
Playing Politics (8-1)	July 8	7	
Puttin' Out the Kitten	Mar. 26, '37		
Scrappy's Band Concert	Apr. 29, '37		
Scrappy's Camera Troubles (6-20)	June 5	7	

### SCREEN SNAPSHOTS

No. 11—(8-1)	June 26	10	
No. 12—(8-8)	July 17	10	
No. 13—(8-22)	Aug. 13	10	

### SCREEN SNAPSHOTS (New Series)

No. 1—(11-14)	Sept. 11	10	
No. 2—(11-21)	Oct. 23	10	
No. 3—(1-9-37)	Nov. 28	10	
No. 4—(2-6-37)	Dec. 28	10	
No. 5—(2-27-37)	Jan. 22, '37	10	
No. 6—	Feb. 19, '37	10	
No. 7—	Mar. 23, '37	9½	
No. 8—	Apr. 30, '37		

### SPECIAL

Belgium (3-6-37)	Dec. 25	8½	
Castle Town of France (2-20-37)	Nov. 1	8½	
Old Paris and Berne (2-20-37)	Dec. 18	8½	
Robinson Crusoe (12-5)	Sept. 7	32	

### DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
See-Ti Ka (12-19)		10
Utah Picture Book (1-9-37)		10

### POPULAR SCIENCE FOREIGN

No. 1—	Sept. 15	9	
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### EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
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### MUSICAL COMEDIES

Home on the Range (6-20)	June 5	21	
SONG AND COMEDY HITS			
Alpine Rendezvous	Aug. 17	11	
Dental Follies (4-10-37)	Feb. 26, '37	11	
Gifts in Rhythm	Oct. 23	10	
Goin' Native	Aug. 28	11	
Pink Lemonade (9-24)	Sept. 18	11	
Play! Girls	Nov. 6	11	
Queen's Birthday, The	Aug. 14	10	
Ring Goes 'Round, The	Aug. 21	10	
See Uncle Sol (2-6-37)	Jan. 29, '37	11	
Strike! You're Out (1-9-37)	Dec. 11	11	

### TERRY-TOONS

Big Game Hunt, The	Feb. 19, '37	7	
Book Shop, The (1-30-37)	Feb. 5, '37	6	
Bug Carnival	Apr. 16, '37	7	
Bully Frog, A (10-10)	Sept. 18	6	
Coronation, The	May 14, '37	1 r.	
Farmer Al Falfa in the Health Farm	Sept. 4	6	
Farmer Al Falfa in the Hot Spell	July 10	6	
Farmer Al Falfa's Prize Package	July 31	6	

### Farmer Al Falfa's Twentieth Anniversary

Flying South	Mar. 19, '37	7	
Kiko Foils the Fox (11-7)	Oct. 2	8	
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30	7	
Kiko the Kangaroo in Skunked Again	Dec. 29	7	
Kiko and the Honey Bears (9-22)	Aug. 21	8	
Hay Ride, The	Apr. 2, '37	8	
Ozzie Ostrich Comes to Town	May 28, '37	1 r.	
Puddy the Pup and the Gypsies	July 24	8	
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11	7	
Puddy the Pup in Sunken Treasures	Oct. 16	8	
Red Hot Music	Mar. 5, '37	8	
Robin Hood in an Arrow Escape (11-21)	Nov. 13	7	
Sailor's Home, The (6-13)	June 12	8	
Salty McGuire	Jan. 8, '37	7	
School Birds	Apr. 30, '37	1 r.	
Tin Can Tourist, The (2-6-37)	Jan. 22, '37	7	
Tough Egg, A	June 26	8	

### TREASURE CHEST

Chesapeake Bay Retriever, The (12-26)	Dec. 13	11	
Fast Friends (6-13)	June 5	9	
Feminine Form (8-29)	Aug. 7	10	
Krazid-Inventions (10-31)	Oct. 9	11	
Lagend of the Lal (1-2-37)	Dec. 4	11	
Nature's Songsters (9-23)	Sept. 4	8	
Songs of the Danube	Apr. 9, '37	1 r.	
Sports in the Alps (10-10)	Sept. 11	9	
Symphony in Snow (11-7)	Oct. 18	9	

### TUXEDO COMEDIES

Rail Birds (6-13)	May 22	18	
TWO-REEL COMEDIES			
Amuse Yourself	Nov. 27	20	
Any Old Port (1-2-37)	Nov. 6	18	
Bashful Buddies	Aug. 7	17	
Big Courtship, The	Feb. 19, '37	17	
Blue Blazes	Aug. 21	19	
Boy, Oh Boy (9-22)	Aug. 14	19	
Chemist, The (9-24)	Oct. 9	19	
Comic Artist's Home Life (4-3-37)	Apr. 9, '37	18	
Diamonds in the Rough	Sept. 25	19	
Ditto	Feb. 12, '37	17	
Freshies	Apr. 30, '37	2 rls.	
Fun's Fun (2-8-37)	Feb. 5, '37	19	
Gags and Gals (10-3)	Sept. 11	20	
Happy Heels (8-22)	Aug. 1	18	
High-C Heneymoon	Jan. 1, '37	21	
His Best Girl	May 7, '37	2 rls.	
Hi-Ya Doc?	Apr. 23, '37	2 rls.	
Hold It	Jan. 29, '37	17	
It Happened All Right (6-13)	May 15	19	
Jail Bait	Jan. 8, '37	19	
Just the Type	Dec. 4	20	
Love Nest on Wheels	Mar. 26, '37	18	
Man to Man	Feb. 28, '37	17	
Melody Girl	Apr. 18, '37	2 rls.	
Mixed Magic (12-19)	Nov. 20	17	
Modern Home (11-28)	Nov. 13	19	
Off the Horses (4-10-37)	Mar. 5, '37	19	
Parked in Parade	Aug. 20	19	
Peaceful Relations	June 10	18	
Pixilated	Mar. 19, '37	18	
Practically Perfect (1-30-37)	Jan. 15, '37	21	
Rah Rah Rhythm (11-21)	Oct. 23	18	
Ready to Serve (4-10-37)	Mar. 12, '37	15	
Screen Test, The (12-19)	Dec. 13	19	
Spring Is Here	Oct. 30	20	
Transatlantic Love	Dec. 25	20	
Wacky Family, The (9-26)	Sept. 4	20	
Whose Baby Are You? (11-7)	Oct. 2	18	

### HOFFBERG

Title	Rel. Date	Min.
Bamboo .....		11½
Busy Spots in Florida.....	Jan. 20, '37	12
Carillon Makers .....	Aug. 15	12
Floridian Curiosities .....	Jan. 10, '37	12
Hollywood Magic .....		12
Isle of Paradise.....		11
Shanghai .....		12
Spanish Interlude, A.....	Sept. 15	20
Sport of Flying.....	Sept. 12	
PERSONALITIES ON PARADE		
No. 4.....	May 4	9
WORLD EXPLORATIONS		
7. Nomads of the Plains.....	May 3	5½
8. Nomads of the Sea.....	May 17	5½

### IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Hidden Treasures	8	
Southern Beauties	8	

### EDGAR GUEST POETIC GEMS

Boyhood	8	
Old Prospector, The	8	
Early in the Mornin'	8	

### NOVELTIES

Nero	8	
Hobo Here	9	

### PORT O' CALL

City of the Sun	9	
Last Resort	9	
Children of the Nile	9	
Seventh Wonder	9	

### WORLD IN COLOR

Beneath Coral Seas	8	
Dream Harbor	8	
Maori	8	
Under the Southern Cross	8	

### MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Neighborhood House (7-18)	May 9	20
CRIME DOESN'T PAY		
No. 8—The Public Pays (11-14)	Oct. 10	18
No. 9—Torture Money (2-27-37)	Jan. 2, '37	20

### FITZPATRICK TRAVEL TALKS

Colorful Bombay	8	
Colorful Islands (1-2-37)	Nov. 14	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 8, '37	9
Hong Kong, Hub of China	May 1, '37	
India on Parade	Feb. 6, '37	9
Oriental Paradise	Nov. 14	8
Picturesque South Africa (2-20-37)	Jan. 9, '37	9
Qualmt Quebec	Sept. 12	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
St. Helena and Its Man of Destiny	May 18	8
Yellowstone Park (12-19)	Oct. 24	9

### HARMAN-ISING

(Happy Harmonies)			
23—Pups' Picnic	May 30	8	
24—To Spring	June 20	9	
25—Little Cheeser	July 11	9	
26—Pups' Christmas (12-26)	Dec. 12	8	
27—Circus Daze	Jan. 16, '37	9	
28—Swing Wedding	Feb. 13, '37	8	
29—Bosko's Easter Eggs (4-3-37)	Mar. 20, '37	8	

### M-G-M MINIATURES

Great American Pic Company	Nov. 9	11	</
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## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Gilding the Lily.....	Feb. 6, '37	8....
Hurling (1-9-37).....	Nov. 14	10....
Killer Dog (9-5).....	Aug. 29	10....
Olympic Ski Champions (11-7).....	Oct. 3	10....
Penny Wisdom.....	Apr. 10, '37	10....
Ski Skill (4-10-37).....		10....
Sports on Ice.....	Oct. 10	10....
Wanted—A Master (1-2-37).....	Dec. 26	10....

## SPECIAL

Audioscops (1-18).....		8....
Servant of the People (3-20-37).....	Apr. 9, '37	12....
(Exploitation: Feb. 27, '37, p. 87.)		

## TABLOID MUSICALS

Annie Laurie (1-9-37).....	Oct. 31	10....
Bars and Stripes.....	Feb. 20, '37	11....
Dancing on the Ceiling.....	Jan. 2, '37	9....
Every Sunday.....	Nov. 28	10....
Little Maestro.....	Mar. 27, '37	
New Shoes (6-8).....	Sept. 5	11....
Swing Banditry (9-5).....	Sept. 19	11....

## PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human.....	Nov. 20	7....
Ding Dong Doggie.....	July 23, '37	1 r.l.
Grampy's Indoor Outing.....	Oct. 16	7....
Happy You and Merry Me (9-22).....	Aug. 21	7....
House Cleaning Blues.....	Jan. 15, '37	1 r.l.
Hot Air Salesman, The (3-20-37).....	Mar. 12, '37	7....
Impractical Joker, The.....	June 18, '37	1 r.l.
Making Friends.....	Dec. 18	7....
More Pep.....	June 19	8....
Pudgy Takes a Bow-Wow.....	Apr. 9, '37	1 r.l.
Pudgy Picks a Fight.....	May 14, '37	1 r.l.
Training Pigeons.....	Sept. 18	7....
Whoops! I'm a Cowboy.....	Feb. 12, '37	1 r.l.
You're Not Built That Way	July 17	8....

## COLOR CLASSICS

Bunny-Mooning (3-13-37).....	Feb. 12, '37	7....
Chicken a la King.....	Apr. 16, '37	1 r.l.
Christmas Comes But Once a Year.....	Dec. 4	8....
Greedy Humpty Dumpty.....	July 10	8....
Hawaiian Birds.....	Aug. 28	9....
Play Safe.....	Oct. 16	7....

## HEADLINERS

Blue Velvet Music.....	Apr. 9, '37	
Mark Warnow and Orch.		
Friml Favorites.....	June 4, '37	1 r.l.
Rudolf Friml, Jr. and Orch.		
Gypsy Revels (8-22).....	Aug. 7	11....
Knock, Knock, Who's There?.....	Sept. 18	11....
Vincent Lopez and Orch.		
Musical Charmers.....	Oct. 9	11....
Phil Spitalny and Girl Orch.		
Musical Fashions.....	July 3	11....
Ina Ray Hutton and Her Melodears		
Music by Morgan.....	Feb. 12, '37	1 r.l.
Russ Morgan and Orch.		
Music in the Morgan Manner.....	June 12	11....
Russ Morgan and Orch.		
Music, Music Everywhere.....	Dec. 18	11....
Clyde Lucas and Orch.		
Music Over Broadway.....	Aug. 28	10....
George Hall and Orch.		
Play, Don (8-15).....	July 31	10....
Don Bestor and Orch.		
Rah, Rah, Football.....	Oct. 30	10....
Will Osborne and Collegians		
Song Hits on Parade.....	Jan. 15, '37	1 r.l.
Freddie Rich and Orch.		
Star Reporter in Hollywood (11-21).....	Nov. 20	10....
Ted Husing-Bennie Bartlett-Dorothy Lamour		
Star Reporter, The, No. 2 (3-27-37).....	Mar. 12, '37	11....
Swing Hutton Swing.....	May 7, '37	1 r.l.
Ina Ray Hutton and Orch.		

## MUSICAL ROMANCE

## (Technicolor)

In Old Wyoming (2-27-37).....	Jan. 15, '37	9....
Lover's Paradise.....	Sept. 11	10....
Schubert's Serenade.....	May 21, '37	
Song of the Islands.....	July 23, '37	1 r.l.
Trees (3-20-37).....	Mar. 19, '37	9....
Western Sketches.....	Nov. 20	11 r.l.
PARAGRAPHS		
Aviator Shorty.....	July 23, '37	1 r.l.
Broadway Highlights, No. 8.....	Dec. 11	1 r.l.
Broadway Highlights, No. 9.....		1 r.l.
Circus Comes to Town, The.....	June 25, '37	1 r.l.
It's a Living.....	Mar. 5, '37	1 r.l.

Title	Rel. Date	Min.
Lulu's Love.....	Aug. 14	18....
Madison Sq. Garden.....	Dec. 11	
Nobody Home.....	Apr. 2, '37	1 r.l.
Rhythm of the River.....	Oct. 9	10....
Safety in the Air.....	May 28, '37	1 r.l.
Sailor Shorty.....	Oct. 23	10....
Snow.....	Jan. 8, '37	
Straight as an Arrow (11-21).....	Oct. 9	10....
That's Their Business.....	Nov. 13	11....
Where Champions Meet (2-20-37).....	Jan. 8, '37	9....
Where Snow Is King.....	Feb. 5, '37	1 r.l.

## PARAMOUNT PICTORIAL

No. 12—Meet the Pelican—Viola Mitchell — Steel Suits.....	June 19	10....
No. 13.....	July 17	1 r.l.

## PARAMOUNT PICTORIAL (New Series)

No. 1 — What's Afoot — Golden Acres—Don Baker (8-22).....	Aug. 21	10....
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating.....	Sept. 18	10....
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions.....	Oct. 16	10....
No. 4 — A Modern Monster — Furs on Parade — All Aboard.....	Nov. 13	10....
No. 5 — Bamboo — Clamdivergers' Rodeo — Vienna Boys' Choir.....	Dec. 5	10....
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski.....	Jan. 3, '37	1 r.l.
No. 7.....	Feb. 12, '37	1 r.l.
No. 8.....	Mar. 12, '37	1 r.l.
No. 9.....	Apr. 9, '37	1 r.l.
No. 10.....	May 7, '37	1 r.l.
No. 11.....	June 4, '37	1 r.l.
No. 12.....	July 2, '37	1 r.l.

## PARAMOUNT VARIETIES

Fashions In Love.....	July 24	8....
Poodle, The.....	May 22	10....
Rhythm Party, The.....	June 26	9....
Shorty at the Seashore.....	July 10	9....

## POPEYE THE SAILOR

Hold the Wire.....	Oct. 23	7....
Hospitality.....	Apr. 16, '37	1 r.l.
I'm In the Army Now.....	Dec. 25	7....
I Wanna Be a Lifeguard.....	June 26	7....
Let's Get Movin'.....	July 24	7....
Little Sweet Pea.....	Sept. 25	7....
Lost and Foundry.....	July 16, '37	1 r.l.
Morning, Noon and Night Club.....	June 18, '37	1 r.l.
My Artistic Temperature.....	Mar. 19, '37	1 r.l.
Never Kick a Woman.....	Aug. 28	7....
Organ Grinder's Swing (3-6-37).....	Feb. 19, '37	7....
Paneless Window Washer, The (2-27-37).....	Jan. 22, '37	7....
Popeye the Sailor Meets Sinbad the Sailor (11-14).....	Nov. 27	17....
(Technicolor special)		
Spinach Roadster, The.....	Nov. 27	7....
Twister Pitcher, The.....	May 21, '37	1 r.l.
What, No Spinach?.....	May 29	7....

## PARAMOUNT SOUND NEWS

## Two Editions Weekly

## POPULAR SCIENCE

## (Cinecolor)

No. 6.....	July 17	10....
POPULAR SCIENCE (New Series)		
No. 1 (8-22).....	Aug. 28	11....
No. 2 (11-28).....	Oct. 30	10....
No. 3.....	Dec. 25	1 r.l.
No. 4 (3-2-27).....	Feb. 26, '37	1 r.l.
No. 5.....	Apr. 30, '37	1 r.l.
No. 6.....	July 2, '37	1 r.l.

## SCREEN SONGS

Hills of Old Wyoming, The (8-22).....	July 31	10....
The Westerners		
I Can't Escape from You.....	Sept. 25	8....
Joe Richman and Orch.		
Never Should Have Told You (3-6-37).....	Jan. 29, '37	8....
Please Keep Me In Your Dreams.....	May 28, '37	1 r.l.
Henry King and Orch.		
Talking Through My Heart.....	Nov. 27	7....
Dick Stabile and Orch.		
Twilight on the Trail.....	Mar. 26, '37	1 r.l.
The Westerners		
You Came To My Rescue.....	July 30, '37	1 r.l.
Shep Fields and Orch.		

## GRANTLAND RICE SPORTLIGHTS

## (NEW SERIES)

No. 24—Catching Trouble.....	May 8	10....
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Title	Rel. Date	Min.
No. 25—River of Thrills.....	June 5	10....
No. 26—Sporting Companions.....	July 3	10....
No. 27—Neptune's Scholars (8-22).....	Aug. 7	10....
No. 28—Lucky Spills.....	Sept. 4	10....
No. 29—Fighting Marlin.....	Oct. 21	10....
No. 30—Sporting Quiz (11-21).....	Nov. 6	10....
No. 31—Chimp Champs.....	Dec. 4	10....
No. 32—Sporting Pals.....	Jan. 1, '37	1 r.l.
No. 33—Underwater Romance, An (3-6-37).....	Jan. 29, '37	10....
No. 34—On the Nose (3-13-37).....	Feb. 26, '37	10....
No. 35—Galloping Gauchos.....	Mar. 26, '37	1 r.l.
No. 36—Wrestling.....	Apr. 30, '37	1 r.l.
No. 37—Swing Stars.....	May 7, '37	1 r.l.

## RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 24.....	May 29	5....
No. 25.....	July 10	5....

## EASY ACES

Etiquette.....	Nov. 29	9....
Fool Your Friends.....	June 9	10....
Job's a Job, A.....	May 22	10....

## HEADLINER SERIES

No. 5—Bad Medicine.....	May 22	15....
No. 6—Sleepy Time.....	July 24	20....
(1936-37)		
1—Lalapaalooa.....	Nov. 20	16....
2—Singing in the Air.....	Feb. 19, '37	19....
3—Rhythm on the Rampage.....	Apr. 2, '37	18....

## EDGAR KENNEDY COMEDIES

Bad Housekeeping (4-10-37).....	Mar. 5, '37	19....
Dumb's the Word.....	June 11, '37	18....
Dummy Ache.....	July 10	18....
Hillbilly Goat (1-23-37).....	Jan. 15, '37	18....
Locks and Bonds.....	Apr. 16, '37	19....
Vocalizing (10-10).....	Oct. 23	20½....

## MAJOR BOWES AMATEUR PARADE

No. 2.....	June 5	10....
No. 3.....	July 3	10....

## MARCH OF TIME

No. 5.....	May 15	21....
No. 6.....	June 12	23....
No. 7.....	July 10	21....
No. 8.....	Aug. 7	21....

## (1936-37)

No. 1.....	Sept. 4	23....
No. 2.....	Oct. 2	21½....
No. 3.....	Nov. 3	21....
No. 4 (12-12).....	Nov. 27	22....
No. 5.....	Dec. 25	19....
No. 6.....	Jan. 22, '37	19....
No. 7.....	Feb. 10, '37	21....
No. 8.....	Mar. 19, '37	20....

## PATHE NEWS

## Released twice a week

## PATHE REVIEWS

## Released once a month

## PATHE TOPICS

## Released seven times a year

## RADIO FLASH COMEDIES

Dog Blight.....	June 12	16....
Don't Be Like That (1-30-37).....	Dec. 4	18....
Fight Is Right (5-2).....	Apr. 10	17....
Horse Play (4-3-37).....	Mar. 19, '37	18....
Who's Looney Now?.....	Sept. 4	18....

## RADIO MUSICAL COMEDIES

Camp Meetin' (10-3).....	Oct. 9	16....
Deep South (1-23-37).....	Jan. 1, '37	17....
Melody In May (2-1).....	May 1	19....
Swing It.....	July 3	18....
That Man Samson.....	May 28, '37	19....

## RAINBOW PARADE CARTOONS

Bold King Cole.....	May 29	7....
Cupid Gets Her Man.....	July 24	7....
Inlawful.....	Apr. 30, '37	
It's a Greek Life (3-28).....	Aug. 2	7....
Neptune Nonsense (3-28).....	Apr. 17	8....
Toonerville Picnic.....	Oct. 2	7....
Trolley Ahoy.....	July 3	8....
Wail's Welcome, A.....	June 19	7....

## SMART SET

And So to Wed.....	June 19	19....
Framing Father (2-29).....	Apr. 17	18½....
Grandma's Buoys (1-2-37).....	Dec. 18	16....
So and Sew.....	Sept. 18	15....

## SPORTS WITH BILL CORUM

Foreign Sports.....	Apr. 9, '37	10....
Goals for Gold and Glory.....	Oct. 30	11....
High, Wide and Dashing.....	Sept. 4	9....

Title	Rel. Date	Min.
Iceman, The.....	Jan. 15, '37	9....
Ladies Day.....	Dec. 18	11....
Never Catch the Rabbit (5-2).....	Apr. 24	11....
Pardon My Spray (10-10).....	Oct. 2	10....
Putting on the Dog.....	Feb. 12, '37	
Row, Mr. Row.....	June 19	11....
Saratoga Summers (3-27-37).....	Mar. 12, '37	10....
Singing Wheels (12-26).....	Nov. 20	11....

## STRUGGLE TO LIVE

Deadly Females.....	Nov. 13	9½....
Forest Gangsters (1-23-37).....	Jan. 8, '37	9....
Living Jewels.....	June 12	10....
Swamp Land.....	Sept. 18	9....

## SUPERBA COMEDIES

Bridal Grief.....	Feb. 5, '37	19....
Listen to Freezin' (8-15).....	July 31	15....
One Live Ghost.....	Nov. 6	21....
Wholesaling Along.....	May 29	17....

## WORLD ON PARADE

California Missions.....	Apr. 16, '37	11....
Gold Mania (1-16-37).....	Dec. 25	11....
Graveyard of Ships (1-2-37).....	Nov. 27	11....
Heart of the Sierras.....	Nov. 6	11....
Manhattan Waterfront (3-27-37).....	Feb. 19, '37	11....
Mt. Vernon.....	Mar. 19, '37	10....
Romantic Mexico.....	Jan. 22, '37	10....
Trinidad.....	Sept. 11	10....
Venice of the North.....	May 15	10....
Washington in Virginia.....	Oct. 9	10....
(10-3).....		

## STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37).....		11....

## DYNAMIC

Wonderland of Gaspe (6-13).....		11....
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## FILM EXCHANGE

Ski-Esta (1-2-37).....		10....
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## MATSON

Coronation Preview (3-27-37).....		10....
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## (THE RELEASE CHART--CONT'D)

## UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14	9
No. 28 (10-17)	Oct. 19	8
No. 29	Oct. 26	9
No. 30	Nov. 23	10
No. 31	Dec. 21	9
No. 32 (2-6-37)	Feb. 1, '37	9 1/2
No. 33 (3-27-37)	Mar. 15, '37	9
No. 34	Mar. 22, '37	8
No. 35	Apr. 12, '37	

## MEANY-MINY-MOE CARTOONS

Big Race, The (3-13-37)	Mar. 3, '37	7
Golfers, The (2-13-37)	Jan. 11, '37	8 1/2
House of Magic (2-13-37)	Feb. 8, '37	8
Knights for a Day (1-9-37)	Oct. 28	
Lumber Camp (3-20-37)	Mar. 15, '37	7
Steel Workers		
Turkey Dinner	Nov. 30	
Bargain Matinee	Apr. 4, '37	

## MENTONE MUSICAL COMEDIES

Bargain Matinee (3-20-37)	Apr. 4, '37	10
Cocktail Party, The	May 12, '37	
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17, '37	10
Fun in the Fire House (11-7)	Oct. 28	10
Gus Van's Garden Party (10-10)	Sept. 21	11
It's on the Record	Mar. 17, '37	
Musical Airways (10-10)	Sept. 30	11
Royal Cafe	Nov. 25	10
School for Swing (2-6-37)	Jan. 20, '37	10
Shoes With Rhythm	June 9, '37	
Teddy Bergman Inter-		
national Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23	10

## OSWALD CARTOONS

Battle Royal (7-18)	June 22	7
Beachcombers (10-3)	Oct. 5	9
Birthday Party, The	Mar. 29, '37	
Duck Hunt (3-13-37)	Mar. 8, '37	7
Everybody Sings (1-30-37)	Feb. 22, '37	7
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30	7
Kiddle Revue	Sept. 21	7
Muscle Hath Charms (8-8)	Sept. 7	8
Night Life of the Bugs (10-3)	Oct. 9	8
Puppet Show (10-13)	Nov. 21	8
Trailer Trouble		
Unpopular Mechanic (10-17)	Nov. 8	8

## STRANGER THAN FICTION SERIES

No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28	8
No. 28—Novelty (9-24)	Oct. 12	8 1/2
No. 29—Novelty (9-24)	Oct. 19	8 1/2
No. 30—Novelty (12-28)	Dec. 7	10
No. 31—Novelty (1-2-37)	Jan. 4, '37	9
No. 32—Novelty (1-30-37)	Feb. 1, '37	9
No. 33—Novelty (2-13-37)	Mar. 1, '37	9
No. 34—Novelty	Mar. 29, '37	9
No. 35—Novelty	Apr. 26, '37	

## UNIVERSAL SPECIAL

King Edward the VIII	Dec. 14	9 1/2
You Can't Get Away With It	Nov. 30	25

## VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Entertainers (7-11)	June 27	1 r.l.
Sylvia Fees		
Vitaphone Topnotchers (2-1)	May 30	
Vitaphone Stageshow	July 25	1 r.l.
Vitaphone Galettes	Sept. 19	11
Jack Pepper		
Vitaphone Internationals	Oct. 17	11
Heltz-Lee		
Vaudeville is Back	Nov. 14	11
Johnny Perkins		
Vaude-Villians	Dec. 12	10
Marty May		
Reel Vaudeville (1-30-37)	Jan. 2, '37	11
Harry Rose		
Bed-Time Vaudeville (2-20-37)	Jan. 30, '37	11

Title	Rel. Date	Min.
Bring On the Girls	Mar. 6, '37	1 r.l.
Edgar Bergen		
Vitaphone Diversions	Apr. 3, '37	
Smith and Dale		

## BIG V. COMEDIES

Absorbing Junior	May 9	21
Shemp Howard-Johnny Berkes		
Joe Palooka in Here's How	June 6	21
Shemp Howard-Robert Norton		
Wife of the Party, The (6-22)	June 20	22
Ken Murray		
Good Old Plumbertime, The	July 11	20
Johnny Berkes		
Olly Bird, The	July 25	20
Ken Murray		
Joe Palooka in Punch and Beauty	Aug. 15	20
Shemp Howard-Robert Norton		
Dough-Nuts	Nov. 14	21
Yacht Club Boys		

## BROADWAY BREVITIES

I'm Much Obligated	May 2	21
Vera Van-George Dobbs		
Maid for a Day	May 23	20
Grace Hayes		
City's Slicker, The	May 30	2 rls.
Oawn O'Day-Radio Rubes		
Romance in the Air	May 16	
Win! Shaw-Phil Regan		
Changing of the Guard (5-18)	June 8	20
Sybil Jason		
Rhythmits	June 13	2 rls.
Hal LeRoy-Toby Wing		
Song of a Nation, The (6-20)	July 4	20
Donald Woods-Claire Dodd		
When You're Single	July 18	2 rls.
Cross and Dunn		
Shake Mr. Shakespeare (7-11)	Aug. 22	20
Carolyn Marsh		
Echo Mountain	Aug. 29	20
Fred Lawrence-Rosalind Marquis		
Rush Hour Rhapsody (9-19)	Sept. 5	19
Jean Sargent		
Joe Palooka in "The Cheke's on You" (9-19)	Sept. 12	21
Shemp Howard-Robert Norton		
Backyard Broadcast, The (9-5)	Sept. 26	21
Say It With Candy	Oct. 3	20
Virginia Verrill		
Shelk to Sheik	Oct. 10	21
Georges Metaxa		
Can't Think of It	Oct. 24	18
Ken Murray-Oswald		
Captain Bluebeard	Feb. 13, '37	
Georgie Price		
Sunday Round-up, The	Oct. 31	18
Dick Foran-Linda Perry		
Sweethearts and Flowers	Nov. 7	20
Regis Toomey-Presser Sisters		
That's Pictures (8-29)	Nov. 21	21
Jay C. Flippen		
Joe Palooka in "The Blonde Bomber"	Nov. 28	21
Shemp Howard-Robert Norton		
Here Comes the Circus	Dec. 5	18
"Poodles" Hanneford		
"Give Me Liberty"	Dec. 19	22
John Litel		
It's All Over Now (2-8-37)	Dec. 26	20
Dan Healy		
Joe and Asbestos in "A Horse's Tale" (2-13-37)	Jan. 9, '37	20
Harry Gribbon-Hamtree Harrington		
Pretty Pretender, The (2-13-37)	Jan. 23, '37	21
Bernice Claire		
Joe Palooka in "Klek Me Again" (3-6-37)	Feb. 6, '37	21
Shemp Howard-Robert Norton		
Captain Blueblood	Feb. 8, '37	
Georgie Price		
Swing for Sale (3-13-37)	Feb. 27, '37	20
Hal LeRoy		
Under Southern Stars	Feb. 20, '37	18
Fred Lawrence-J. Bryan		
Hotel a la Swing	Mar. 13, '37	2 rls.
Eddie Foy, Jr.		

Title	Rel. Date	Min.
Mail and Female	Mar. 27, '37	2 rls.
Ken Murray		
Play Street (4-10-37)	Apr. 3, '37	21
Presser Sisters		
Romance of Robert Burns (4-10-37)	Apr. 10, '37	18
Owen King-Linda Perry		
Lifers of the Party, The	Apr. 17, '37	
Yacht Club Boys		

## COLORTOUR ADVENTURE

(Cinacolor)

Pearl of the Pacific (7-11)	Sept. 5	10
Colorful Occupation (9-19)	Oct. 31	10
Northern Lights	Oct. 31	
Along the Mediterranean	Dec. 5	
Hollanders, The (1-23-37)	Jan. 2, '37	10
Nice Work (2-13-37)	Jan. 30, '37	10
Land of the Midnight Sun (3-13-37)	Feb. 27, '37	10
Nature the Artist (4-10-37)	Mar. 20, '37	10
Cradle of Civilization	Apr. 17, '37	

## LOONEY TUNES

No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Ship mates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rain-maker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3	7
No. 26—Porky's a Mewling Day		7
No. 27—Little Beau Porky	Oct. 24	7
No. 28—Village Smithy, The	Nov. 14	7
No. 29—Porky of the North-woods (1-9-37)	Dec. 19	7
No. 30—Porky the Wrestler	Jan. 9, '37	7
No. 31—Porky's Road Race	Feb. 6, '37	
No. 32—Pleador Porky (2-27-37)		8

## MELODY MASTERS

Oave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 r.l.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5	11
Harry Reser and Eskimos	Sept. 26	9
Emil Coleman and Orch.	Oct. 17	11
Leon Navara and His Orch.	Nov. 7	11
Clyde McCoy and Orch.	Nov. 28	10
(8-29)		
Jimmie Lunceford and Orch.	Dec. 19	10
(1-23-37)		
George Hall and Orch.	Jan. 9, '37	10
Louisiana Kings	Jan. 23, '37	1 r.l.
Roger Wolfe Kahn and Orch.	Feb. 6, '37	
Cab Calloway and Orch.	Feb. 20, '37	11
(3-13-37)		
Peter Van Steeden and Orch.	Mar. 8, '37	1 r.l.
Jacques Fray and Orch.	Mar. 27, '37	10
(4-10-37)		
Jam Session, A	Apr. 17, '37	
Clyde McCoy and Orch.		

## MERRIE MELOOIES

(In Color)

No. 18—I'm a Big Shot		
New (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 22—When I See You	June 27	
No. 23—I Love to Singa (6-20)	July 18	7
No. 24—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 25—At Your Service, Madame	Aug. 29	7
No. 26—Toy Town Hall (9-19)	Sept. 19	7
No. 27—Boulevardier of the Bronx	Oct. 10	7
No. 28—Don't Look Now	Nov. 7	7
No. 29—Cocoanut Grove	Nov. 28	7
No. 30—He Was Her Man	Jan. 2, '37	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30, '37	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6, '37	8
No. 33—The Fella With the Fiddle (4-10-37)	Mar. 27, '37	1 r.l.

Title	Rel. Date	Min.
No. 34—Porky's Romance	Apr. 17, '37	

## OUR OWN UNITED STATES

No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 27	1 r.l.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

## PEPPER POT

Beneath the Sea	Apr. 18	9
Pictorial Review	June 27	1 r.l.
When Fish Fight	July 11	10

## PICTORIAL REVIEWS

No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12	10
No. 2—George Rector—Fashions	Oct. 10	10
No. 3—Girl Football—Knitted Wear	Nov. 21	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26	11
No. 5—Sports Afloat (2-6-37)	Jan. 16, '37	10
No. 6—Swimming—Wood Carving	Feb. 13, '37	
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20, '37	11
No. 8—Coiffeurs—Shoes	Apr. 10, '37	

## VITAPHONE NOVELTIES

Nut Guilty (6-27)	Nov. 21	10
Logging Along	Sept. 28	
Ounce of Invention, An	Oct. 24	
Ray Gross		
Oklahoma As Is	Dec. 19	
Cal Tinney		
Poets of the Organ (8-22)	Jan. 18, '37	1 r.l.
Mr. and Mrs. Jesse Crawford		
Whale Ho (7-14)	Feb. 13, '37	
Medium Well Done	Mar. 6, '37	1 r.l.
Hardeen		
Ghost to Ghost Hookup, A	Apr. 3, '37	
Radio Ramblers		
Home Run on the Keys (4-3-37)	Apr. 24, '37	9
Babe Ruth		

## SERIALS

12 Episodes Each Unless Otherwise Specified

## REPUBLIC

Dick Tracy 6401 (2-27-37)	Feb. 20, '37	
Ralph Byrd-Kay Hughes (15 episodes)		
Painted Stallion, The 8421	June 5, '37	
Ray Corrigan-Hoot Glibser		
Robinson Crusoe of Clipper Island 3583	Nov. 14	
Mala (14 episodes)		
S. O. S. Coast Guard 6441	Aug. 28, '37	
Vigilantes Are Coming, The 3582	Aug. 22	
Bob Livingston-Kay Hughes		
Zorro Rides Again 6461	Nov. 20, '37	

## STAGE and SCREEN

(Weiss-Mintz-Serials)

Black Colt, The	Sept. 1	
Ralph Graves-Ruth Mix (15 episodes)		
followed by 14 two-reel episodes.)		
Clutching Hand, The (5-23)	Apr. 18	2 rls.
Jack Mulhall-Wm. Farnum (each)		
(also feature version)		
followed by 14 two-reel episodes.)		

## UNIVERSAL

Ace Drummond (11-7)	Oct. 19	
John King-Jean Rogers (13 episodes)		
(Exploitation: Nov. 7, p. 84.)		
Jungle Jim (12-26)	Jan. 18, '37	
Grant Withers-Betty Jane Rhodes		
Phantom Rider (6-8)	July 6	
Buck Jones-Maria Shelton (15 episodes)		
Secret Agent X 9	Apr. 12, '37	
Scott Kolk-Jean Rogers		
Wild West Days	July 5, '37	
Johnny Mack Brown		

## VICTORY

Blake of Scotland Yard	Apr. 15, '37	
Ralph Byrd-Jean Barclay (15 episodes—also feature version)		
Shadow of Chinatown	Oct. 10	
Bela Lugosi-Herman Brix (15 episodes—also feature version)		



# J. C. JENKINS—HIS COLYUM

McAllen, Texas

Dear Herald:

Some people will believe in almost anything. Some there are who believe in astrology. If you will tell them the month in which you were born they will read your future; right or wrong, they will read it.

Some will read your future in your palm, at so much *per*, but they generally want the *per* in advance. Some will tell just when you are going to get rich, married, divorced, have the smallpox or measles, how many children your aunt Sarah will have (send your name, age, and date of birth and enclose a dollar, especially the dollar), and some people will fall for it, and some radios, too. Some believe that the moon is made out of green cheese and others will argue that the earth is flat, and one is just about as sensible as the other.

When you are cataloguing the people in these various *isms* please leave us out; we are too damdumb to savvy it.

Some people believe in raising children on "don't do this, don't do that," until the child's spirit is broken. We never knew a child that was raised on "don'ts" and "can'ts" that ever amounted to a whole lot.

We read in the press today that up in San Antonio some parents have sold their children. The article says that one child was sold for \$35 and another was advertised for sale over the radio. It has been our understanding that the sale of human beings was stopped some time back. It also makes us wonder if the radio classifies advertisement for the sale of children along with gasoline, tires and toilet soap. We hope it isn't true.

We are told that Henry Wallace, secretary of agriculture, placed a deadline on shipments of fruit to Alabama, Arizona, California, Georgia, Florida, Louisiana, Mississippi, Nevada, New Mexico, North Carolina, Oklahoma, Oregon, South Carolina, Texas, Tennessee and Puerto Rico.

If this is true, it looks like you boys in those states, if you want fruit cocktails from now on, will have to have them made out of sowbelly and beans.

Our good friend, J. C. Fanning, of the Brownsville theatres, has sent us an invitation to join with himself and friends on a fishing trip over to a lake in Mexico. We have just written J. C. and told him that had that invitation been extended to us 50 years ago we would have grabbed it like a channel catfish would grab a chunk of liver, but the 50 years are in the dim and hazy past, and now we were on the downward slope toward the setting sun and we have to decline with thanks. Doggone the doggone luck, anyhow.

Last night we went to the Palace and saw "Don't Tell the Wife" with Una Merkle and Guy Kibbee. This one was based on a story of a bunch of crooks selling stock in a phoney gold mine. Guy got drawn into it but discovered another mine that made the stock good, and the crooks were sent to

jail and Una fell for one of the crooks like a ton of brick. There is no doggone sense in a director having a nice girl like Una fall in love with a guy who was as crooked as a dog's hind leg. The picture is a good hour's entertainment and it will entertain for an hour. It was "bank night," but we didn't draw anything.

We don't know what the Rio Grande valley would do for entertainment if it weren't for Bob Smith of Mission, Shine Mason of McAllen, J. C. Fanning of Brownsville, King of Harlingen, Brady of San Bonita and a few more of the boys to furnish it. Good gosh, they might have to go over to

## IN THE NEWSREELS

**MOVIETONE NEWS—No. 60, Vol. 19.**—President Roosevelt marks two U. S. birthdays—20th anniversary of entrance into the War and Army Day.... Admiral Byrd, introduced by Mrs. Roosevelt, denounces war....Daredevil pilots do stunts....Glacier in Alaska comes to life....Lew Lehr....The Spanish front....Great Britain strengthens position in Egypt....Japanese Navy trains on skis....Fashions.... Hockey.

**MOVIETONE NEWS—No. 61, Vol. 19.**—Cherry blossoms in bloom along the Potomac....Blast destroys corn mill in Milwaukee....Coast Guard cutters break up last jams of ice....New and scientific diving suit....Black Squadron try a cavalry ballet....Mama bear has triplets....Fashions....Leon Degrelle.... Cardinal Hayes....Prince Nicholas of Roumania.... Mussolini....Lew Lehr....Sports.

**NEWS OF THE DAY—No. 258, Vol. 8.**—Film spotlight turned on U. S. Supreme court....Life-saving drama at lighthouse off Miami....Capital recalls 20 years ago as Army marches....Lowly mule is king for a day....Cue wizard performs amazing tricks.... April is September for Notre Dame football....Fists fly in championship hockey.

**NEWS OF THE DAY—No. 259, Vol. 8.**—U. S. moves for safety at sea....Coronation spirit rules Britain....Archery on horseback....Breaks pole vault record....Wonder baby astounds educators....Fascist Rextists lose Belgium election....It's cherry blossom time in the capital.

**PARAMOUNT NEWS—No. 71.**—Notre Dame footballers drill....Ralph Greenleaf and Andrew Ponzi give trick pocket pool exhibition....Rangers and Detroit meet in hockey finals....Army Day colorful amid peace talks....Prince and Princess Chichibu of Japan visit New York on way to London....Boy triplets, 8, take care of baby girl triplets.... Ambassador Davies returns...."Spinach City" pays tribute to Popeye....The justices of the Supreme court.

**PARAMOUNT NEWS—No. 72.**—Crowds jam capital to see blossoms....Find bodies of eight dead in plane crash....Glenn Morris is screen's newest Tarzan.... Girl archery students show good form....Joe Louis trains for championship bout....Jim Braddock takes to woods for training. Wagner act holds, rules Supreme court....Speed war on pneumonia in many states....Circus days.

**PATHE NEWS—No. 75, Vol. 8.**—Peace parade in Washington....John L. Lewis, Governor Murphy and Walter Chrysler hail end of auto strike.... Prince and Princess Chichibu sail for coronation.... \$50,000 fire in Boston....Mule Day....Notre Dame football....Test tube fashions....Hockey championship.

**PATHE NEWS—No. 76, Vol. 8.**—Canada fights strike....King-Emperor Victor Emmanuel and Il Duce bestow standards on war pilots....Girl scout jubilee....Human skyscraper in circus....Child prodigy.... Cherry blossom time in Washington....Babes in the zoo.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 552, Vol. 9.**—High court justices viewed in last minute photographs....Rangers reach for rink cup....Stunt pilot smashes barn....Mikado's brother visits U.S....F. D. R. at war commemoration....Anglers battle big trout....Now dogs go old-fashioned.... Table tennis comes of age.

**UNIVERSAL NEWSPAPER NEWSREEL—No. 553, Vol. 9.**—C. I. O. strikes cross border....Eight die in London rail wreck....Foundlings get new chance....Cherry blossoms bloom anew....Biggest raft ready for sea....Italy gives airmen banners....Dares death in glider leap....Six die as granary explodes

Mexico to the bull fights. Just think of that, Abner.

Yesterday it was so hot that we took off everything the law would allow and last night we came near freezing in bed, although it didn't freeze out of doors, and today there is a "norther" blowing that came down from Valley City, North Dakota, and we are charging it up to John Piller's carelessness. We presume they are shoveling coal and snow up there and wondering if the sun crossed the equator on time.

The other day we bought 14 pink and Duncan grapefruit as large as a Hubbard squash for 25 cents. Up home we get three for a quarter about the size of a golf ball, with all ungently language barred. Will someone please give us the reason?

We pause for station announcements.

COLONEL J. C. JENKINS

The HERALD's Vagabond Colymnist

*The HERALD Covers the Field Like an April Shower.*

## Helen Harrison Is GN Publicity Head

Helen Harrison this week was named publicity manager of Grand National Films in New York by Edward Finney to succeed Bill Peirce, who resigned to become publicity director for Monogram in Hollywood.

Miss Harrison entered the industry in 1929 with Pathe where she handled fashion and later fan publicity and in 1931 she joined Big 4 as general publicity director. One year later she became associated with Freuler Film Associates, Inc., and in July, 1935, she joined First Division.

## Frank Walker Heads Charity Committee

Frank C. Walker, treasurer of the Amalgamated Vaudeville Agency, has been named chairman of the motion picture division of the Special Gifts Committee for the 1937 Appeal of the New York Catholic Charities. Mr. Walker is now forming his committee to raise a quota of \$350,000 for the appeal, which will be held the week of April 18.

## Irwin Hollywood Office

Lou Irwin, actors' agent, opened new offices at 8555 Sunset Boulevard, Hollywood, this week to handle the business of his clients now working there. Mr. Irwin will make his headquarters in California and his New York branch in the RKO Building of Rockefeller Center will be in charge of Lawrence Puck and Frances Coons.

## Reliable Export Deal

Reliable Film Export Company in New York has closed deals in Peru for "Hoy Comienza la Vida," "Genoveffa de Brabante," "Enemigos," "Dos Mujeres y un Don Juan" and "Una Mujer en Venta."



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for showmen*



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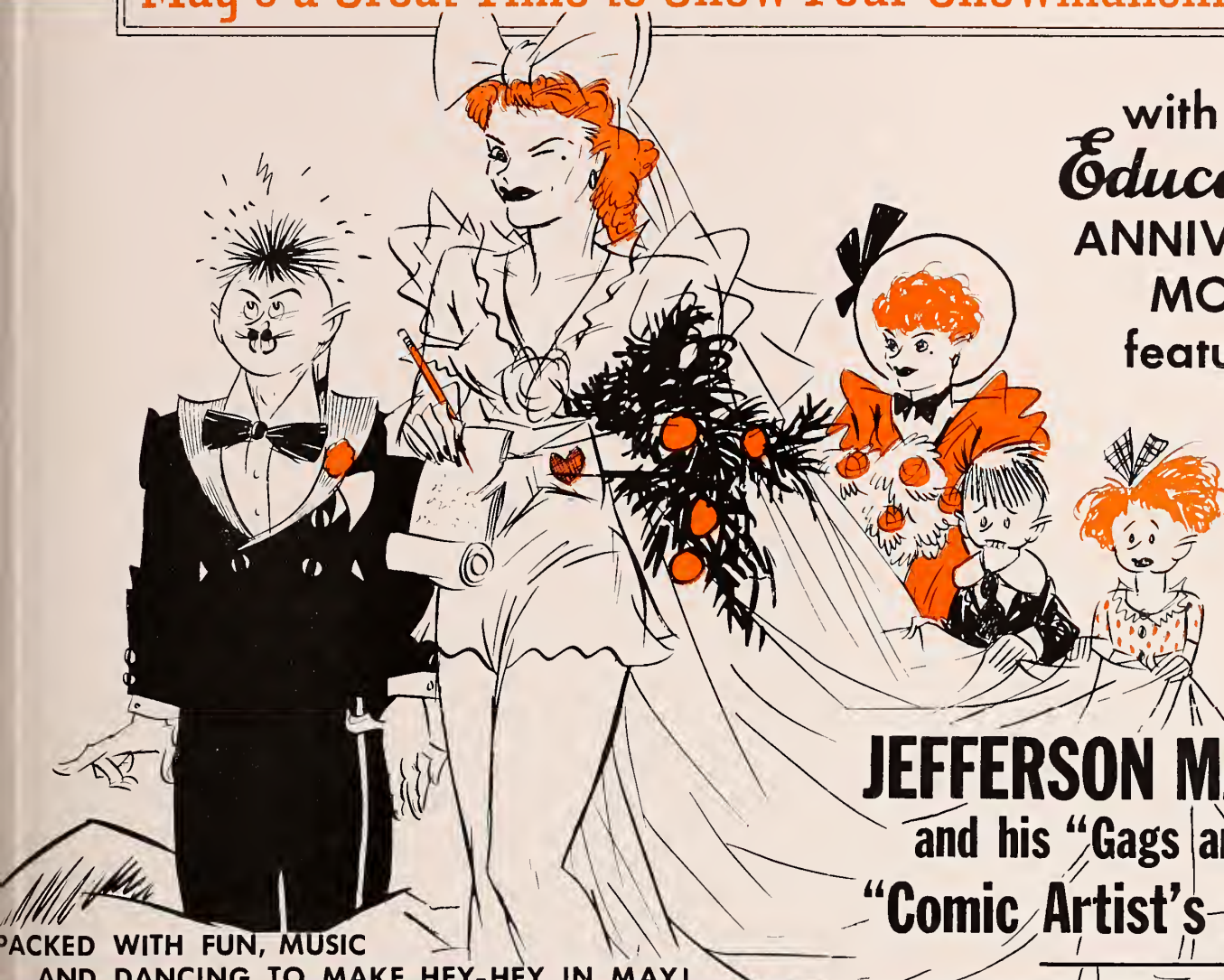
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**Educational**  
ANNIVERSARY  
MONTH  
featurettes



**JEFFERSON MACHAMER**  
and his "Gags and Gals" in  
**"Comic Artist's Home Life"**

PACKED WITH FUN, MUSIC  
AND DANCING TO MAKE HEY-HEY IN MAY!

ALONG THE RIALTO with Phil M. Daly



NIELA GOODELLE  
in  
"Melody Girl"



BUSTER WEST and  
TOM PATRICOLA  
in  
"Hi-Ya, Doc?"



HERMAN TIMBERG Jr.  
and PAT ROONEY Jr.  
in  
"Freshies"



TIM and IRENE  
in  
"His Pest Girl"



TERRY-TOONS  
"Bug Carnival"  
"School Birds"

... There is one bright note that has been introduced in musicomedies ... and the short subject field claims the honor ... in these Machamer Merrymakers the amazing thing is that the artist-author-actor can crowd so much breezy, joyous business into such small footage as a two-reeler ... in this shorts series is a quality of originality and individuality that sets them apart from anything in motion pictures ... in the current release, "Comic Artist's Home Life," Jeff is seen at home as a Sultan of Sketch, surrounded by his harem of poster and magazine cover gorgeous girlies ... merry, clever fun and frolic light as a peacock's feather and just as brilliant and gay and colorful ... and the surprising thing is that this artist-author never repeats himself ... every gag is a new one ... permeated with a pungent yet whimsical, delightful wit ... and those Gals are the Last Word ... the clever material defies word-picture ... you have to see it with your own eyes.

—Film Daily

Story by  
Jefferson Machamer

Produced by  
Al Christie

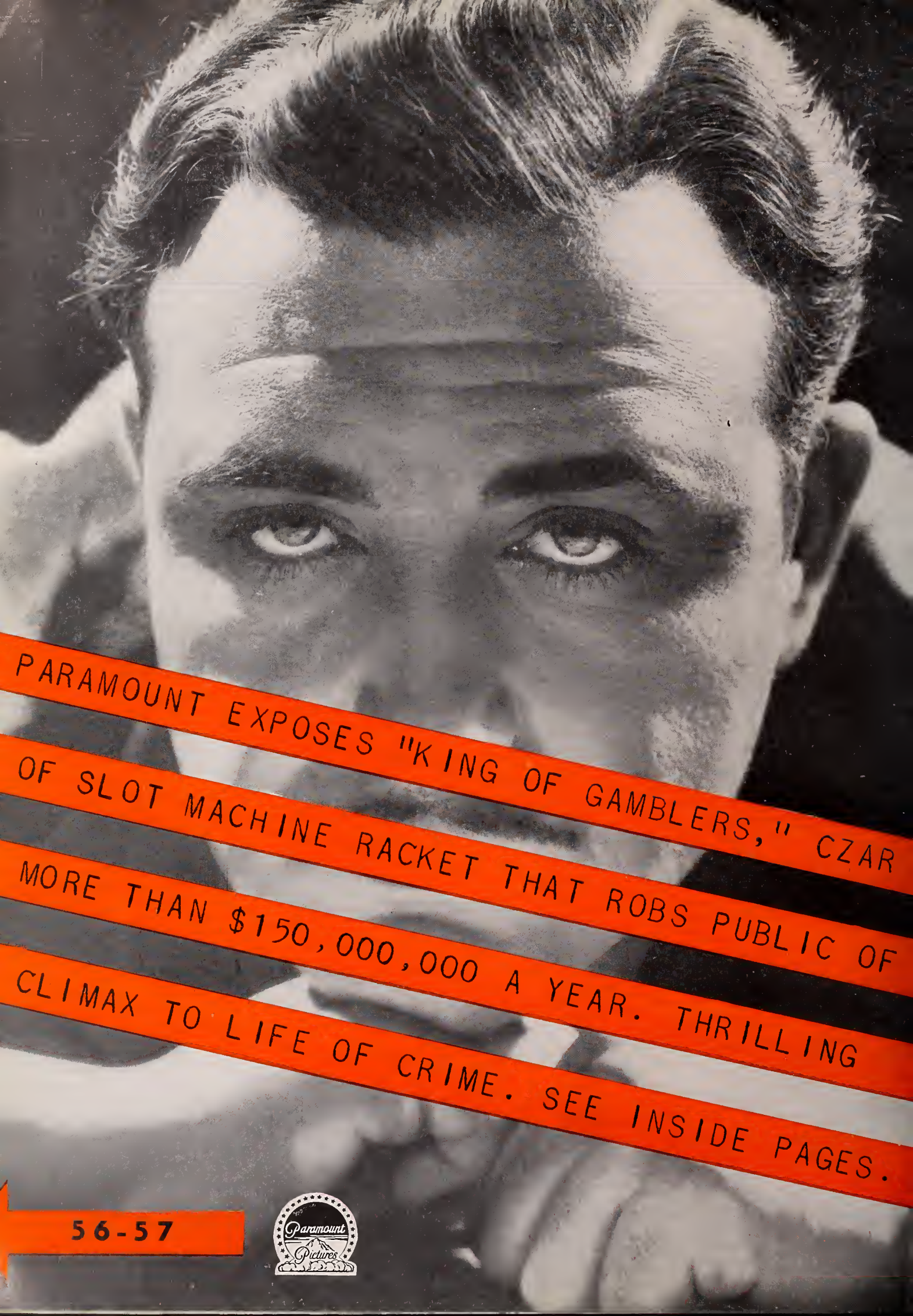
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OF SLOT MACHINE RACKET THAT ROBS PUBLIC OF  
MORE THAN \$150,000,000 A YEAR. THRILLING  
CLIMAX TO LIFE OF CRIME. SEE INSIDE PAGES.

56-57





# MOTION PICTURE HERALD



## *SEX*

"Big at box office", says Chicago  
where new censorship threaten

"Strippers" employment up to Hays  
not Code Administration, says Breen

"Sex not returning to Hollywood," so  
St. Louis hears from New York chiefs

VOL. 127, NO. 4

APRIL 24, 1937

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**INSIDE STUFF ABOUT THE  
METRO-GOLDWYN-MAYER  
STUDIOS! QUICK! PAGE 19!**



Friday  
Manager  
Strand Theatre

How Long  
since you received your last  
Fan Letter?

If ever there was a show to start an audience writing you raves it's this one! They laughed in London for two solid years, it was last season's top Theatre Guild success —and 150 preview critics have said it's better than the play! Set your date today and get set for more patron applause than you've had in years, the day you play

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with

**OLIVIA**

**DE HAVILLAND**

**IAN HUNTER • ANITA**

**LOUISE • ALICE BRADY**

**ROLAND YOUNG**

**FRIEDA INESCORT**

**Peggy Wood • Walter Woolf**

**King • Bonita Granville**

**Beryl Mercer**

**Directed by ARCHIE MAYO**

**A COSMOPOLITAN PRODUCTION**

**WARNER BROS. Have More Great Audience**

**News on the Next Page and**

**PAGE 39**





# MOUNTAIN BRIDE FOR FATHER'S MU

Defended You  
Against Bab

# M JOSEPHINE HUTCH MOUNTAIN

With Guy Kibbee • Mona Barrie • Robert Barrat • Directed by MICHAEL CURTIZ • A First National Picture

"THE KING and the  
CHORUS GIRL"

(Fernand Gravet, Joan  
Blondell, Edw. Ev. Horton)

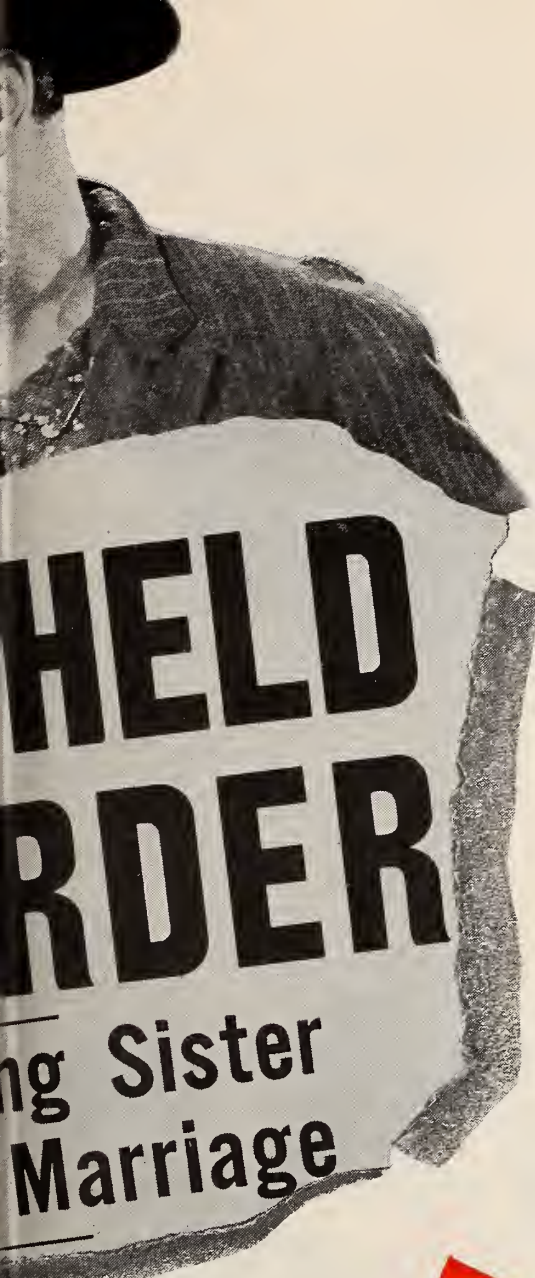
"MARKED WOMAN"

(Bette Davis, Humphrey  
Bogart, Eduardo Ciannelli)

"CALL IT A DAY"

(Olivia de Havilland  
Ian Hunter, Anita Louise  
Roland Young, 4 others)





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ORDER**

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Marriage

There's more big drama behind this headline than any newspaper in the land had courage to print—more of the heartbeat of humanity than even the cameras of Warner Bros. ever have captured before! A screening will astound you—a booking will convince you again that

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*And Coming Right Up Is*

**INSON AND GEORGE BRENT**

**JUSTICE**

**The Primitive Love Code of the Hills Revealed!**



**"THE PRINCE and  
the PAUPER"**  
(Errol Flynn, The Mauch  
Twins, Claude Rains)



**"THE GO-GETTER"**  
(George Brent, Anita Louise,  
Charles Winninger)



**"KID GALAHAD"**  
(Edw. G. Robinson, Bett  
Davis, Humphrey Bogart)



**OKAY, SHOWMEN!**  
IT'S A BOX OFFICE  
SOCKEROO...  
A REVIEWER'S  
RAVE-ELATION!

"A swell picture!" — Louella Parsons (read by the millions)

"Dust off your SRO signs! It's headed for record-breaking business!" — Hollywood Reporter

"Great entertainment!" — Sidney Skolsky,  
(famed Hollywood correspondent)

**DES MOINES**

Tremendous day-  
and-date clean up!  
First 4 days bigger  
than 5 days of "On  
the Avenue"!

"Gay, tuneful, sparkling—an orchid to WAKE  
UP AND LIVE!" — Mark Hellinger, (noted columnist)

"A smash money picture that will bring  
them into any man's theatre!" — Daily Variety

"Tops in musical comedy!" — Los Angeles Examiner

**CHICAGO**

Topping "Lloyds of  
London" historic run  
in sensational box-  
office stampede!

"The smashing climax to 20th Century-Fox's  
series of musical hits... set to roll up thun-  
dering grosses for every exhibitor in every  
situation!" — Boxoffice

"A hit as sure as you're a foot high!" — Film Curb

"A grand load of entertainment... a showman's delight" — Film Daily

"Wholly successful!" — Time

**ROCHESTER**

Hitting smash "One in  
a Million" and "On the  
Avenue" pace amid  
unparalleled word-  
of-mouth ovation!

"A natural!" — Harrison Carroll, King Features Syndicate

Rousing, fast-stepping entertainment... box-  
office from Broadway to Pumpkin Corners!"  
— Motion Picture Daily

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**WALTER WINCHELL BEN BERNIE ALICE FAYE**  
**PATSY KELLY NED SPARKS JACK HALEY**

GRACE BRADLEY · WALTER CATLETT  
LEAH RAY · JOAN DAVIS · DOUGLAS  
FOWLEY · MILES MANDER

Directed by Sidney Lanfield

Associate Producer Kenneth Macgowan. Screen play by Harry  
Tugend and Jack Yellen. Original story by Curtis Kenyon. Based  
on Dorothea Brande's book.

Music and Lyrics by Mack Gordon and Harry Revel

Darryl F. Zanuck In Charge of Production

**20th  
CENTURY  
FOX**

THE KEYSTONE  
OF YOUR FUTURE



# MOTION PICTURE HERALD

Vol. 127, No. 4



April 24, 1937

## IT'S LOADED!

**A**S A PART of the coming of age of the art of the motion picture, and in some degree a consequence of the growing availability of the medium, the flow of films of propaganda of all sorts is rising swiftly.

In all manner of guises pictures are being made and offered to the channels of exhibition for every social, political or economic movement, in the United States and the maze of forces and factions of the strife torn Old World. Frankest of all has been Soviet Russia, franker far than its agents afield, now making "American" pictures with a Russian motif and forming pressure groups to dictate to Hollywood. But all the Powers, as we used to call them, are exerting their influences, or what they hope will be their influences, on the screen both in terms of film and in fickle trade deals.

The consequences are likely to prove complex indeed, some fruitful of service to the common good, many destructive in the sense that all selfish special pleading is destructive. That is a subject too extensive for a rainy April afternoon on press day.

**B**UT the most immediate, burningly important, fact of today is that exactly now the motion picture exhibitor must immediately begin to know that, with the motion picture film becoming the instrument of everybody with a special cause, right now he must begin to be the editor of his own screen.

*Today as never before the exhibitor by reason of what he presents must stand before his public as the editor of his own show.*

Preponderantly, in terms of something like 99.99 percent, in the easy automatic days of the past,

everything that the exhibitor could get to exhibit came from Hollywood, or what we mean by Hollywood, and it was in that same percentage ratio concerned solely with trying to be just entertainment.

**T**HE slightly conservative editor of this page tends yet to the opinion that this is the entertainment business, and probably a number of showmen readers will agree. However, with so many, and intricately fashioned, lures, no few are being led to think that they are serving important audiences when they open their screens to pictures made for Communism, Fascism, for Peace-so-America-won't-Fight, for special brands of Religion and non-Religion, for Administration Movements.

It is not the contention of the moment that all special pleadings are wrong, that all are necessarily destructive of the commonweal. It is perhaps in the large measure best that the motion picture should become the instrument of expression of all who have something to express. But our emphasis of today is that, with this becoming true, the exhibitor, as never before, must find a new intensity of responsibility for his show. He becomes by this development a publisher, because he will have now to decide what his screen will say or permit others to say under his auspices.

It is a euphemism to speak of an "open forum," because there is always evidence, and ample, to show whose forum it is and who opened it. Every special pleader today aims to make the theatre screen his forum.

Like it or not, this means that the motion picture exhibitor, from the Bijou of Birdcenter to the head

*[Continued on following page, column 2]*

## MOTION PICTURE HERALD

## MARTIN QUIGLEY, Editor-in-Chief and Publisher

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# This Week

**H**OLLYWOOD studios throbbed under a peak production load, Wall Street beamed approval of earnings statements released by film companies and 13 state legislatures pored over bills that would increase motion picture taxes. Sex as a factor in the cinema scheme was widely discussed and a picture without a woman in the cast passed a Philadelphia test for roadshow caliber. Exhibitor counsel interpreted the Wagner Act favorably for exhibitors and an Australian peer told New Yorkers that the showmen down under give away saddles, bridles and ponies instead of dishes. Daylight saving supplanted Bank Night as something for metropolitan theatre men to worry about.

## Sex and Cinema

Sex reared its ugly head on the cinema scene as (1) Will H. Hays and film company spokesmen assured an exhibitor organization there is no ground for a St. Louis newspaper article predicting a return to what it termed "sex pictures" and (2) Joseph Breen told the press that employment of strip tease talent by producers was not a concern of the Production Code Authority but might be a matter for consideration of Mr. Hays' office while (3) Chicago marquee broke out in a rash of titles ranging from "Smashing the Vice Trust" through "Sinful," "Sex Maniac" and "Gambling With Lives" to "Damaged Goods."

See pages 14, 27 and 28.

## Richey Has Offer

H. M. Richey, for the last 17 years general manager of Allied States of Michigan, and a stalwart in the ranks of Allied States Association of Motion Picture Exhibitors, told the board of directors of the Michigan unit on Tuesday that he had received "an attractive offer" which he was seriously considering. Fred Delodder, president, and a committee including Samuel Brown, George Wilber and G. A. Cross will meet with Mr. Richey next week to try to induce him to retain his Allied position.

## Argentine Production

Argentine production is developing steadily, according to a report to Washington by Joe D. Walstrom, Assistant U. S. Trade Commissioner at Buenos Aires, with 18 pictures produced in 1936 as compared with 7 in 1934. Some 70 per cent of the 518 feature pictures used annually are Hollywood productions, with Germany, Great Britain and Spain contributing the remainder.

Commissioner Walstrom's report is summed up on page 56.

## IT'S LOADED!

[Continued from preceding page]

of the big circuit, is to have something much more fundamental to think about than "protection," "zoning," "overages" and "cancellations" and "percentage."

*This means, too, that theatres as never before will have to have policies. When the screen, by will or force, enters the intimacies and desperations of the business of living and getting a living in this bedevilled world it has taken on a job.*

It looks like the dawn of a new day for showmen who know their people and their business. Just at the moment there are more opportunities to get into trouble than to gather laurels.

For a while it might be well to beware of strangers bearing shorts — and some features.

## Bill of Divorcement

Legislation designed to divorce production-distribution interests from the exhibition field, sponsored by Allied States Association of Motion Picture Exhibitors, is pending in five state governing bodies as their adjournment dates draw near. A similar measure, for which Allied disclaimed responsibility was introduced in New Jersey.

The status of the bill in the various states is reported on page 36.

## Preview in Stills

Hollywood is watching the progress of Edmund Grainger and James Whale as they move steadily forward with production of "The Road Back," sequel to "All Quiet on the Western Front," with a budget in seven figures and a cast barren, as was that sensationally successful film, of surefire marquee names. Item for item, the picture in work parallels its predecessor as to production policy. Hollywood, naturally, is wondering whether it will parallel it at the box office.

The picture, unfinished as yet, is discussed in an illustrated article by Gus McCarthy on pages 16-17.

## List All-Negro Theatres

The Motion Picture Producers and Distributors of America has compiled a list of the 232 theatres in the United States operated exclusively for Negro patronage.

The list, together with pertinent data disclosed by the canvass, is published on page 78.

## Out of Bounds

The nationwide political controversy over the New Deal's bill to change the construction of the United States supreme court turned this week to the action of the Kansas State Board of Review in rejecting from a March of Time release the part of a sequence showing Burton K. Wheeler, Senator from Montana, in an attack on the "packing" proposal while at the same time indorsing the part of the reel depicting a defense of the bill by President Roosevelt. "Partisan and biased," charged the censors, of Senator Wheeler's argument.

The act of censorship, adjudged unprecedented in contemporary American "free speech" history, caused political reverberations over the entire country, as described on page 13.

## The FBI Stipulation

The Film Group of the Federated British Industries will support the opposition of the Kinematograph Renters Society and the Cinematograph Exhibitors Association to recommendations of the so-called Moyne committee on the condition that a market for British pictures in America be assured. If this stipulation is not met, it is indicated, the Film Group will indorse the Moyne Report with its advocacy of Quota extension.

Bruce Allan's London letter appears on page 55.

## Nominated

Harry Brandt, head of the Brandt circuit, was nominated for the presidency of the Independent Theatre Owners Association in New York Wednesday for his fifth consecutive term at a meeting of the exhibitor members at the Hotel Astor. Bernard Barr was also named to run for the post of first vice-president, as were George Rudnick for second vice-president, Leon Rosenblatt for treasurer, and Maurice Brown, secretary.

## Open Roxy Bid

Terms of a bid made by Warner Theatres for the Roxy theatre in New York were disclosed in reorganization proceedings on Monday before Special Master Addison S. Pratt, who adjourned further hearings on the plan until April 26.

Details of the bid are given on page 52.

## ASCAP Suspends Fees

The American Society of Authors, Composers and Publishers suspended collection of license fees from commercial users of music in Montana in compliance with a new state law and prepared to test the constitutionality of the statute in a test case.

Particulars are on page 28.





## MPPDA Ignores AFA

The Motion Picture Producers and Distributors of America ignored Associated Film Audiences requests for cooperation and Edward Kern, executive chairman of the organization, formed to discourage "militaristic, anti-labor, fascistic" and certain other types of films, contacted 13 distributing companies individually seeking permission to review their pictures prior to release. Eight companies complied with the request.

*The matter is dealt with on page 51.*

## "Tax the Movies"

The familiar cry, "Tax the movies," echoed through the legislative halls of 13 states—some of them among the original 13, incidentally—as lawmakers moved in seeming concert to increase state revenues. Sunday closing and other regulatory measures were not forgotten in the rush.

*The news, mostly bad, is reported on page 63.*

## Harris Reelected

John H. Harris of Pittsburgh was re-elected chief barker of the Variety Clubs of America at the third annual convention of the organization in Omaha.

*Proceedings of the convention are summarized on page 70.*

## Interprets Wagner Act

Abram F. Myers, general counsel of the Allied States Association and a former member of the Federal Trade Commission, has completed and made available an interpretation of the Wagner Act in which he concludes that "labor relations, wages, hours and working conditions in theatres are beyond the scope of Congress." Studios enjoy no such immunity, according to Attorney Myers' analysis, and he's not very hopeful about distributors.

*The Myers interpretation is published on page 32.*

## Mexico Brighter

Production in Mexico is coming at long last to an end of restricted finance and entering upon an era of long-sighted planning. The stifling necessity of waiting for proceeds of one picture to pay for production of the next one appears to have been overcome by two enterprises now getting under way with sufficient capital to insure continuous production.

*James Lockhart, in Mexico City, tells of this and other developments cinematic in our neighboring country on page 80.*

## Labor Outlook

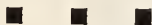
Observers agreed that no open break between employers and labor is likely to occur in the immediate future, although something of the sort may be the ultimate result of continuing expansion of union organization activities among studio, theatre, exchange and laboratory workers.

*Developments and prospects are scanned on page 18.*

## Open Charity Drive

The Motion Picture Industry Committee of the New York Catholic Charities, Frank C. Walker, chairman, announced the opening of its 1937 drive for funds.

*The story is on page 50.*



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## Campaign for Clearance

The mayor, chamber of commerce, civic leaders and courts of Kansas City, Kans., launched a campaign to obtain more favorable clearance for local theatres with a view to dissuading residents from going to larger cities nearby (that would be the other Kansas City) for entertainment and, incidentally of course, to shop.

*Details of the campaign are revealed on page 50.*

## Giveaways in Australia

Sir Victor Wilson, head of the Motion Picture Distributors of Australia and a man who holds a sense of humor an essential requisite in business, told interviewers in New York that Australian distributors have involved a minimum admission clause in exhibition contracts to counteract an exhibitor trend toward giving away ponies, saddles, bridles and watches. Hearers hoped he hadn't dropped a contagious idea.

*The Australian peer is quoted on page 70.*

## Production Up 4

Production approached capacity with a gain of four pictures in work on Hollywood stages as 13 were started and 9 moved to cutting rooms. Forty-nine features, high for this or any time of year, are before the cameras.

*Gus McCarthy's customary careful listing of titles and personnel appears on page 31.*

## Loew, RKO, Report Gains

Loew's, Inc., reported an increase of \$3,600,000 in net earnings and RKO-Radio reported an increase of \$1,801,178, dominating financial news of a week marked also by release of Securities and Exchange Commission reports on changes of stock ownership in several companies.

*The financial news is on page 57.*

## Judge No Savvy

Judge Irving Lehman of the New York Court of Appeals reserved judgment in the case of Fox *versus* Springer and Cocalis because, "The parties who made the contract presumably understood the meaning of the words they used. The courts endeavor to apply the definitions accepted by both parties, though such definitions may be unknown to lexicographers. The parties may, if they choose, use their own special dictionaries, but when they ask the uninitiated to construe their contracts they must furnish them with dictionaries they have used. They have not done so in this case."





**R**AY BELL, whose exploitation of "The Garden of Allab" for Loew's Washington, D. C., theatre won the United Artists national competition, was given a send-off luncheon on Monday prior to sailing for a month's vacation in Europe. Left to right: Lowell Calvert, president of Pioneer Pictures; Charles Leonard, UA advertising manager; Mr. Bell; A-Mike Vogel, chairman of the Managers' Round Table Club; Burt Champion of the UA publicity department; and Monroe Greenthal, UA director of publicity and advertising.

# This Week



Possessed of a glamour disputing the wooden-shoe tradition of her native Holland is Lily Bouwmeester, star of a Rudolph Meyer production for Filmex-Cinetone regarded as a milestone in the progress of domestic production.





# in Pictures



**E**DMUND REEK, left, was named general manager of Movietone News, Inc., and Allyn Butterfield, right, was appointed editor of Pathe News, last week. Mr. Reek was formerly news editor and Mr. Butterfield managing editor of their respective newsreels.

Mr. and Mrs. Truman Talley sailed on the *Normandie* for London, where the president of Movietone News, Inc., will supervise the newsreel's reporting of the coronation. He will also attend the foreign sales convention of 20th Century-Fox in Paris.

Three Illinois boys who made good in show business got together in New York when W. G. Van Schmus, managing director of the Radio City Music Hall, conducted the visiting Bobby and Billy Mauch, stars of Warner's "The Prince and the Pauper," on a backstage tour.

William Randolph Hearst and Lord Beaverbrook, sometimes referred to as "the Hearst of Great Britain," are seen as guests of J. L. Warner, vice-president in charge of production at Warner Brothers studios. Left to right: E. B. Hatrick, vice-president of Cosmopolitan Productions; J. L. Warner, Jr.; Mr. Hearst; John F. Neylan, San Francisco attorney; Lord Beaverbrook; his son-in-law, Lord Montague; and Mr. Warner.







## Test of "Captains Courageous" Sets It for Roadshow

**W**HEN MGM heard a preview audience cheer "Captains Courageous" to the echo in spite of its all-male cast company executives decided to test the film for roadshow caliber. It followed "The Good Earth" into the Locust Street theatre in Philadelphia Sunday night, and if newspaper critics are to be taken at their printed word the reaction was positive.

Said the *Philadelphia Record*, "Last night the small gallery of film classics opened to include 'Captains Courageous'." The *Public Ledger* called it, "In every element a superlative photoplay," adding, "When the audience files out with the inevitable moisture in its eye, it can be sure its sympathies have not been fraudulently attacked."

"The picture of the moment" was the *Pictorial's* phrase for it; and the *Evening Bulletin*, finding it "filled with emotional impact", declared, "Not often has a picture been mounted and paced as finely as this". The *Inquirer* said, "Upon every count—from performance to production, from direction to its magnificent sea photography, from the finely handled screenplay based on Kipling's book to its gorgeously atmospheric musical score—the picture provides one of those rare, heart-warming occasions in the movie world."

MGM will roadshow the picture.





# CENSORSHIP OF NEWSREEL MADE POLITICAL FOOTBALL

Protests Follow Kansas Board's Deletion of Wheeler's Attack on President's Court 'Packing' Proposal in March of Time

## BULLETIN

The Kansas State Board of Review — censor board — late Wednesday restored Senator Wheeler's March of Time speech denouncing the Roosevelt Supreme Court bill, acting on Governor Huxman's request that it reconsider its elimination of the dialogue last week.

Political censorship of the motion picture newsreel by a Government agency, in a manner unprecedented in contemporary history of the American press, was exemplified last Friday when the Democratic-appointed head of the Kansas Board of Review, state motion picture censorship unit, barred from showing in Kansas the motion picture dialogue and scenes of a March of Time speech by Burton Kendall Wheeler, United States Senator from Montana, against the President's proposed Congressional reorganization of the United States supreme court.

The Kansas censors declared that Senator Wheeler's remarks were "partisan and biased", although the board permitted President Roosevelt's defense of the bill to remain. This brought immediate national political reverberations, causing attacks on the censorship tactics by politicians and press, both friend and foe of the New Deal's policies.

The March of Time release, "Number Nine," which incited the action, contains a survey of the nationwide controversy over the President's plan to increase the number of Supreme Court Justices. It traces the Supreme Court fight on the Wagner Bill from its inception in Aurora, Missouri, to last week's five-to-four decision by the court upholding the law's legality.

Appearing in the March of Time in opposition to the plan are such staunch Democrats as Bennett Clark, Senator from Missouri; Carter Glass, Senator from Virginia, and Senator Wheeler. Senators Clark and Glass, however, do not speak.

## The Speech That Was Barred

In the speech to which the Kansas censors took objection, Senator Wheeler said: "You can say that the privilege of appointing Postmasters will not be accorded me. You can say that I'll get no more projects for my state. You can say what you please, but I say to you and to Mr. Farley (James Aloysius Farley, Postmaster-General and Democratic campaign manager for Franklin Roosevelt), and to everybody else, that I will vote against this proposition because it is morally wrong; it is morally unsound; it is a dangerous proceeding."

Orders to cut the speech were received by T. R. Thompson, branch manager for RKO Radio Pictures, Inc., in Kansas City, Mo., in charge of RKO and March of Time distribution.

## "Hoping This Is Satisfactory," Writes Censor in Letter to March of Time

**The Kansas State Board of Review**  
MOTION PICTURES

MISS MAE CLAUSEN, CHAIRMAN  
OFFICE AND PROJECTION ROOM, 6TH AND ARMSTRONG  
TELEPHONE DREXEL 0990  
KANSAS CITY, KANSAS

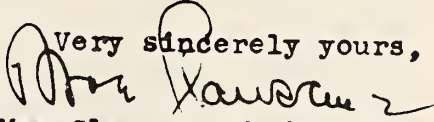
April 15, 1937

Mr. T. R. Thompson,  
R.K.O. Radio Pictures  
Kansas City, Missouri

Dear Mr. Thompson:

We are approving Print G of the March of Time, "No. 9 with elimination of the entire dialogue by Senator Wheeler. We feel this dialogue is partisan and biased."

Hoping this is satisfactory with you, and meets with your approval, we are,

Very sincerely yours,  
  
Mae Clausen, Chairman,  
The Kansas State Board  
of Review.

MC/LS

The March of Time immediately complained, through Louis de Rochemont, executive producer, that "the cut eliminates a speech by the United States Senator from Montana, Burton K. Wheeler, opposing the proposed plan to enlarge the Supreme Court, but leaves intact scenes supporting the plan, including President Roosevelt at his fireside chat when he presented the plan to the nation.

"To the best of our knowledge," Mr. de Rochemont continued, "this is the first time that a statement on a national political issue by an accredited authority like a United States Senator has been censored from the screen by a State Board. We are used to censorship like that in our foreign editions (by foreign powers) but it's new to us here," he concluded.

The March of Time deleted Senator Wheeler's remarks in Kansas prints only, and there

let the matter rest. "We will take no further action," said Ralph Rolan, March of Time vice president in charge of press relations.

At this point, the storm broke in press and in political ranks.

Alfred M. Landon, former Governor of Kansas, and Republican Presidential candidate in opposition to Franklin Roosevelt, last November, demanded on Monday night that Walter Huxman, present Governor of Kansas, "correct the foolish act of the Kansas censor board" in banning Senator Wheeler's newsreel remarks.

Mr. Landon, at Topeka, was reported by the United Press to have declared that Governor Huxman had the right to overrule Miss Clausen, censor board chairman. In his first public statement in months, Mr. Landon decried the fact that the board "struck from a news film

(Continued on page 34)



# SEX LURE LOOMS AGAIN

"The curse of Eve" lies heavily across movieland. This week records the temptations, again, of Exhibition and Production, while it presents anew, and again, the promises of Distribution. This time the ancient, and perennially young, issue has come to flower because the fame-hungry screen has been a-lusting for a share of that not entirely subtle something that is epitomized in confectionery verbal tablet form as the lovely foremost strip-teaser, who is not so much, for this discussion, a person as a symbol. Confusion, conflict between wishes and *mores*, come again to complex the practical commercial concerns of the art, the cross, and double cross, roads where art and industry meet. Again, as it seems it must ever be, the motion picture institution seeks to proceed, not by precedent, but by that conclusive path and process of trial and error, another chiseling along trails that have been blazed with a broad-axe in older arts. In specific terms of news, there are manifestations within the week from high places, in New York where pictures are sold, in Hollywood where pictures are made, and in St. Louis as representative of that great interior where pictures are bought. There are also, indicatively, expressions from Chicago, the great inter-ocean capital—where maybe it was such a genius of near-revelation as Sally Rand who showed the way—to suggest that there is in the great heart of America room, in the opinion of some showmen, for a new device to give the customers exotic adventure. Let the news writers record.—*Terry Ramsaye.*

## Sex Not Returning to Studios, Hays Tells St. Louis MPTO

by DAVID F. BARRETT  
in St. Louis

Sex is not coming back to Hollywood—at least not too much nor too naked sex. This is the assurance that has been sent to Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, by Will H. Hays, president of the Motion Picture Producers and Distributors of America; Al Lichtman, vice-president of Metro-Goldwyn-Mayer; Ned Depinet, vice-president of RKO Radio Pictures; Sidney R. Kent, president of Twentieth Century-Fox; G. J. Schaefer, vice-president of United Artists; R. H. Cochrane, president of Universal Pictures; Neil F. Agnew, vice-president of Paramount Pictures, and W. R. Johnston, president of Monogram Pictures.

The assurances of these leaders of the industry were sent to President Wehrenberg in response to a resolution adopted by the local MPTOA organization at a meeting held on March 29th, after the St. Louis Globe-Democrat the day before, in its Sunday edition, had carried a feature article in "Feature Forum" which was headed: "Is Sex Coming Back to Hollywood?" The article not only pointedly asked this question but it set forth some statements purporting to indicate that the answer probably should be "Yes."

The theatre owners' group, who have been active in efforts to elevate screen standards in cooperation with the Better Films Council of Greater St. Louis, went on record as being opposed to a return of sex to motion pictures. Their resolution, which was forwarded to Mr. Hays and other members of the MPPDA, also listed the types of pictures desired for the screen, stories of the "down-to-earth" variety of wholesome American life, particularly stories dealing with individuals, commonly in contact with

### B. & K. ORIENTAL SIGNS GIRL IN NUDITY TRIAL

*Fritzy Wick, accused by the police of nude dancing at the Artists' Ball in Chicago last week, will be "featured" in the Balaban and Katz-Paramount Oriental theatre's stage show starting Friday. Miss Wick was acquitted in court after Frances Gregor, police-woman, had told Judge Hermes that her dancing was immoral.*

*The case brought wide attention in Chicago newspapers. The B & K stage offer followed.*

the great masses and having plots that maintain pronounced heart interest; outdoor stories with music and fast action, of "The Gay Desperado" type; musical romances, as "Maytime," and such pictures as the "Trail of the Lonesome Pine," "Cain and Mabel," "Mr. Deeds Goes to Town," "Pigskin Parade," "My Man Godfrey" and "Swing Time."

"You may be very sure, of course, that no producer will lessen in any way the great care and efforts always exerted for the finer pictures and the best of advertising," Mr. Hays wrote Mr. Wehrenberg.

Al Lichtman gave this assurance: "We are in thorough accord with your resolution and are unalterably opposed to oversexed pictures displaying nudity, and I am sure you will appreciate that Metro-Goldwyn-Mayer is trying continually to elevate the type of entertainment it produces in its studios."

Mr. Depinet wrote in part: "I say most emphatically that we intend to continue our policy of producing only high class, clean, wholesome pictures. As far as I know, that is the intention of all the better producing

(Continued on page 28, column 1)

## Issue Not for Code Administration But Hays, Breen Holds

by JAMES P. CUNNINGHAM

Any issues which may be involved in the employment of "strip tease" performers for work in Hollywood's motion pictures are entirely apart from the attentions of the Production Code Administration—the industry's medium of self-regulation with respect to product—and are rather in the province of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.—the industry's trade association. That is the expressed opinion of Joseph I. Breen, Production Code administrator, last week pausing in New York on his way back to Hollywood from a holiday sojourn in London and Paris.

Mr. Breen was inclined to minimize any "strip-tease" potentialities on the screen, opining that the final results in all probability will show such players in innocuous roles.

Gypsy Rose Lee, whose theatrical position appears to be "America's No. 1 Strip-Teaser", is at work for Twentieth Century-Fox, in "You Can't Have Everything"; Metro-Goldwyn-Mayer is said to be considerably interested in June St. Clair, a member of the same school as Miss Lee; Ada Leonard, another compatriot, is with Radio-Keith-Orpheum, for a part in a musical with Helen Broderick and Victor Moore, the while Paramount Pictures is reputed to be "testing" Alma Bray for work at that studio.

Asked how the Production Code Administration is to view the presence of Miss Lee (Rose Louise Hovick) and her colleagues in Hollywood for motion picture employment, Mr. Breen declared, "That depends entirely on what is shown on the

(Continued on following page, column 1)



# STRIP TEASE NOT CODE ISSUE: BREEN

(Continued from preceding page, column 3)  
screen." Their presence alone is not cause for action, he added.

"At this time," Mr. Breen continued, "this is not a Production Code matter, but, rather, might be a subject of industry policy for the attention of Mr. Hays."

Mr. Breen was receiving the motion picture press in the Public Relations Department of the Motion Picture Producers and Distributors of America, Inc., in West 44th Street, New York. Mr. Breen had decided to invite the reporters to talk about his European visit.

In that public discussion, the Production Code Administrator talked about the effect his department is having in improving the quality of Hollywood motion pictures, and also discussed the prosperity of the cinemas in London and Paris. Later, he expressed additional viewpoints on morals and motion pictures, explaining that the Production Code Administration's duty is basically one concerned with the net results appearing on motion picture screens.

The Administration, for instance, he said, cannot interest itself in such matters as the engagement of the "strip-teaser," nor in the engagement of other persons given "headline" attention through acts considered against general public acceptance.

## Theatre Closed in Minsky Case

At about the same time as Mr. Breen was explaining the Production Code Administration's attitude toward Hollywood's new importation of "strip-teasers," Justices Gresser, Perlman and Doyle, in Special Sessions court, New York, found the Burly Amusement Corporation guilty of indecent "strip-tease" performances in its Abe Minsky-New Gotham burlesque theatre in East 125th Street. The court fined the Minsky interests \$500, causing Paul Moss, City Commissioner of Licenses, to revoke the New Gotham's operating permit, thus darkening the theatre.

Maurice G. Wahl, assistant district attorney, admitted a move was on to "put a definite end to 'strip-tease' acts in any other theatres where they are attempted."

Mr. Breen said that he was not aware of the reputed existence of "demands" by unidentified American magazine and newspaper publications for a lessening of the conservatism of motion picture still photographs of female film players.

Broadway has heard in recent weeks that the "candid camera" operations of the new candid camera newsstand magazines — "Look," "Life," et al—are causing "old-line" publications to attempt to obtain so-called "leg photographs" for publication to hold interest in their periodicals.

"Anyway," Mr. Breen said, "neither is that a matter for Production Code Administration attention. Supervision over the contents of still photographs rests in the department of the Advertising Advisory Council of the Hays organization."

## Moral Aspects of Opera

The Production Code Administrator said that he was not disturbed over the moral aspects of opera in its predicted adaptation to the motion picture screen.

He described as "all talk" the word from



*SHE STARTED A CYCLE, or what may be a cycle of something. She's Rose Louise Hovick, somewhat more widely known as Gypsy Rose Lee.*

Hollywood about making a wholesale invasion of the operatic field for a new source of material to meet the growing popularity of music in motion pictures. "And if they do produce opera, they—(the producers)—must expect to have the subject treated as everything else is treated by the Code Administration."

Reminded that a large number of first-grade standard operas contain considerable material of questionable nature presumed to be unacceptable under the Production Code, Mr. Breen said "Well, I'd like to see the producers try them anyway."

"Spanish films, for example, are very frank, but they are morally sound. Of course, we could not duplicate Spanish films here. But, they are morally sound, nevertheless," added the Code Administrator.

## The Code and England

"The Production Code is considered in England to have greatly improved the entertainment values and the quality of Hollywood's motion pictures," Mr. Breen said he learned on his visit to London.

"While I just chatted around and did not take the trip too seriously, it was worth the journey alone just to hear the wholesale commendation of U. S. films. And, everywhere they seemed to think that the improvement is due to the Production Code Administration," he repeated.

"I saw long queues everywhere in London, of persons eager to pay their few bob to see our pictures."

"The motion picture business in Europe is in fine shape," he said, later admitting surprise when told of developments which in recent days have created a new threat to the European standing of Hollywood product.

The House of Parliament in London has been debating whether to prohibit the showing of any more Hollywood pictures which are "cruel" to animals, France has placed an absolute restriction on any films portraying gunplay in the "American manner," and Germany, Italy and Japan has created an "international bloc" aimed at U.S. productions principally.

## Cites "Poor Casting" in England

Mr. Breen believes that "England is only still trying to make pictures," expressing the opinion that British producers still have many problems to overcome. "Their most serious mistake is poor casting," he explained.

Mr. Breen, too, is bringing back to Hollywood, from London, the observation that the English are criticizing many of Hollywood's pictures because they "misrepresent" life, "what with the glamour and glitter of so many of our film plays."

He feels that Hollywood's motion picture Production Code as it now stands requires neither "relaxing nor tightening."

"The more I see of the Code the more I respect it," he said, "and I am going to urge the boys in Hollywood to keep at it."

Mr. Breen told the reporters, in answer to a direct question, that there have been no indications of England requiring "a Will Hays."



# STORY'S THE THING



*an article*

by GUS McCARTHY  
*in Hollywood*

**S** EVEN years ago Universal made "All Quiet on the Western Front." That dramatization of an Eric Maria Remarque story of a German soldier in the World War came to be regarded as one of the motion picture's finest accomplishments. Now Universal is engaged in making Herr Remarque's sequel to "All Quiet." It is "The Road Back."

Considered from the statistical viewpoint, "The Road Back" is being given the benefit of all but one of those factors which Hollywood deems essential to a great production. The financial budget will run far into the seven figure bracket. Months were devoted to preparation. Actual shooting has already consumed eight weeks and more will pass before the final sequence is photographed. Four and a half acres were cleared to accommodate big and impressive sets. Thousands of extras will appear in the film. Forty principals have important roles. A dozen young players are featured. The one exception is that the cast includes no magnetic names. Neither did "All Quiet."

Although it may seem a paradox, there undoubtedly is logic in what some may call madness on the part of producer Edmund Grainger and director James Whale in undertaking this important production without the services of compelling person-



alities. Experience has taught that often when story elements are more valuable than mass action scenes or other materials denoting potential bigness, names are not vital.

**B**UT it appears that Messrs. Grainger and Whale are not thinking of it merely as a massive production. Their approach to the subject has not only ignored the importance of names but many another trite and hackneyed Hollywood fetish. They have decided to let Remarque's story tell itself.

To people who are living in a changing world, there is much that is deep and pointedly significant in the story of "The Road Back." Many of the experiences

that befall its characters were vividly known to thousands of homing members of the A. E. F.

German boys, taught to hate and kill, come home from the World War. No banners fly, no bands play in welcome for the defeated troops. The Fatherland, swept by waves of profiteering, sophistication and licentiousness, has only suspicion, hate and fear for its returning host. The ideals to which they clung during the fearful days and nights in the trenches have been forgotten. Not understanding, they are not understood. Wanting only peace, they watch a renewal of war horror as it erupts under the flag of revolt. All suffer stark disillusionment. One, taught to hate and kill, kills the man who robbed him of his



# IN 'THE ROAD BACK'



sweetheart. He is tried and convicted of murder. His comrades try to understand where the road back leads as they watch little boys, playing with wooden guns, prepare for the next war.

**E**XCEPT Slim Summerville (incidentally playing the same role, "Tjaden," that was his in "All Quiet"), Richard Cromwell and Andy Devine, the principal soldier roles are in the hands of virtual unknowns. They are Larry Blake, Maurice Murphy, Henry Hunter, Noah Beery, Jr., Gene Garrack, John King and John Emory. The younger feminine players are Barbara Read, Jean Rouverol and Greta Gynte. The youthful quality of the cast has been tempered by the inclusion of the more ex-

perienced Louise Fazenda, Etienne Girardot, Charles Holden, Clara Blandick, Edwin Maxwell, Al Shean, Frank Reicher and Lionel Atwill.

From a purely technical standpoint, there is evidence that the transcription of Remarque's story to the screen will not suffer from neglect. R. C. Sheriff, author of another great war story, "Journey's End," and adaptor of "The Invisible Man," did the screen play. Added scenes were contributed by Charles Kenyon, who numbers among his credits collaboration on "The Petrified Forest." The photographer, John Mescall, was behind the camera on two recent Universal successes, "Showboat" and "Magnificent Obsession." James Whale's record, which includes

"Showboat," "The Invisible Man," "Frankenstein" and "Journey's End," unquestionably had much to do with his receiving the assignment to direct.

Out at Universal, where hopes soar and crumble in kaleidoscopic fashion, there is calm confidence that "The Road Back" will be its picture of the year. There is no tendency to label it "the picture the world has been waiting for" or to indulge in flamboyant phrases. Information being released emphasizes the point that the sole effort is to produce an understandable and believable human interest picture. So that this objective may be completely attained, it is quite probable that the release date will not coincide with the one currently specified, May 30.



# FILM UNION MOVEMENT SPURRED BY DECISIONS ON WAGNER ACT

## Studio Employees Protective League and Empire Projectionists Union Crusade for CIO Among Crafts

Expansion of drives for union organization among studio, theatre, laboratory and exchange employees, was indicated this week, spurred by the supreme court decisions upholding the Wagner Labor Act.

Developments noted this week were.

The new Studio Employees Protective League, expected to apply soon for a charter with the Committee for Industrial Organization, and the Empire Projectionists Union, which has been granted CIO recognition, were crusading for John L. Lewis' group among the studio craft unions other than the five organizations recognized in the basic agreement with producers, many of them American Federation of Labor affiliates.

The Studio Utility Employees Local 724 on Wednesday filed a complaint with the National Labor Relations Board charging the IATSE with influencing members of the local to switch to IATSE membership and claiming both the IATSE and the producers failed to hold to an agreement made in New York April 4th.

The International Association of Theatrical Stage Employees made further progress in organizing theatre workers, laboratory employees and others in an effort to counteract CIO organization moves.

A contract between Film Technicians Local 699 and DeLuxe Laboratories was renewed for one year. The Local was negotiating with Consolidated Film Industries, Inc., and other laboratories.

In Washington began a series of conferences between labor and general industry leaders intended to stabilize relations under collective bargaining procedure.

The executive council of the American Federation of Labor also convened in Washington on Tuesday and its deliberations were expected to have an important bearing on the general situation. The group was expected to work out plans for an intensified campaign for membership in its unions and consider outright expulsion of the insurgent unions.

## Calls Strike Talk Unwise

Douglas W. Churchill, writing from Hollywood in the New York Times last Sunday, deprecated the possibility of a studio strike.

"There has been considerable talk, much of it loose in character, about labor troubles and the possibility of a strike within the industry," he said. "Such predictions not only are unwise but are almost impossible to make, since there are many elements that complicate the labor situation here and make a penetrating analysis difficult. It is a fight in which neither faction could hope to enlist much sympathy.

"On one side, the studios are making too much money, are governed in many instances by incompetent heads and are regarded by the outside world as too extravagant and too wasteful to attract a militant defense; on the other, while there are many divisions of the industry

## POLICE END PARIS SIT-DOWN STRIKE

*The French Government on Monday stamped out an attempt at a general sit-down strike in Paris theatres, with police forcing a withdrawal from all motion picture theatres and music halls held by workers, the Associated Press reported.*

*The strike was finally settled on Wednesday when a temporary agreement was made between the Employers' Federation and the General Confederation of Labor after an all-night conference in Premier Leon Blum's office. Salary readjustment was granted.*

*More than 200 motion picture theatres and several vaudeville and legitimate houses were occupied by the sit-down strikers as the union of cinema employees called a general strike for the Paris region. Leaders of the union said that the strike was called because the 40-hour week in film houses had resulted in heavy losses of wages.*

woefully underpaid, particularly in the light of salaries in the other branches, it is doubtful that any strenuous movement could be stimulated the nation's union ranks in behalf of people making upward of \$200 a week."

Mr. Churchill pointed out there appears to be more interest in the CIO than in the AFL on the part of studio labor, and attributed this to the recent successes of the Lewis group.

Negotiations for a separate union agreement between producers and the Screen Actors' Guild were re-opened in Hollywood Tuesday following receipt by Pat Casey of a petition from the Actors' Guild. The producers' decision to confer came as a result of lengthy meetings attended by Edward J. Mannix, Darryl F. Zanuck, William Goetz, Charles R. Rogers, James Normanly, Harry Cohn, Henry Herzbrun, Ben Kahane, Hal Roach and Samuel Briskin. Louis B. Mayer presided. Mr. Casey will handle the negotiations for producers.

Jack Lloyd, president of the Studio Employees Protective League, claimed in a statement issued in Hollywood that members of craft unions recognized by the producers in the basic agreement were lending their support to the drive promised by the League to enroll 35,000 studio workers under the CIO banner.

Although the League has not applied for a CIO charter, Mr. Lloyd said that such application would be made as soon as a proper allotment from each craft has been obtained.

A new union federation planned to include actors, make-up men, hairdressers, kitchen workers and carpenters was launched at a mass meeting in Hollywood last Friday. Representatives of all crafts attended the meeting.

Called the Federation of Film Crafts, the new union will attempt to negotiate producer recognition of all unrecognized studio unions under rulings of the Wagner act. Creation of the federation was said to have been approved by 50 delegates of unions not in the basic agreement.

The first move of the new group is expected Monday, with each craft making individual petitions for recognition to studio heads as soon as union leaders determine that they represent a majority. The federation will operate in ad-

## IATSE Makes Additional Progress in Organizing Theatre and Laboratory Employees to Counteract Moves of CIO

visory capacities, with each craft retaining autonomy. The group includes hairdressers, make-up artists, actors, painters, plasterers, script girls, machinists, culinary workers and laborers.

With the IATSE active in organizing exchange employees, new classifications of theatre workers, laboratory employees and others, the union has been jockeyed by competitive organizing efforts into a policy more nearly approaching the vertical unionism of the CIO than that of the craft unions of the parent AFL.

The IATSE policy appears to restrict its expansion to hitherto unorganized employee classifications. This, if adhered to, probably would result in avoiding jurisdictional disputes with other AFL unions already established within the industry. Complete jurisdiction within the theatre field was granted the IATSE two years ago by the AFL.

Recent excursions by CIO organizers into the exchanges, laboratories and studios have spurred the IATSE to new defensive activities in all three fields. The union's drive among exchange employees is being extended as rapidly as possible. Organization of New York exchanges, undertaken last week, was held back by the illness of Joseph Basson, president of Local 306, but was scheduled to resume this week. Preparations for organizing Chicago exchanges have been made and locals have been established in Boston, Philadelphia, Cleveland, New Haven, Detroit, Denver and Los Angeles.

That the drive will be extended to theatre employees in addition to projectionists is seen as inevitable by union leaders. Campaigns have been started in the south, particularly in the New Orleans territory, where it will be confined, in the beginning, to non-union projection booths.

## Cartoon Producer Accused

The Commercial Artists and Designers' Union announced in New York Tuesday that it had filed a complaint against Max Fleischer, producer of the "Popeye the Sailor" and "Betty Boop" cartoons, which are released through Paramount, with the National Labor Board. The union charged that Mr. Fleischer refused to negotiate with them after hearing their requests for pay increases and shorter hours.

Mr. Fleischer held that he had fulfilled the requirements of the law in meeting the union.

After announcing last week that it had applied for CIO recognition the recently organized Theatrical Business Representatives' Guild announced that a drive for membership had been started and that organizers had been sent to several cities.

Explaining the Guild's switch to union activities from its original announcement that it was for social purposes, Hal Olver, president, said:

"We originally organized on a more or less social and benevolent basis, to aid our members in obtaining employment and with no thought of taking issue with the employers. We were silly enough to believe that employers might welcome a friendly gesture and encourage an organization which wished to aid them in securing the best employees possible for responsible jobs. Instead, one large circuit and several of the smaller ones sent word to their employees not to attend any meetings of the Guild under penalty of dismissal. We have one of those letters and we intend to present it to the Labor Relations Board."

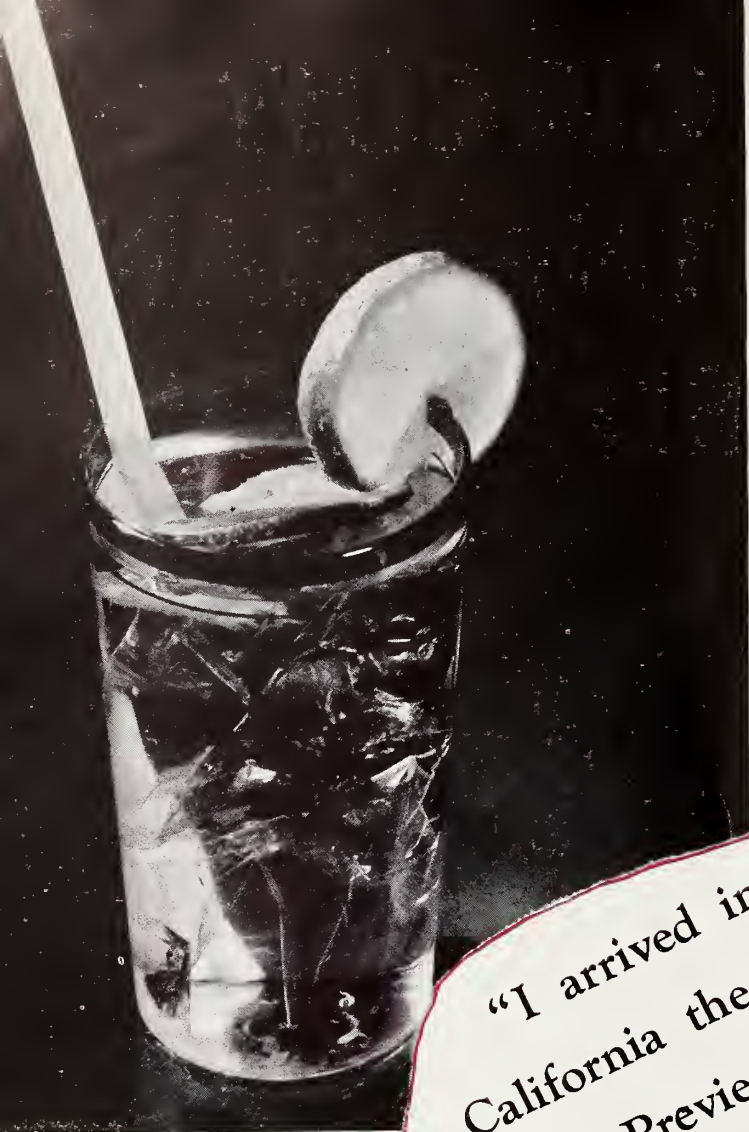


# SAID THE CIRCUIT BOOKER TO THE MAN JUST ARRIVED FROM CALIFORNIA:



"Tell me, first, what  
did you see at the  
Metro-Goldwyn-Mayer  
Studios?"





Time out while  
the **Circuit Booker**  
and his friend  
from **California**  
get comfortable!

"I arrived in  
California the night of  
the Press Preview of M-G-M's  
'CAPTAINS COURAGEOUS'  
at Grauman's Chinese Theatre.  
Doubtless you've seen in the trade press  
many glowing reviews but you cannot really  
know the power of this picture until you see it on  
the screen . . . When the lights went up after the  
Preview a voice choked with tears said 'This is the  
greatest picture I have ever seen.' The applause in the  
theatre was deafening. 'CAPTAINS COURAGEOUS'  
is Big in spectacle and thrill but it is the heart-thriller  
that will bring millions to the box-office!"



Imagine what the  
Circuit Booker will  
tell his ad-men about  
Freddie Bartholomew's  
touching performance  
with Spencer Tracy!





TELL ME, WHAT'S  
ALL THE SHOOTING  
ABOUT THIS NEW  
BOB MONTGOMERY  
PICTURE 'NIGHT  
MUST FALL' THAT  
M-G-M IS ADVERTIS-  
ING SO MUCH?"

"I was just coming to  
that. Hunt Stromberg, the pro-  
ducer, invited me to the sneak pre-  
view. I saw 'NIGHT MUST FALL' in  
rough assemblage before it was finally  
edited. There is a perfect instance of  
M-G-M using its head in production.  
They've taken Bob Montgomery boldly  
out of the type role the public expects  
—no longer the suave comic—but in-  
stead he's got a terrifyingly brilliant  
part that's going to lift him further  
as a top draw name. The picture held  
that audience breathless. It's based on  
the stage hit and what a show they've  
made of it. My advice is to get the  
boys shouting about it. You've got  
a real opportunity there!"




**LET'S GET INTO THE CAR WITH  
THE BOYS AND EAVESDROP!**

(next page)



THEY DIDN'T STOP TALKING FOR A  
MINUTE ON THE WAY TO THEIR HOTEL!

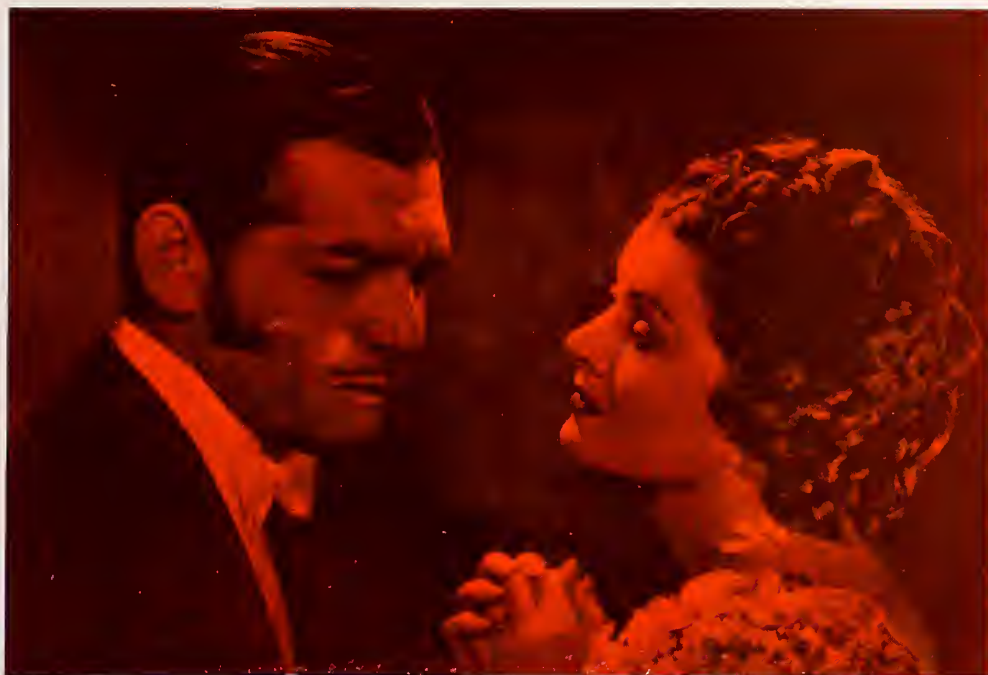


"I had a lucky break too! I was on the M-G-M lot when two producers were running off working prints of big forthcoming films. Let me tell you this—from what John M. Stahl showed me of 'PARNELL' you can bank on this as the biggest sensation of Leo the Lion since 'San Francisco'. CLARK GABLE has a role with all the power of his 'Frisco part and MYRNA LOY makes a beautiful sweetheart for him. Then I saw producer Weingarten's private screening of 'A DAY AT THE RACES' starring the MARX BROTHERS. When I tell you its twice as Big and three times funnier than 'Night At the Opera' you'll know what to expect.

*(Hey, let me catch my breath!)*



# BELOW ARE SCENES DESCRIBED BY THE MAN FROM CALIFORNIA!



"What a thrill when I saw 'PARNELL' in the projection room. It's the biggest sock since 'SAN FRANCISCO.' (Scene shows Clark Gable and Myrna Loy.)



"I also saw a private screening of the eagerly awaited MARX BROS. picture 'A DAY AT THE RACES' and found it terrific!" (Scene shows the howling wall-paper episode.)

"Let me tell you what happened one day when Luise Rainer and Bill Powell were doing a scene from 'Emperor's Candlesticks.'"



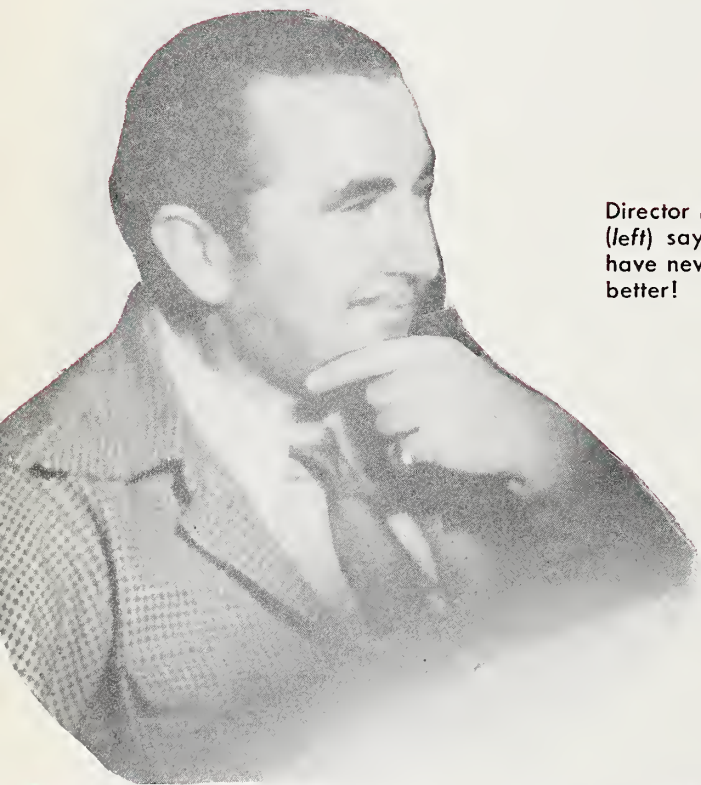
(PICTURE IT FOR YOURSELF!)

next page



# THE MAN FROM CALIFORNIA DESCRIBES A SCENE!

"It was on Stage 19 at the M-G-M Studios and Director George Fitzmaurice was running through a scene from 'THE EMPEROR'S CANDLESTICKS.' I watched Bill Powell and Luise Rainer as they spoke their dramatic lines. It was positively thrilling. Then Director Fitzmaurice took me aside and pridefully said he felt that these two great stars were giving their most inspired romantic performance. This spy story is as exciting as 'Mata Hari,' which Fitzmaurice also directed. Looks to me like 'EMPEROR'S CANDLESTICKS' will be one of biggest sensations of the Spring Season. Seems only yesterday that Bill Powell introduced Rainer in 'Escapade.' Then they co-starred in 'Great Ziegfeld' and now they're together again. A great team!"



Director Fitzmaurice (left) says the stars have never been better!



**Picture for yourself  
this scene on the  
set of "EMPEROR'S  
CANDLESTICKS" at  
the M-G-M Studios!**



"DON'T MIND MY  
YAWN! KEEP RIGHT  
ON. I COULD LISTEN  
TO THIS FOR  
HOURS"



"Sleepy? Okay then just one more.

Forgive my enthusiasm but you'd talk in your sleep if you had been out there at M-G-M. And now is the right time for a SLEEPER! Jot down in your memory the picture 'THEY GAVE HIM A GUN! This dramatic story starts with the world war, then goes gangster, with a wow of a prison escape and just brimming with showmanship.

I saw a long, unedited version with producer Harry Rapf and believe me I sat on the edge of my chair from start to finish. Spencer Tracy is grand. Gladys George is a real trouper and Franchot Tone has never been better. W. S. Van Dyke is the director and you know that means the tops. This picture has the sock of 'The Big Parade.' Mark my words you've got a great show coming in 'THEY GAVE HIM A GUN.' I'd like to tell you about M-G-M's 'BROADWAY MELODY OF 1938' and GARBO'S next Big Romance with Charles Boyer 'BELOVED'—but it would take a week to do justice to them. What a lucky guy you are to have M-G-M product."



**AND SO FAR INTO THE NIGHT!**

But the Circuit Booker could scarcely wait to get to his office next morning.

(next page!)



"Tell 'em about  
Bob Montgomery  
in 'NIGHT MUST  
FALL'. Unique!  
Different! Thriller!"

"M.G.M has a flock  
of BIG ONES coming!  
Everybody get busy!  
Ballyhoo The Parade  
of Hits!"

"Start talking it  
up! 'THEY GAVE  
HIM A GUN'—the  
biggest screen thrill  
since 'Big Parade'."

"Oh, Boy! 'EMPEROR'S  
CANDLESTICKS' with  
Bill Powell and Luise  
Rainer is a lulu!"

**CIRCUIT  
BOOKING  
OFFICE**

**CONTENTED THEATRES  
OF AMERICA, INC.**

"Don't let a day pass  
without a plug for  
'A DAY AT THE  
RACES' Marx Bros."

**BUSY!  
DON'T  
DISTURB!**

"Clark Gable will top  
'San Francisco' with  
'PARNELL'—Myrna  
Loy's the gal in it!"

"And then comes  
M.G.M's 'BROAD-  
WAY MELODY OF  
1938'. Put a flash  
in the lobby now!"

"Garbo and Boyer  
in 'BELOVED'! You'll  
hear plenty about it!"

# CAME THE DAWN!



# "ECSTASY" IN 17th WEEK IN CHICAGO

## Chicago Goes Sex As New Threat of Censorship Rises

by WILLIAM F. CROUCH  
in Chicago

A flood of "sex" pictures is sweeping over theatres in the Chicago territory. Exhibitors who have played the product report box-office success.

In some cities midnight showings have paced the theatres at advanced admission prices. In other theatres the pictures have been booked in for as much as a week's engagement and business has been reported better than the average.

"Ecstasy" is now in its seventeenth week in the Loop. The first 13 weeks of the picture's run were at the World Playhouse, after which it was moved to the Orpheum theatre on State street. This theatre, operated by Warner Brothers, was leased to the distributors of "Ecstasy", here, for four weeks. The theatre is to be torn down for a new store building, starting May 1st.

The advertising campaign on "Ecstasy" has carried such catchlines as these:

"Suppressed Until Now! U. S. Customs has finally released the most amazing motion picture ever produced."

"The picture the world is whispering about."

Playing to "adults only," although given a "white," or general, permit by the Chicago censor boards, after removal of scenes to which objections had been made, the film is drawing customers who are paying 50 cents for admission at all shows.

### Vice Pictures Draw Crowds

Another picture which had been doing large business in downstate theatres came to Chicago this week. It is "Gambling with Souls," an independent film which opened at the B & K Congress theatre Tuesday. It is distributed in this territory by Superior Pictures. The story is based upon the "Lucky" Luciano vice trial in New York and was rejected twice by the Chicago censor board before being given a permit. The theatre is billing the picture as "Gambling with Lives."

"Smashing the Vice Trust" is another film based upon the Luciano vice trial and its disclosures. Capitol Film Exchange handles the film in this territory but so far the picture has not been brought before the local censors for approval. The film has been shown in a number of downstate theatres.

### Three-Reeler Also

With "Smashing the Vice Trust," a three-reel film called "Sinful," dealing with venereal diseases, has been shown in many of the Publix-Great States theatres, in downstate Illinois. According to Jules Rubens,



*ADVERTISEMENT from the amusement pages of a Washington newspaper, proclaiming the adventuring progress of the art of the cinema for the eyes of legislators, agitators and all and sundry at the nation's capital for the purpose of writing and re-writing laws for industries.*

circuit executive, business with this combination has been "tremendous." The three-reel film is shown only to segregated audiences. Shows for "Men Only" are held one day and for "Women Only" on a following day. In a number of cities tieups have been arranged with city health officials and special showings for school children. The film has been approved by health authorities as an educational subject.

"Damaged Goods" is another picture being booked in the downstate theatres. It too deals with the venereal disease theme. Distributed by the Capitol Film Exchange here, the production has been opened to Chicago booking next month.

An older film, called "Sex Maniac," has been shown recently in local theatres, accompanied by flamboyant advertising. Dwain Esper made this picture in Hollywood several years ago.

It is understood that several more "sex pictures" are in production in Hollywood and other producing centers and soon will be on the market.

Pictures of this type have been made in

(Continued on page 28, bottom of column 1)

## Strip Tease Costs New York Theatre \$500 and License

Following a stormy session in his offices, Paul Moss, license commissioner of New York, this week revoked the license of the New Gotham theatre, Harlem burlesque house and the Special Sessions court, which found the Burly Amusement Corporation, owners, guilty of an indecent strip-tease performance, fined the corporation \$500.

Samuel Kraus, manager of the theatre, who also had been convicted of the charge, escaped with a suspended sentence on the recommendation of Maurice G. Wahl, assistant district attorney, who prosecuted the case and called Mr. Kraus a "glorified janitor." John S. Sumner, secretary of the Society for the Suppression of Vice, who had testified as the complainant, joined in the recommendation with the comment to the court: "Kraus merely was a figurehead there."

### Other Theatres Warned

Commissioner Moss' action was the most drastic taken in many months in the License Department's campaign to "clean up" the burlesque houses in the city. It was hinted that similar steps would be taken against other theatres, including those in the Broadway district, as soon as convictions are obtained. It was ruled some time ago by the appellate division that convictions must be obtained before licenses for theatres can be revoked.

### A Stormy Session

The session in the commissioner's office grew warm when Abraham Minsky, brother of Herbert and Morton Minsky, who operate their own burlesque theatres, arose when Mr. Moss called the burlesque impresario to the stand.

Mr. Minsky, husband of Molly Minsky, who is secretary of the New Gotham, replied: "I have no interest in these proceedings."

"I have an interest in you," Mr. Moss replied.

### "Indicative," Says Moss

Mr. Minsky then grabbed his hat and coat and started for the door, saying:

"You, Moss, you think you're running the whole country. This has been going on for 25 years and you have been in office three years and you haven't done anything yet. If you want to close them up, I say, go on and close them up!"

"Good-bye, Mr. Minsky," Mr. Moss called after him.

Mr. Minsky then stood in the door until the commissioner called an officer and asked him to escort Mr. Minsky outside.

"This is indicative of the attitude of the burlesque people," Mr. Moss explained.



# EXHIBITORS DEMAND 'CLEAN' FILMS

## *Sex Not Returning Exhibitor Is Told*

(Continued from page 14, column 2)

companies. In my opinion, based on the record of the industry during the past several years, there is no justification for anybody to ask the question: 'Is Sex Coming Back to Hollywood?'

Mr. Kent sent this: "I see nothing in our lineup which indicates we have changed our present plan of clean motion pictures, and I see nothing in the industry's program which changes that which it has done so well the last two years."

Mr. Schaefer's communication was to this effect: "The record of our industry the past several years speaks for itself. I am certain the people who are responsible for the management of the various companies realize that they can best protect their investments by continuing to make pictures which not only have the approval of the public, but are being made under the uniform Production Code adopted by the industry some years ago."

The letters from Mr. Cochrane, Mr. Agnew and Mr. Johnston were of similar content.

The Hollywood theatre on St. Charles street, which had been playing up sex pictures for several weeks, has gone back to its former policy of showing the same types of features as other subsequent runs here. Among the pictures that had been exploited by this house, over the protests of the Better Films Council and members of the Motion Picture Theatre Owners of St. Louis and the managers of film exchanges here, were "Ecstasy" and "Sins of Love."

## *Illinois Facing Censorship Fight*

(Continued from page 27, column 2)

two versions. One copy of the film will be "self censored" to pass state and city censorship boards, without many cuts. Other copies are "hotter," for showing in places where censorship does not prevail. The usual procedure is to have the final reel contain the "hot" portion or be very subdued, as the situation demands.

Many feel that the activity in "sex films" will result in strict censorship legislation.

There are two censorship bills to come before the Illinois legislature, one being introduced in the House and the other in the state Senate. Those sponsoring the bills intend to point to the "sex picture" as necessitating such censorship.

These censorship bills also ask that film advertising be censored by the boards they would set up. Advertising matter used in films now playing will be used as evidence.

## AGENT DISPUTE WON BY GYPSY ROSE LEE

Gypsy Rose Lee's new position as a Hollywood motion picture player apparently brought about a squabble over 10 per cent of her earnings but the dispute was settled amicably in New York this week after a jury had been chosen in the municipal court.

The William Morris Agency had brought suit, insisting the strip-tease star was under contract to them, although they were not getting any cut from her pay. The 10 per cent, they said, was going to Curtiss and Allen, agents, and Irving Sherman, Miss Lee's personal representative. Miss Lee told the jury that she had signed with the Morris office on May 27, 1936, but that on the advice of Actor's Equity she switched to the other agents. The court then called all the principals together and suggested the compromise, which was accepted. Miss Lee will still pay the usual 10 per cent but it will now be split between all the agents.

## *Bromberg Settles Republic Action*

Republic Pictures of the Southeast, headed by Arthur Bromberg, will continue to handle Republic pictures in eight southern states under a settlement reached this week in New York. When a show cause order, seeking an injunction to compel Republic to continue to serve the Bromberg offices under its franchise which has two and one-half years to run, was returnable in the federal court, Louis Nizer, attorney for the plaintiff, told the court that an agreement had been reached.

## Marx Brothers Indicted On Copyright Violation

A federal grand jury in Los Angeles has indicted Groucho and Chico Marx for alleged copyright violation based on their use in a radio broadcast of "Adventures of Mr. Dibble and Mr. Dabble." Garrett and Carroll Graham claim to be the authors and owners of the copyright.

## STRIP-TEASING

Republic Pictures, controlled by Herbert J. Yates and his Consolidated Film Industries, announces, for production, a story titled "Strip Tease", by Leston Huntley and Albert Barker.

## *Broadway Books More "Minsky"*

The New York Daily News, on Tuesday, observed that, "If the tidal wave of burlesque continues to sweep over New York's theatrical district, Times Square may eventually be re-christened 'Minsky Circus' and Broadway be known as 'The Great Strip-tease Way.'"

Latest of the so-called "legitimate" theatres to go under the burlesque banner is the old Fulton theatre, which, reports the News, "Abe Minsky is taking over May 7th—the seventh to be so absorbed." It was Abe Minsky's New Gotham theatre on East 125th Street which was closed last Saturday by Paul Moss, New York Commissioner of Licenses, because of "indecent performances." The Minsky corporation, known as Burly Amusements, which operated the New Gotham, was fined \$500 on the same charge.

The News now traces the progress of the "strip-tease" from the old Republic, on West 42nd Street, near Times Square, which was the first uptown theatre to go burlesque, after which came the Central, both under the management of the late Billy Minsky, brother of Abe Minsky. The last was the Oriental, formerly the Hollywood, now operated by other Minsky brothers, Herb and Morton. The Eltinge and Apollo theatres on West 42nd Street were meantime taken over by other burlesque impresarios, non-Minskyites.

## *ASCAP Suspends Montana Fees*

The American Society of Authors, Composers and Publishers this week discontinued the licensing of commercial music users in Montana in compliance with the new state law there prohibiting a licensing agent from representing more than one copyright owner within the state.

In consequence, all Montana theatres, broadcasters, restaurants, and other commercial users, have been relieved of the music tax since the law went into effect and will not resume the payments pending the outcome of the society's test of the constitutionality of the statute. Even though Ascap is successful in having the law declared unconstitutional, no attempt will be made thereafter to collect the music taxes which are unpaid during the period the law is in effect, E. C. Mills, Ascap general manager, said.

Meanwhile, broadcasters in the state of Washington are preparing to take the same stand on payments to Ascap when the state law there aimed at the society goes into effect in June.



# "YOU WOULDN'T FOOL US



## MR. STROMBERG?"

(about your new M-G-M picture "NIGHT MUST FALL")



**You didn't fool us on January 1, 1936 when you telegraphed about "ROSE MARIE"**

"Sneak previewed ROSE MARIE at Pomona last night at same house NAUGHTY MARIETTA previewed stop Sensational reception and manager questioning people coming out stated they unanimously enjoyed it even better than NAUGHTY MARIETTA stop You can truthfully proceed with one hundred per cent promises to theatres for big success."



**You were too modest on March 9, 1936 when you wired about "GREAT ZIEGFELD"**

"First sneak preview GREAT ZIEGFELD held at Oakland stop Most amazing event I have ever experienced stop Overflow crowd stood for more than three hours with applause and cheering throughout picture stop Write this down for the future GREAT ZIEGFELD will make box-office history."



**Your telegram on November 11, 1936 gave us the real low-down on "AFTER THE THIN MAN"**

"Just screened AFTER THE THIN MAN in rough assemblage in projection room and can tell you this far in advance that all promises to exhibitors and public for outstanding entertainment can be safely and enthusiastically made now."



**"MAYTIME" has more than lived up to your advance information wired on March 4, 1937**

"Previewed MAYTIME at Grauman's Chinese last night to terrific acclaim assuring glorious box-office triumph stop Take my word for it and tell all exhibitors they can ballyhoo this to the limit."

# AND NOW! STROMBERG TIP-OFF ON "NIGHT MUST FALL!" Next Page!



# TAKE HIS WORD FOR IT!

Use your lobby! Use your ads! Use your publicity!  
Use your head! Another Big M-G-M opportunity!



Thank you, Mr. S.  
for another tip-off  
in advance!



Bob Montgomery's  
new role is terrific!



Call in your ad man  
and get going!



Special lobby cut-  
out at your M-G-M  
exchange

## FLASH FROM HOLLYWOOD ON "NIGHT MUST FALL"

By Hunt Stromberg

“Sneak previewed NIGHT MUST FALL last night with audience reaction surpassing our highest hopes and predictions stop Audience was like man on the flying trapeze stop They were doing mental and emotional acrobatics all through the picture with gasps and screams vying with roars of laughter throughout eleven thousand feet and the result becomes all the more remarkable in view of this footage stop Seldom can dramatic stories hold up in such length but when the audience sits spellbound through the entire screening nature must take its course stop Montgomery's new characterization was like blast of dynamite with explosions in every other scene stop They thought we were kidding at first and all you could hear was buzzing and figuring stop Then when they realized that we were giving the screen possibly its most startling departure from common place characterization and story they took all the curves and dips with us hanging on for dear life as though riding a scenic railway stop Sincerely believe this picture great showmanship opportunity and urge all theatres to start talking about it now”



# THE HOLLYWOOD SCENE

## Quality Shorts

Once upon a time short subjects were just a hasty throwing together of a lot of gags, bathing beauties, pie-throwers and ludicrous situations. There was never much of a story, except possibly in the Charlie Chaplins. A gang of writers went into wrangling conference, debated the subject, milked it dry of anything and everything that savored of comedy. When they got through, shooting time sometimes consumed two or three days. But, according to Jack Chartock, in charge of short subject production at MGM, it's a different story today. Says he, "One and two-reel pictures today are produced in exactly the same manner and are given as much attention as longer features."

The extent to which this production technique is carried is illuminating. When the idea pops up, like its more pretentious brothers, it is subjected to lengthy conference analysis and examined for screen adaptability as well as publicity and exploitation purposes. When finally approved, the idea is sent to a specialized writing staff where it is written as a story, given screen treatment and developed into a screenplay. Not until the final script is approved is actual filming started. This requires from four to fourteen days.

"Because," says Mr. Chartok, "the public is so quick to detect errors and discrepancies in shorts, many of which deal with historical and technical subjects, the research department plays an important part in preparing the stories and expert advice is sought from specialists. For instance, while we were producing 'Servant of the People,' Joe Sherman read more than 150 books dealing with the Constitution, and Brainerd Dyer, history professor at U.C.L.A., supervised the historical accuracy of the film. When 'Master William Shakespeare' was produced, Dr. Strunk, who holds the chair of Shakespeare at Cornell University and who was consultant on 'Romeo and Juliet,' acted as a supervisor. An entire diamond cutting laboratory was constructed for 'Jonker Diamond' and an exact replica of the stone was constructed, all for an eight-minute film.

## Production Up 4

If new production activity may be considered a criterion, Hollywood is not suffering from spring fever. The lackadaisical days when fancies turn to things other than work may be here, but the folks whose business is making pictures haven't been permitted to find it out. Thirteen pictures were started. To make room for them and to ease the stress and strain on interior and outdoor locations, nine features were taken off the active line and turned over to cutting room and editing crews. The gangs that get things ready likewise were not permitted to spend their time in idleness or speculate on how nice it might be to join the CIO. In almost every studio typewriters clicked merrily, the sound of hammering, the buzzing of sewing machines and the roar of machine and carpenter shops was a sore trial to directors endeavoring to get proper sound effects. The smell of paint drowned the perfume of blossoming flowers as it permeated the air of a production colony getting ready for a busy spring and summer season.

Quite a few productions calculated to arouse

## THE ACTOR AS BUSINESS MAN

*A somewhat different view of the actor as a business man, once considered his least congenial role, is being taken of screen men like Ricardo Cortez and Richard Dix, both of whom have invested substantial sums in story rights.*

*Mr. Cortez is quoted as planning to become a story broker on retirement from acting and Mr. Dix has six screen properties with which to bargain in negotiating a new connection after finishing his present contract with Columbia. There are, say those who should know, a good many less desirable types of investment for those whose earnings come in tax-wise inconvenient bunches.*

the interest of exhibitors went into work. MGM started "The Firefly." Jeanette MacDonald, Allan Jones, Warren William, Douglas Drumbrille, Leonard Penn, Belle Mitchell and Manuel Alvarez Maciste head the cast. The team of producer Hunt Stromberg and director Robert Z. Leonard is again functioning.

Universal started three. "Black Aces," a Buck Jones production which Les Selander is directing, will feature Jones and Kay Linaker with W. E. Lawrence, Raymond Brown, Robert Kortman, Edward Cobb, Frank Campau, Charles LeMoine, Charles King, Art Van Slyke and Bob McKenzie. Trem Carr sent "I Cover the War" on location. Under Arthur Lubin's direction John Wayne, Don Barclay, Gwen Gaze, Major Harris, Pat Somers, Charles Brokaw, James Bush, Arthur Aylesworth, Olaf Hytten and Franklyn Parker have cast assignments. "Armored Car" will present Robert Wilcox, Judith Barrett, Cesar Romero, Irving Pichel, Tom Kennedy, William Lundigan, David Oliver, Jack Powell and Inez Courtney. Lewis Foster is directing.

Three films also started at RKO-Radio. "Vivacious Lady," which George Stevens is directing, will feature Ginger Rogers and James Stewart, with Fay Bainter, James Ellison and Donald Crisp currently listed in the cast. Preston Foster and Joan Fontaine have the leads in "You Can't Beat Love." Others listed, with more to come, are Tom Chatterton, Milburn Stone, Ethel Wales and William Burrell. Christy Cabanne is directing. The third production is a Wheeler and Woolsey vehicle, "Easy Going." Mary Lord, Russell Hicks, George Meeker, Paul Harvey, Patricia Wilder, Maxine Jennings, Jane Walsh, Allan Bruce, Esther Muir, Chester Clute, Kitty McHugh and Pat Flaherty are in support. Edward Cline is directing.

Paramount started two pictures. "Artists and Models" will offer Jack Benny, Gail Patrick, Randolph Scott, Ben Blue, Yacht Club Boys, Ida Lupino and Cecil Cunningham, a long list of specialty performers and about 75

or 80 girl models. "Easy Living" will feature Jean Arthur, Edward Arnold, Raymond Milland and Luis Alberni. Mitchell Leisen is directing.

In its new quarters, where, it seems, a lot of producers found out for the first time that they all have their eggs in the same basket, Grand National also started two. "Small Town Boy" stars Stuart Erwin with Dorothy Appleby, George Thompson, Jed Prouty, Clara Blandick, James Blakely, Clarence Wilson, George Chandler and Victor Potel. Glenn Tryon is the director. The cast for "Marked Money," which Louis Gasnier is directing, includes Vince Barnett, Frank Milan, Wilma Francis, Wheeler Oakman, Charles Delaney and Sid D'Albrook.

Warners started "Angle Shooter." A new kind of newspaper man picture, it will feature Pat O'Brien and Joan Blondell with Margaret Lindsay, Ricardo Cortez, Eddie Acuff, John Littel, Ben Welden and George E. Stone. Ray Enright is directing.

Last, but by no means the least important bit of new work is "Stella Dallas," a Samuel Goldwyn production for United Artists. With King Vidor directing, it will present Barbara Stanwyck, John Boles, Ann Shirley, Allan Hale.

Warners finished two films. "Devil's Saddle Legion" has Dick Foran, Anne Nagel and Gordon Hart as its top names. "Confession," previously titled "One Hour of Romance," will present Kay Francis, Ian Hunter, Basil Rathbone, Robert Barrett, Marcia Ralston, Arthur Hoyt, Mary Maguire and Jane Bryan. Joe May directed.

Republic checked "Come On, Cowboy" off the schedule. A number in Three Mesquiteers series, it features Robert Livingston, Ray Corrigan, Max Terhune, Maxine Doyle, Ann Bennett, Willie Fung, Ed Cassidy and Yakima Canutt. Joe Lane directed.

After several months in production, "The Toast of New York" finally finished. It will present Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie, Walter Kingsford, Thelma Leeds, Douglas Woods, Paul Guilfoyle, George Irving, Marie Marks, Ginger Connolly and Joseph de Stefani. Rowland V. Lee directed. "Looking for Trouble," a George Hirliman production, reunited George O'Brien and Cecilia Parker and presents Maude Eburne, Joe Cairns, Frank Milan, Charles Middleton, Dan Wolheim, Walter de Palma, Stanley Blystone, Al Herman, Bill Boyle and Frank Hagney in support. Ewing Scott directed.

Paramount finished "Night of Mystery." The cast includes Roscoe Karns, the late Helen Burgess, Grant Richards, Ruth Coleman, Elizabeth Patterson, Harvey Stephens, Purnell Pratt, Colin Tapley and George Anderson. E. A. Dupont directed the W. S. Van Dine story. "White Heat" finished at Columbia. Rosalind Keith and Don Terry are featured with Nana Bryant, Russell Hicks, Joseph Sawyer, Harry Fleischman, Billy Benedict, Marc Lawrence, George Pearce, John Dilton and John Gallaudet. D. Ross Lederman directed.

"Under Strange Flags," formerly titled "South of Sonora," was completed by Crescent. The cast includes Tom Keane, Luana Walters, Bul Buster, Paul Sutton, Paul Barrett, Roy D'Arcy, Donald Reed and Jane Wolfe. I. V. Willat directed.

The final completed film is "One Mile from Heaven," 20th Century-Fox. Directed by Allan Dwan, it will present Claire Trevor, Bill Robinson, Sally Blaine, Joan Carol, Fredi Washington, Rolf Harolde and John Eldredge.



# ALLIED SAYS WAGNER ACT APPLIES TO STUDIO, PROBABLY TO EXCHANGE

## Theatres Not Directly Affected But Exhibitors Should Be Well Prepared for Emergency of Union Activity, Says Myers

"Problems of the motion picture industry have been greatly increased" by the decision of the United States supreme court in the Wagner Act case, and while the Wagner Labor Law probably does not apply to theatres, it is highly probable that it does apply to motion picture exchanges, and it certainly does apply to studios, in the opinion of Abram F. Myers, general counsel and chairman of the board of directors of Allied States Association of Motion Picture Exhibitors, and former member of the Federal Trade Commission at Washington.

Mr. Myers, in a bulletin from national Allied headquarters at the Capital, analyzing the immediate effect on motion pictures of the decision upholding the National Labor Relations Board, also took occasion to inform exhibitors that it is certain no relief will be forthcoming from Congress this year in the federal admission tax. At the same time, he urged independent exhibitors everywhere to attend Allied's national "Buyers' Convention," in Milwaukee, May 26th to 28th, where independent owners "will be afforded their only opportunity this year to accomplish something for their protection and benefit," presumably in the matter of new-product purchases for 1937-38 and distributors' sales policies attendant upon the sale of such product.

The industry is made to face a serious problem as a result of the Wagner Law decision, asserted Mr. Myers, who predicted that "It is inevitable a movement will be initiated in many states to enact bills similar to the Wagner Law, in order that no form of employment may escape. In the meantime it is not improbable that union organizers may seek to stretch the Wagner Act to include mercantile establishments and even theatres." Evidence of this is already at hand in other channels. The new Theatrical Business Representatives Guild, applying last Wednesday for membership in John L. Lewis' Committee for Industrial Organization, warned that it intended "to take advantage of the protection afforded us," and immediately would set out to unionize managers, press agents, ticket sellers, cashiers and assistants in theatres, studios and home offices, and in radio and television.

### Urges Preparation

"The problem is growing imminent and the exhibitors must chart a wise course," Mr. Myers advised. "Unless greater interest is displayed, the exhibitors may be confronted by an emergency for which they are wholly unprepared.

"By these decisions pre-existing concepts as to the powers of Congress under the commerce clause of the Constitution, and as to the powers of Congress and the States to enact social legislation, have been enlarged. The question now is, how far and in what direction will these powers be exerted? And do these decisions accurately and clearly define the powers of Congress and the States, respectively, or do they pave the way for new and more serious conflicts?

"Now, this much is clear: The Wagner Labor Act applies to studios. The facts in the Garment Case and the Associated Press Case bear sufficient resemblance to the conditions under which motion pictures are produced and sold, to warrant this conclusion. It is highly probable that the Act also applies to exchanges. There is not much in the decisions to warrant the belief that the Act applied to retail stores or to theatres."

While the supreme court "laid down no general rule but reserved the right to pass upon the peculiar facts of each case," Mr. Myers said he was of the opinion that "labor relations, wages, hours and working conditions in theatres are beyond the scope of Congress, even under these broad interpretations.

"It is probable," he continued, "that many of the states will now enact statutes similar to the Wagner Law applicable to purely local employments. If the states attempt regulations inconsistent with the Wagner Act, the outcome will be unpredictable. It may be that the Administration will try to get employers not subject to the Act to conform to it voluntarily under a revised National Recovery Act."

### California and Wisconsin Act

While Mr. Myers was preparing this analysis, California and Wisconsin already had enacted "little Wagner Acts," Wisconsin moved additionally to restrict employment of minors by motion picture exhibitors and radio broadcasters, and the Tax Research Institute of America, in Washington, concluded that the supreme court's decision on the Wagner Labor Act creates a flat threat of complete reenactment of the NRA and its "Blue Eagle" codes. This will be done piecemeal, predicted the Tax Research Institute, the new counterpart of the old NRA taking the form of:

"The Wagner Act, setting up rights of labor, and defining unfair labor practices, including many not in the NRA;

"The Federal Trade Commission with its broad, extensive powers controlling trade practices and advertising;

"The Robinson-Patman Act, creating new unfair practices;

"The Lea Federal Trade Commission Bill extending the Commission's power over unfair practices, even though they do not injure competition;

"The proposed O'Mahoney Corporation Licensing Bill, imposing conditions upon labor and trade practices."

Returning to the discussion of the Wagner decision, Mr. Myers declared, "It is not far-fetched to speculate how far control over motion picture production can be exerted. If Congress can enforce collective bargaining in the studios, can it also regulate what goes into the pictures? Has the supreme court paved the way for 'unified regulation at the source,' the dream of Canon Chase? And to what extent, if at all, would the states have to yield to the federal government in their regulations of public exhibitions which incidentally impinge upon interstate commerce? The problems of the motion picture industry have been greatly increased by the recent decisions, and we are entering upon an era of experimentation and change."

### Cites Limitations

In describing the limitations of the act, Mr. Myers said, "It will assist to an understanding of the Wagner Act to study carefully the following excerpt from the opinion of Chief Justice Hughes in the *Jones & Laughlin* Case:

"The Act does not compel agreements between employers and employees. It does not compel any agreement whatever. It does not prevent the employer 'from refusing to make a

## Wisconsin Acts to Restrict the Employment of Minors by Exhibitors; Myers Cites Allied's "Buyers' Convention"

collective contract and hiring individuals on whatever terms the employer may by unilateral action determine." The Act expressly provides in Section 9 (a) that any individual employee or a group of employees shall have the right at any time to present grievances to their employer. The theory of the Act is that free opportunity for negotiation with accredited representatives of employees is likely to promote industrial peace and may bring about the adjustments and agreements which the Act in itself does not attempt to compel.

"The Act does not interfere with the normal exercise of the right of the employer to select its employees or to discharge them. The employer may not, under cover of that right, intimidate or coerce its employees with respect to their self-organization and representation, and, on the other hand, the Board is not entitled to make its authority a pretext for interference with the right of discharge when that right is exercised for other reasons than such intimidation and coercion. The true purpose is the subject of investigation with full opportunity to show the facts. It would seem that when employers freely recognize the right of their employees to their own organizations and their unrestricted right of representation there will be much less occasion for controversy in respect to the free and appropriate exercise of the right of selection and discharge."

### "Buying Convention"

Mr. Myers asserted that Allied's plan for an exhibitors' "Buying Convention" strikes a "new note" in motion picture pre-season procedure.

"Each distributor holds a 'Sales Convention' at the beginning of the selling season to instruct the salesmen in the gentle art of 'gyping the exhibitor,'" he charged. "But whoever heard of a 'Buyers' Convention'? Now such a convention is definitely under way. A great 'Buyers' Convention' will be held at Milwaukee on May 26, 27 and 28, and 6,000 exhibitors have been asked to participate. It is hoped that a large percentage of these will attend. But those who cannot attend, as well as those who do, will be active participants. Forms asking for their buying experiences and for their observations and suggestions have been sent to that number of independent exhibitors and their replies have begun to filter back."

### No Change in Federal Tax

Allied's board chairman predicted that there will be no action this year in Congress either on the elimination or reduction of the federal admission tax.

"Acting on reliable advice from Capitol Hill," he said, "Allied made no effort to secure repeal of the Federal admission tax. However, in view of the optimistic predictions of the Treasury as to probable receipts we had hoped to secure an enlargement of the exemption. While a majority of Allied theatres are already exempt, they are precluded from raising prices by the situation of prior runs charging higher admissions. It now appears that the Treasury estimates were highly inaccurate and that your Uncle Samuel is deeper in the red than ever. Result: no reduction in the tax. Possibility: an emergency revenue bill towards the close of the session increasing the tax. Democratic leaders are crying down this possibility, so don't shoot until you see the whites of their eyes. Any agitation at this time might give them an idea."





First time in 10 years a  
picture held over 2nd  
week at Strand,  
Scranton, Pa.

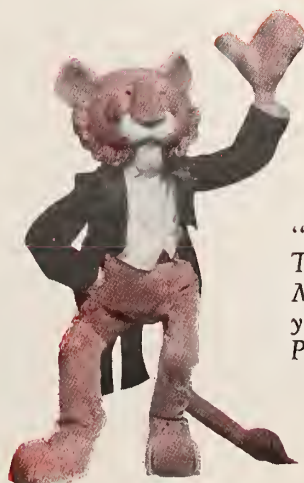


First time in the entire  
history of Alabama  
Theatre in Birmingham  
a 2nd Week Hold-Over!

**THEY SAID  
IT CAN'T  
HAPPEN  
HERE!  
AND THEN  
M-G-M's  
"MAYTIME"  
CAME  
ALONG!**

### **AS WE GO TO PRESS!**

Wisconsin Theatre, Milwaukee, announces a 2nd week. During the many years of its existence this house has only had 8 hold-overs. (7 of them were M-G-M!) Also Orpheum Theatre, Madison, Wisconsin reports all records broken!



*"M-G-M pictures always do the impossible. These are just two of many amazing MAYTIME hold-over records! I told you MAYTIME means EXTENDED PLAYTIME! Thanks for listening."*



# LACKS POWER TO CENSOR NEWSREELS

(Continued from page 13)

the words of Senator Wheeler, a great liberal leader.

"The maintenance of a true Democracy demands that people never forget the truth," reminded Mr. Landon, who added: "The fundamentals of free speech must be maintained in Kansas as well as the rest of the United States. 'We must not sleep while a government board takes away the very foundation of our freedom.'"

## "Qualified for Dictatorship"

Senator Wheeler said in Washington that the barring of his March of Time denunciation of the Supreme Court bill in Kansas "ought to qualify the Governor of that state for the dictatorship of the United States," according to Associated Press.

"Mr. Wheeler said he was informed that the distributors were told that the criticism of the court bill must be eliminated because the Governor of Kansas and the Kansas Legislature were 'in favor of the President,'" reported AP, which further quoted Senator Wheeler as follows:

**"They talk about the needs of the time. If that kind of interference is going to prevail in the United States, no wonder they say we ought to 'pack' the Supreme Court to override the Bill of Rights. It is to prevent just that sort of thing that we need an independent judiciary free from Executive interference."**

The Kansas Board's deletion of Senator Wheeler's remarks and its acceptance of President Roosevelt's defense of the Supreme Court Bill "is a bold revelation of the code by which the modern Rooseveltian Democracy is guided in its maneuvers for power," declared the New York *Herald-Tribune*, strongly anti-New Deal.

"It is bold," charged the newspaper, "because Miss Mae Clausen, newly appointed Democratic chairman of the board is a woman of experience in public affairs and must have foreseen that Senator Wheeler would not let the suppression of his speech and his picture go unnoticed; and it is illuminating because it exhibits in Kansas, as in Washington and all other quarters, the characteristic contempt of the Roosevelt partisan for the rules of fair play."

## "Like a Berlin Censor"

"Yet, when it came to editing the film, it was not the whole 'partisan and biased' dialogue which they (the censors) struck out. They had nothing to say against the deliberate effort in the President's (March of Time) lines to destroy public confidence in the nation's highest court," editorialized the *Herald-Tribune*.

"The expurgation of the whole dialogue because of its controversial character would have been an arbitrary exercise of authority on the Board's part, in defiance of this country's guaranties of free speech; but it would have been a fair one, at least."

"Miss Clausen," the *Herald-Tribune* charged, "has functioned precisely as a state censor in Berlin, Moscow or Rome would have functioned, to give her leader the limelight and his critics 'the works.'"

Governor Huxman in Kansas on Tuesday, said he had not had time to study Mr. Landon's statement. Mr. Landon then included a dialogue and scenes of Senator Wheeler. The demand that Mr. Huxman restore the deleted

Governor, however, said he might reply to Mr. Landon later.

"Regardless of what Mr. Huxman says," replied Mr. Landon, "or what he denies, he is responsible not only for the State's great traditions but also for the actions of those he appoints."

The Associated Press, on Wednesday, said Governor Huxman did not "feel the question of free speech is involved" but would recommend a review of the decision.

Governor Huxman denied that the Kansas law gives his office any authority in the matter. "The law provides for an appeal from the action of the board to the district court," he said. "I presume, if I felt that a grave wrong had been committed, I perhaps would discharge the board."

Representative E. A. Briles (Rep., Kansas) took to the radio Sunday night with a demand that Governor Huxman set aside the decision.

Chief-censor Mae Clausen, of Emporia, Kansas, is generally understood to be an "ardent" New Deal supporter. She is an appointee of Governor Huxman, likewise a New Deal Democrat, and a former newspaper woman. She was only 15 days on the job when she acted against March of Time. The other two members of the board are Republicans. Mrs. J. R. Stowers, and Mrs. L. H. Chapman, Mrs. Chapman having served as chairman until Miss Clausen's recent appointment. The Republican members were appointed by ex-Governor Landon.

The decision to cut the speech "was unanimous," said Miss Clausen. "We had no suggestions or instructions from Washington or Topeka on the matter." Governor Huxman, however, has publicly made known his approval of President Roosevelt's proposed plan to enlarge the supreme court.

## No Power to Examine Newsreels

The Kansas censor board has no power to examine newsreels or disapprove any part of them. The law specifically gives the board authority only to "disapprove such (films) as are cruel, obscene, indecent or immoral, or such as tend to debase or corrupt morals; Provided, however, that the provisions of this act shall not be construed to apply to any reel or film which is strictly pictorial news of the day and commonly called 'newsreel,' and no such examination or approval shall be required by said board prior to the release or circulation of any such 'newsreel.'"

Under the censorship law itself, or under the bill of rights of the Constitution, March of Time, it is believed in Kansas City, could go into court and defeat the deletion, or distribute the subject as it is, which last would have the effect of forcing the board to make good its requested elimination. March of Time, however, will take no action, having already complied.

Exchanges in Kansas City do not submit newsreels to the Kansas censors, although the board occasionally sees them through the courtesy of film exchange managers; but March of Time's distributors—RKO—have sent the film to the Kansas board for review since the first issue, in January, 1935. The Kansas board, then headed by Hazel Myers, did not know what to do with the subject, and finally put it under the heading of "educational" films, proceeding to collect the fee of \$1 per two reels, and 25 cents per copy, for reviewing it.

## "Bad Impression"

The Kansas City *Star*, last Saturday, thought the action of the board would have "an extremely bad impression. . . . The reel is to be shown uncut in Kansas City, Missouri, but this board finds the passage too 'biased' for release in Kansas. . . . Can Kansas afford to have its

political discussion thus arbitrarily restricted and appear before the nation as a state in which speech is free, except on the screen? On its face, the board's decision represents an ill-considered exercise of censorship and should be rescinded."

Terming the action "ill advised," the Kansas City *Journal-Post*, in an editorial on April 18th, finds the board "overstepped its authority. . . . If taken to court the board's action would doubtless be ruled illegal, under both the state and the federal constitution. . . . The board explained that the senator (Wheeler) showed bias. But what did Mr. Roosevelt show? Besides, the right of free speech is the right to expressed biased opinions."

The Kansas City *Star*, in a second editorial, entitled "Foolish Censorship," said: "As far as can be ascertained, no other reviewing board has taken exception to the footage in question. The reel is to be shown uncut in Kansas City, but this board finds the passage too 'biased' for release in Kansas."

"What is it that motion picture audiences in Missouri and other parts of the United States may hear, but that, in the opinion of their board of censors, is unfit for the ears of Kansans? What is it that the senior United States senator from Montana may say on one of the most important public issues of the day that may not be spoken in Kansas—although every Kansan may read it in his daily newspaper? Can Kansas afford to have its political discussion thus arbitrarily restricted and appear before the nation a state in which speech is free, except on the screen?"

"On its face, the board's decision represents an ill-considered exercise of censorship and should be rescinded."

## "Entree to So Many Circles"

"The Montana senator, a Democrat, was naturally incensed," reported the *Journal-Post*. "He suspected that the Kansas censors acted upon the orders of Governor Huxman or the national administration. It was an unflattering suspicion. It assumed that the governor and the high command of the Democratic party had lost their political astuteness. What would be the advantage of censoring a film in one state when newspapers and radios are crowded with arguments against the court bill?"

"Fortunately, the Democratic chairman of the board, Miss Mae Clausen, was able to support Governor Huxman's denial of interference with the report that the deletion was the unanimous work of herself and the two Republican members of the board exclusively."

"Probably the censors, through high respect for the President's office, were disturbed by the harshness of Senator Wheeler's language. However, in a nation with a bill of rights, any citizen is privileged to differ harshly in public speech with any office holder, provided he is not obscene. He does this at his own risk, since intemperate criticism injures the critic's cause."

"That is the wonderful thing about free speech. Unwise use of it carries its own punishment."

In her first appearance on the radio, Miss Clausen April 15th, talked on "Censorship," over KCKN.

"There is a tremendous difference between the quality of pictures today and those when I was on the board in 1930-1932," said Miss Clausen. "They are much cleaner and finer, and our work is not nearly so strenuous and exasperating as it was then." On the "Movie Gossip" program of the station, Miss Clausen answered questions put by Miss Ruth Royal, "Screenland Reporter." Miss Clausen also commented on her newspaper and political work. "Editorial work gives one entree to so many circles," she said.



# CAPITOL GOES GAY!

Fun in the ads and fun at the Box-Office! Another M-G-M hit for happy showmen!

*'Kiss-time' follows Maytime at the Capitol*

**JEAN HARLOW**  
**ROBT. TAYLOR**  
in *"Personal Property"*  
with **REGINALD OWEN**  
An M-G-M Picture  
Directed by **W. S. VAN DYKE II**

Extra!—  
First dramatic picture of the Constitution and the Supreme Court  
"SERVANT OF THE PEOPLE"

P. S.  
The kissing Starts THURSDAY!

Just because  
**JEAN HARLOW**  
hires  
**ROBERT TAYLOR**  
as her handy-man  
does that make  
him—her  
**PERSONAL PROPERTY?**  
sizzling with love, laughter

EXTRA! ON SCREEN!  
First dramatic picture of the Constitution and the Supreme Court  
"SERVANT OF THE PEOPLE"

Over opening at 9:45 A. M.  
(except Sunday)

**TOMORROW CAPITOL**  
Broadway at 51st St.  
Major Edward Bowes, Mng. Dir.

**JEAN HARLOW**  
**ROBERT TAYLOR**  
in *"Personal Property"*  
An M-G-M Picture

**TODAY CAPITOL**  
BROADWAY AT 51st ST.  
Major Edward Bowes, Mng. Dir.  
Extra! On Screen!  
"Servant of the People"

**GIRLS! — HANDS OFF!**  
All of Bob's kisses are reserved for Jean!

**GIRLS! HANDS OFF!**  
...He's MY Man!

PRIVATE! HANDS OFF!  
Jean

DO NOT PARK HERE  
Jean

KEEP OFF GRASS!  
(Also off Bob)  
Jean

DO NOT DISTURB  
Jean

Bob's a handy-man around the house ...and he loves his work! He's JEAN'S "Personal Property"

**JEAN HARLOW**  
**ROBERT TAYLOR**  
Sizzling with love and laughter  
in *"Personal Property"*  
with **REGINALD OWEN**  
An M-G-M Picture. Directed by **W. S. VAN DYKE**

Extra! First Dramatic Picture of the Constitution and the Supreme Court, "SERVANT OF THE PEOPLE"

**TOMORROW CAPITOL**  
DOORS OPEN AT 9:45 A. M.  
B'WAY & 51st ST.  
Major Edward Bowes, Mng. Dir.

**CAPITOL** presents the HIT **TOMORROW**  
at 9:45 A. M. (exc. Sun.)

*"Personal Property"*  
Girls! Hands Off!  
I've hired him as my handy-man around the house. He's perfect in the job. And how he loves the work.

**JEAN HARLOW**  
and  
**ROBERT TAYLOR**  
sizzling with love and laughter  
in *"Personal Property"*  
with **REGINALD OWEN**  
A Metro-Goldwyn-Mayer Picture  
Directed by **W. S. VAN DYKE II**  
who gave you "After the Thin Man"

EXTRA! Metro-Goldwyn-Mayer presents the first dramatic picture of the Constitution & Supreme Court, "SERVANT OF THE PEOPLE" will be the talk of the town.

When **Jean Harlow** kisses **Robert Taylor** does that make him her *"Personal Property"* Sizzling love... Thursday at the **CAPITOL**

**NOTE!**  
Broadway gets a screenful of joy! On the same program with "Personal Property" are M-G-M's "Servant of the People" and Pete Smith's "G.I. Blues"





# BILLS TO DIVORCE COMPANIES FROM THEATRES ARE UP IN FIVE STATES

## Allied Disclaims Sponsorship of Measure in New Jersey; Paramount To Seek North Dakota Injunction

Legislation designed to divorce exhibition from producer-distributor interests, sponsored by Allied States Association of Motion Picture Exhibitors in seven states this year, is still pending before five governing bodies as adjournments draw near. A bill was passed in North Dakota and a similar measure defeated in Indiana. Renewed activity included these developments:

A divorce bill was introduced in the New Jersey legislature but the state Allied unit disclaimed sponsorship.

Paramount attorneys were preparing to seek an injunction restraining North Dakota from enforcing the measure.

A theatre divorce bill was reported in preparation in the Illinois legislature.

The Independent Theatre Owners Association of New York announced that it had been approached by a state senator to sponsor an investigation of the industry and the introduction of a divorce bill.

Advocates of the measure sought to speed action on bills in California, Ohio and Minnesota.

The New Jersey bill was the first appearance of the movement in the East. New bills ordinarily are not introduced so late in the session and they seldom are reported out of committee. The legislature was engrossed in its appropriation bill and it was believed that no time would be allotted to other measures.

The bill was introduced by Edison Hedges, assemblyman from Mays Landing, who said that a group of exhibitors had approached him with complaints against Warner Brothers. The Warner circuit, with 54 houses, is the largest in the state.

Lee Newbury, president of Allied of New Jersey, and Sidney Samuelson, former president and a member of the national defense committee, insisted they knew nothing about the bill and refused to be quoted. On Wednesday a press statement was issued by W. A. Steffes, chairman of the defense committee, disclaiming any Allied connection with the measure. The bill would become effective May 1, 1938.

### Not the Allied Bill

The statement said the New Jersey bill was not the bill drafted for Allied, was not submitted to or approved by the special defense committee and was not introduced at the request of the committee or anyone acting for it or for Allied Theatres of New Jersey.

"While the Committee appreciates the sympathetic interest which many exhibitors and others have taken in the movement to divorce production and distribution from exhibition," the statement said, "it cannot accept responsibility for measures instigated by others without its knowledge or authority and which deviate in language so as to raise new legal questions which the general counsel and the committee's legal experts have not had full opportunity to study. Moreover, the decision to initiate the bill in a particular territory involves consideration of many factors including timeliness."

Seizure of property without due process of the law will be the basis of the attack on the North

Dakota law by Paramount's attorneys, it was indicated. Application for an injunction may be filed at Bismarck within the next few weeks in the hope that the case will reach the courts before the summer.

Following this procedure the company would obtain a test of the constitutionality of the law months earlier than if it were to wait for the state to proceed against it when the law becomes effective next year. The case would be entitled to a hearing before a special statutory court of three federal judges.

### Illinois Bill Expected

It was expected that a member of the Illinois legislature from Chicago would present a divorce bill at Springfield late this week. Balaban and Katz, Publix-Great States and Warner Theatres, all circuits with producer affiliations, would fight the bill through the Chicago Exhibitors Association, it was reported. Both Allied and the Exhibitors Association are fighting the passage of a number of other bills now before the legislature including proposals for a two per cent tax on all admissions, a state censorship board for films and film advertising, the requirement of an attendant in the public rooms of all theatres and the outlawing of outdoor advertising outside of city and town areas.

The threat to sponsor a divorce bill in New York was reported in the *Independent*, official mouthpiece of the ITOA. The story said:

"The ITOA has been approached by a New York state senator to sponsor a proposed investigation into the motion picture industry with a view to regulation and separation of theatres from producer and distributor interests, and also to aid in providing data and evidence that would aid the legislator in his work."

### Lack of Cooperation Charged

"ITOA officials stated that although they thus far have not advocated any legislation in the hope that the industry would be able to work out its own salvation, they would now make more strenuous efforts to make the major companies realize that unless relief were offered soon to exhibitors the matter would be out of their hands."

The story accused the distributors of a lack of cooperation in attacking "evils" in the industry and cited two suits being pressed by the ITOA, one against Loew's claiming violation of contract in changing its houses to a five-two week and the second seeking recovery of money paid for score charges and their elimination.

"Should these suits be lost, it was said," the story continued, "then active campaigning for government regulation and legislation will be undertaken so that exhibitors will be able to conduct their business with a fair chance to make a profit."

### Three Bills on Calendars

In Minnesota the Allied divorce bill was out of committee in both houses but was reported to be so far down the list that it was unlikely to come up for a vote this term, with the legislature set to adjourn Thursday. There may be a special session later, however, to consider new taxation.

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, said last week that he was working to force a vote on the Ohio divorce bill, which has been in the hands of the House judiciary committee since the hearing in March.

A group of independent theatre owners in the Los Angeles area, headed by Jack Berman, chairman of the California Independent Exhibitors Protective League, went to Sacramento last week to urge passage of a divorce bill and two other measures which would prohibit block booking and preferential playdates.

## Exhibitors Hold Memphis Session; Kuykendall Guest

Attendance at the semi-annual convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, which opened a two-day session at the Chisca Hotel in Memphis Monday, reflected the best gathering in the organization's history, according to M. A. Lightman, in charge of arrangements. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, was the principal speaker at Monday's sessions and he pledged continuation of the fight for the 10-point trade practice program, attacked Bank Night and pleaded for cooperation with labor.

The exhibitor organization head promised that there would be no evasion in the MPTOA campaign to bring about reforms in trade practices as embodied in the 10-point plan presented to distributing companies. He described Bank Night as "getting out of show business and into rackets," adding "I think we ought to make our living out of this business legitimately."

Referring to labor, Mr. Kuykendall declared that "the future of the film business depends on the patronage of the laboring classes, and we should cooperate with labor and aid it in all reasonable demands. But some sense and reason must be exercised by labor. It must not go too far and demand too much."

A plea for internal regulation of industry problems was seen in Mr. Kuykendall's statement that "we are determined to use every recourse to stay away from regulation and legislation, but if laws must be written in Washington, they should be written by responsible exhibitors and not chisellers."

He also praised the moral tone of motion pictures and urged moderation in the use of stars and scripts on the radio.

President R. X. Williams of Oxford, Miss, remarked at the close of the morning session Monday, "We cannot sell some of the pictures made by some of the companies without Bank Night." He then named Mr. Lightman and Y. D. Moore and W. D. Ruffin as a committee on Tennessee's legislative matters.

Other speakers of the exhibitor meeting were Oscar C. Lam of Atlanta, member of the MPTOA executive committee; William Johnson of New Orleans, president of Motion Picture Advertisers; Harry Graham of Universal Pictures, Atlanta; Richard Franks, United Artists, New Orleans; Bill Felstein, United Artists, St. Louis, and Jack Knight of Paramount's New York office.

The convention ended Tuesday night with a banquet and dance.



# ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Hollywood thinks that the story about Lou Gehrig's nightshirt—one of those long, old-fashioned flannel nightshirts—which was mailed to Mrs. Gehrig back east with two dozen Hollywood females' autographs, is a swell tale of humor.

But Broadway sizes it up with the conclusion that Mr. Gehrig's Hollywood press agent certainly earns his salary.

Mr. Gehrig had gone to California for screen tests, out of which came a contract with Sol Lesser's Principal Pictures to make a feature after the baseball season.

The New York Yankees' first baseman obligingly went to all the Hollywood parties, fights, races, receptions and whatnot, the while Mrs. Gehrig stayed at home in New Rochelle, in Westchester.

Christy Walsh, the sports promoter and writer, in Hollywood, got his hands on a stray nightshirt of Mr. Gehrig's, and hurried from studio to studio to line up the autographs of Joan Crawford, Jean Harlow and some 23 other stars. At the end of the day Walsh airmailed it to Mrs. Gehrig so it would arrive ahead of Gehrig.

What happened behind the doors of the Gehrig home when Gehrig walked in to greet the wife may never be known, but from the wide attention given to the incident in the press, Mrs. Gehrig inspected the nightshirt, seized a pen, scribbled her refusal to accept the shirt because it lacked Mae West's "endorsement," and airmailed it back to Mr. Walsh.

▽

Here we are on the eve of the \$3,000,000 coronation ceremonies attending the pompous crowning of King George the Sixth, and Warner Brothers announce that their "Prince and the Pauper," just completed in Hollywood, and "one of the year's most important pictures," ends with the Mauch twins, playing the title roles, "sitting on the throne of England and cracking nuts!"

▽

And now World Press Service cables from Berlin that when Adolph Hitler heard about the rumors linking his name with Pola Negri, "he burst into tears, crying, 'The slanderers!'"

▽

Lanny Ross, Paramount's musical star and NBC songster, is in receipt of the following letter from a not-so-adoring fan:

"Why didn't you like your name, Lancelot? (That's where 'Lanny' comes from.) You should have been named Sylvester, or Percival or Chauncey and then you would appreciate your mother's discretion in naming you Lancelot."

▽

Arthur Mayer's healthy grosses at his Rialto theatre at New York's Times Square frequently remind him of his inadvertent entry into the motion picture business. He met through a friend, Mr. Samuel Goldman, who told Mr. Mayer that he had heard of his interest in pictures. Mayer replied in the affirmative, not daring to tell Goldwyn that by pictures he meant paintings. So Goldwyn gave him a job.

▽

Walter Wanger defines a Hollywood producer as one who has "got to be firm, who has got to be definite, who must make up his mind—and then change it.

## FIRST NIGHTERS MORTIFIED!

*Chicago's Loop was treated the other night to the sight of 1,500 persons turned loose on the town in a body, all dressed up in ermines, orchids, stiff shirts and folding bats, and with no place to go at 9:00 o'clock.*

*The producer's face was red, the first-night audience was hot and the box office was blue when "Red Hot and Blue", Broadway hit, did not open at the Grand Opera House, because the scenery had been mixed up in a train wreck.*

*The cash customers were all set at curtain time when out stepped Jimmy Durante, star of the play, rakish in a comic prisoner's suit, but with a harried look surrounding his far-famed schnozzola—a schnozzola that enables him to smoke a cigar in the rain without it getting wet.*

*"Am I mortified," lamented Jimmy. "It's a castas-strofe! The cast is all made up and ready to go on. But we ain't got no scenery. It's easy to put on a show without actors, but not without scenery. I can get along without Broadway, but can I get along without a garden set? We tried to ring up, honest we did. But our scenery was delayed by a train wreck, and it's all hung wrong. How would it have looked if the scene was supposed to be the White House Lawn, and down would come Pinkle's Bedroom in the Dolly Madison House?"*

Metro-Goldwyn's "Romeo and Juliet" has brought the first court test of Jerusalem's new code defining attempted suicide as a crime.

A 20-year-old youth, after witnessing a performance of the Hollywood picture at the Eden cinema, was so profoundly moved that he went home and shot himself through the chest. The youth recovered, and so was tried under the Holy Land's new law.

The quotation: "Some shall be pardoned and some shall be punished" from "Romeo and Juliet," was submitted by defense counsel as a plea for the defendant, but it didn't save him. He was fined \$150.

▽

Leo McCarey is now a successful producer and director under the Paramount banner, and he deserves to be, for his desire to get into motion pictures was so desperate that he went to unusual lengths. For example, there was the time he cultivated the masseur of a noted producer in Hollywood in order to have the muscle-bender put in a good word for him between rubs.

Read Kendall in his "Around and About Hollywood" column in the Los Angeles Times, explains that blind people visualize their favorite film stars in terms of colors.

"An interesting letter on the subject," he says, "was received by Ginger Rogers from Weldon Webb, of Chicago. Mr. Webb lost his sight in an accident, when he was in his teens. Now he sees Miss Rogers walking in a flame color suggesting a lovely golden sunrise. He visualizes Marlene Dietrich as rose red, Greta Garbo as royal purple, Anne Shirley as sky blue, etc."

When Gypsy Rose Lee gets to the screen under the sponsorship of Darryl Zanuck and Twentieth Century-Fox, Mr. Webb probably will add Minsky pink to his spectrum.

▽

And on observing the present "touch Minsky" on the American burlesque stage, Sidney Honeywell Rechetnik, Warner press agent, pines that "Strip teasers really lead a dog's life—they're always shedding."

▽

Maurice Davilla (Red) Kann, on his spring visit to Hollywood from Broadway, has unearthed the longest, most expensive proposal of marriage ever received by a Hollywood star.

It is a 2,500-word telegram sent from the Statler hotel in Detroit by an admirer who said he was on his way to New York but would be in Los Angeles within a few weeks to hear Kay's answer. Filling 22 pages of telegraph sheets with sweet nothings, the message is estimated to cost \$212.85.

At the Warner Brothers studio, Miss Francis yawned: "It's so long I haven't read it all."

▽

Southern theatre owners are now more reluctant to approach the Government for a loan, on learning that a farm woman made application for a loan in Poplarville, Mississippi, and was asked: "How many pigs have you?" "Are you expecting any little ones?" (piggies). "Are your goats all young and healthy?"

Even the names and ages of the woman's horses and mules had to be given, the cows and calves, their names and ages; names of neighbors on the north, south, east and west. The lady owned one mule named Emma, and one horse (15 years old), named Dan, and three cows: Flake, Jersey and Pide. The name and sex of the tom-cat was not required.

▽

Spain may be torn devastatingly asunder by revolution, but the etiquette of Madrid movie audiences is something to behold.

The other day in Madrid, the New York Times' Mr. Mathews was in a motion picture theatre communing with Fred Astaire and Ginger Rogers in "Swing Time" on the screen, when three high-explosive shells from Insurgent guns flew over the theatre. There were whispers and what Mr. Mathews described as a little snickering. The snickering may have been contempt for the Rebels, or it may have been a Spanish snicker corresponding to the American giggle. After a while the smell of nitrous gas from the shells entered the theatre, and people coughed: but nobody went home.

We'll wager 13-to-1, though, that the Rebels could have dislodged that Madrid audience with just two of those stench bombs used in the labor wars over here.



# SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

## The Woman I Love

(RKO Radio)

Romantic Melodrama

The trend in aviation pictures has been toward the civilian field. Now RKO-Radio has revived the soldier-in-the-air theme, and there is sufficient novelty in the production to set it apart from any recent feature. Wisely, although there is plenty of excitement in the sequences of aerial combat, producer and director have attempted to subordinate the punch of thrill action to the appeal of the love story.

When England's abdicated king broadcast his valedictory, including the words "the woman I love," RKO-Radio evidently saw in the phrase a title for its pictorial adaptation of "L'Equipe." The novel on which it is based was a best seller both here and in Europe. French producers made the film a short time ago. Then, as now, Anatole Litvak was the director. Much of the background atmosphere and practically all the aerial shots that were part of that picture have been bodily incorporated.

In essence the story is melodramatic romance. The time is the mid-World War period. Locales are Paris and the fighting front. On the eve of joining his squadron, a novice aviator falls in love. His love is returned, although the woman who is led into the affair makes evident that she is under a haunting fear. At the front the rookie officer becomes an observer in the plane of an older man. Daily both risk their lives, become aces and firm friends. Each talks about the woman he loves. Going on leave to Paris, the young flier is entrusted to deliver a letter to the wife of his older friend. He discovers that the woman he loves is his comrade's wife. Loyal to his friend, he tries to kill the love the woman bears him. When she follows him to the front, the husband becomes suspicious. Without any display of artificial or theatrical emotionalism the observer is killed in battle. The wounded husband never permits his wife to learn that he knows of the love she bore for another.

Besides the dual appeal, the martial thrill for men, the love tragedy for women, the production has many other qualities recommending it to audience and exhibitor attention. Showmen should be quick to take advantage of the fact that it is Paul Muni's first picture since winning the Academy Award and since his appearance in "The Good Earth." It features Miriam Hopkins, who has proved her dramatic ability in such pictures as "These Three." It is possible that audiences will be inclined to consider Louis Hayward as a budding star. Many times his work outshines that of Muni and Miss Hopkins. Several capable sustaining performances are contributed by Colin Clive, Wally Albright, Vince Barnett, Sterling Holloway, Elizabeth Risdon, Paul Guilfoyle and Minor Watson.

Previewed in the RKO-Radio studio projection room in Hollywood.—Gus McCARTHY.

Produced and distributed by RKO-Radio. Produced by Albert Lewis. Directed by Anatole Litvak. Screen play by Ethel Borden. From the novel, "L'Equipe," by Joseph Kessel. Published by Librairie Gallimard. Editions of the Nouvelle Revue Francaise and the English translation published by Dodd, Mead and Company, Inc. Musical director, Roy Webb. Musical score by Arthur Honegger and Maurice Thiriet. Photographer, Charles Rosher. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Asso-

ciate, Perry Ferguson. Costumes by Walter Plunkett. Set dressing by Darrell Silvera. Recorded by John E. Trilby. Edited by Henri Rust. P. C. A. Certificate No. 2964. Running time, when seen in Hollywood, 85 minutes. Release date, April 23, 1937. General audience classification.

### CAST

Maury .....	Paul Muni
Denise .....	Miriam Hopkins
Jean .....	Louis Hayward
Captain .....	Colin Clive
Deschamps .....	Minor Watson
Mother .....	Elizabeth Risdon
Berthier .....	Paul Guilfoyle
Georges .....	Wally Albright
Florence .....	Mady Christians
Doctor .....	Alec Craig
Mezziores .....	Owen Davis, Jr.
Duprez .....	Sterling Holloway
Mathieu (orderly) .....	Vince Barnett
Marbot .....	Adrian Morris
Nichols .....	Donald Barry
Narbonne .....	Joe Twerp
Pianist .....	William Stelling

## Pick a Star

(MGM-Hal Roach)

Comedy

Hal Roach for many years has devoted himself to making comedy shorts with an occasional four or five real feature. During the past year or so he has been experimenting with feature length production. In "Pick a Star" his idea of using the best qualities of short subject production with feature length technique seem to be taking definite shape. Not all the wrinkles have been straightened out yet, but the entertainment delivered made a favorable impression on the audience.

The story is another narration of how a country girl successfully crashes the gates of Hollywood. It is treated in burlesque fashion. Satirically or seriously the theme has been used before, is being used now and undoubtedly will be used many times in the future. In fact, Selznick International is enthusiastic about its forthcoming Hollywood story, "A Star is Born."

In this case story coherence is interrupted several times to permit the introduction of gags, specialties, unique montage shots and spectacle numbers. Often the theme is forgotten to concentrate attention on Laurel and Hardy, picturizations of Hollywood night life, and to show audiences how pictures are made. But Patsy Kelly, Jack Haley, Rosina Lawrence, Mischa Auer, Tom Dugan, Robert Gleckler and James Finlayson keep things moving at a lively, if somewhat disjointed pace, and the occasions for laughter are numerous.

"Cecilia" is mad about Hollywood. Her sister, "Nellie," thinks any one that way is crazy. The girl wins a beauty contest, but the promoter skips out with the money and promise of contract and the dream bubble bursts. "Cecilia's" boy friend "Joe," goes to Hollywood. When a plane lands in the sisters' home town, they proceed to Hollywood also, in company with on-the-make actor, "Rinaldo." Three sequences show that "Joe" isn't the big shot the girls think. The potential moral menace "Rinaldo," turns angel to get "Cecilia" a screen test. "Joe" shows up to inspire her with the confidence that wins a contract.

While there is much in the film that many patrons many consider irrelevant, there is also a lot that should prove pleasing to all. It is quite

possible that the production will serve as Miss Lawrence's first stepping stone to stardom.

Previewed in the Uptown theatre, Los Angeles. The audiences represent a cross section of the patronage found in almost every neighborhood or suburban theatre. Those in the dark rows of the rear balcony reacted favorably to the picture.—G. M.

Distributed by Metro-Goldwyn-Mayer. Produced by Hal Roach. Directed by Edward Sedgwick. Original story and screen play by Richard Flournoy, Arthur Vernon Jones and Thomas J. Dugan. Photography, Norbert Brodine. Film editor, William Terhune. Sound, William Randall. Art direction, Arthur I. Royce. Set decorations by W. L. Stevens. Gowns, Ernest Schraap. Photographic effects, Roy Seawright. Musical direction by Arthur Morton and Marvin Hatley. Dances staged by Edward Court. Music and lyrics by Fred Stryker and Johnny Lange. "Pick a Star" music and lyrics by R. Alex. Anderson. P. C. A. certificate No. 2,900. Running time, when seen in Hollywood, 78 minutes. Release date, to be determined. General audience classification.

### CAST

Nellie Moore.....	Patsy Kelly
Joe Jenkins.....	Jack Haley
Cecilia Moore.....	Rosina Lawrence
Rinaldo Lopez.....	Mischa Auer
Dagmar.....	Lyda Roberti
Mr. Klawheimer.....	Charles Halton
Dimitri Hogan.....	Tom Dugan
Mr. Stone.....	Russell Hicks
Night Club M. C.....	Cully Richards
Judge.....	Spencer Charters
Sheriff.....	Sam Adams
Head Waiter.....	Robert Gleckler
Newlyweds.....	{ Johnny Arthur
Director.....	{ Joyce Compton
Bandit.....	James Finlayson
Assistant Director.....	Walter Long
Mr. McGregor.....	Wesley Barry
Mrs. McGregor.....	Johnny Hyams
Tony.....	Leila McIntyre
	Benny Burt

also  
Laurel and Hardy

## King of Gamblers

(Paramount)

Melodramatic Triangle

The elements of a triangle and a suspenseful gangster picture are combined, and while the story follows a familiar formula, enough new angles have been incorporated to give it fresh character, in a field where previous releases have proved appealing to widely varied audiences. Contrasting with the grim melodrama is an atmosphere of semi-sophistication in intelligently prepared dialogue and well spotted situations. For general purposes, the show is an adult attraction.

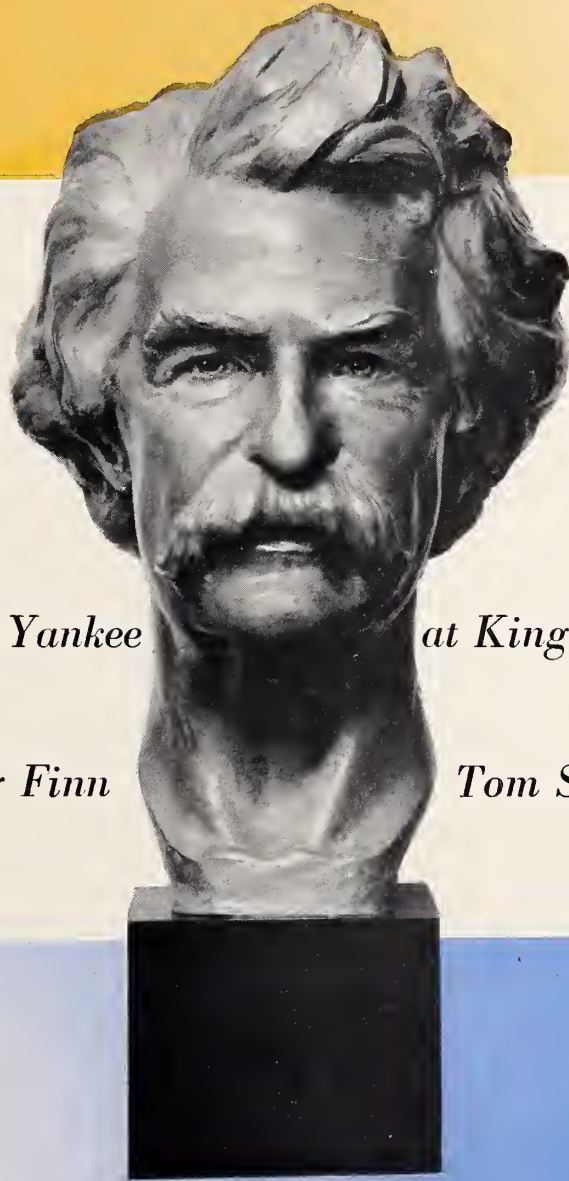
Featuring Claire Trevor, Lloyd Nolan and Akim Tamiroff, who create clear-cut characterizations, the production is exciting and attention holding. As a gambling czar whose specialty is the slot machine racket, "Steve Kalkas," played by Tamiroff, has elevated himself to a position of dominance over police and public officials. To protect his rackets he must kill, but his murders are made to appear as suicides. Vicious and ruthless, he is attracted to "Dixie," a cabaret singer played by Miss Trevor. She, however, is sympathetic to "Jim," a reporter (Nolan), who has felt the force of the gambler's might. "Kalkas," concealing his vicious character, exerts a strange influence over "Dixie," and for a time she practically becomes his kept woman. The situation is carefully handled in production.

The death of "Dixie's" chum rouses "Jim" to  
(Continued on page 43)



TO THE EVERLASTING GLORY OF

# Mark Twain



*A Connecticut Yankee*

*at King Arthur's Court*

*Huckleberry Finn*

*Tom Sawyer*

The screen now adds his world-worshipped adventure epic  
magnificently immortalized by the cameras of WARNER BROS.



# ALL THESE TREMENDOUS VAL

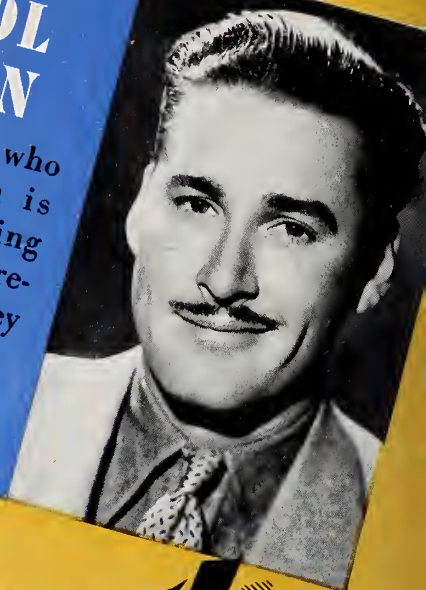
## THE BOOK

Better known, better loved than all the other great works of America's master of romance and adventure,  
**MARK TWAIN**



## ERROL FLYNN

Every patron who has seen him is ready and waiting for this rousing return of the star they flocked to see in 'GREEN LIGHT'



## THE CORONATION

You can show your patrons the same ceremony that will take place in England—but you and only you will have it  
**4 DAYS AHEAD**



## THE BIG CAST

These supporting artists and 1000's more—  
**CLAUDE RAINS, HENRY STEPHENSON  
BARTON MacLANE, ERIC PORTMAN**



# The

# The

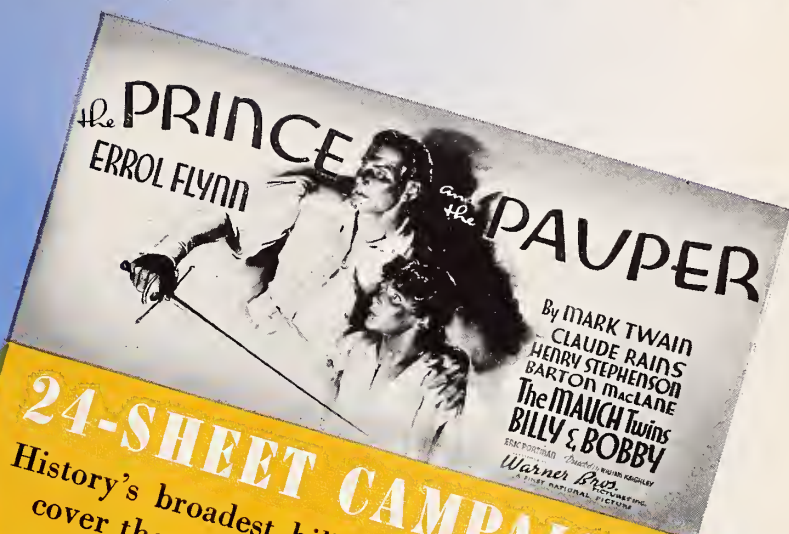


UES ARE SOLIDLY BEHIND IT!



## THE TWINS

The most unique star-team in 10 years—in the story that could have been written *only* for BILLY & BOBBY MAUCH



## 24-SHEET CAMPAIGN

History's broadest billboard build-up will cover the country for 30 days, actually IN 1400 NATION-WIDE CITIES

Prince



## THE MUSIC

Composed by Eric Wolfgang Korngold whose score for 'Anthony Adverse' won the year's ACADEMY AWARD

and  
Pauper



## THE SETTINGS

World's biggest studio wasn't big enough—complete new stages were especially built for SCOPE NEVER BEFORE SEEN



*Warner Bros.*

WILL RELEASE IT TO  
275 THEATRES  
ON MAY 8th!

THE PRINCE  
and  
THE PAUPER"

by MARK TWAIN

with  
ERROL FLYNN

CLAUDE RAINS • HENRY STEPHENSON

Barton MacLane and

THE MAUCH TWINS

BILLY & BOBBY

and Portman and Thousands of others

Directed by WM. KEIGHLEY • A First National Picture



(Continued from page 38)

action and he discovers evidence. "Kalkas" lures "Jim" to his office, planning the same fate for him that he has dealt out to others. In a wild, fist flying climax, "Kalkas" is a victim of his own plot.

An unusually interesting picture, it is a good demonstration of the anxieties that virtue triumphs and crime does not pay. No attempt is made at creating an atmosphere of mystery, yet the solution is not made patently obvious in advance.

*Previewed in the Alexander theatre, Glendale. The audience, which had been watching "Swing High, Swing Low," found in the added attraction a contrast that caused it to pay strict attention. Several times it broke into applause.*—G. M.

Produced and distributed by Paramount. Directed by Robert Florey. Assistant director, John Burch. Screen play by Doris Anderson. Based on a story by Tiffany Thayer. Film editor, Harvey Johnston. Art directors, Hans Dreier and Robert Odell. Photographed by Harry Fischbeck. Sound, Harry Mills and Louis Mesenkov. Interior decorations by A. E. Freudeman. Musical direction by Boris Morros. Song, "Hate to Talk About Myself," music by Ralph Rainger and Richard A. Whiting, lyrics by Leo Robin. "I'm Feelin' High," music by Burton Lane, lyrics by Ralph Freed. P. C. A. Certificate No. 3152. Running time, when seen in Hollywood, 75 minutes. Release date, April 23, 1937. Adult audience classification.

## CAST

Dixie	Claire Trevor
Jim	Lloyd Nolan
Steve Kalkas	Akim Tamiroff
Eddie	Larry Crabbe
Jackie Nolan	Helen Burgess
George Kramer	Porter Hall
J. G. Temple	Harvey Stephens
Mr. Parker	Barlowe Borland
Strohm	Purnell Pratt
Joe	Colin Tapley
Charlie	Paul Fix
Big Edna	Cecil Cunningham
Ed Murkil	Robert Gleckler
Taxi driver	Nick Lukats
Nurse	Fay Holden
Cora	Evelyn Brent

## Kimiko

(International Film Bureau)

### Japanese Drama

The news of Japan's endeavors in developing domestic production and, recently, in influencing foreign producers in their choice and handling of material, has been of a character to lend trade interest to this or any demonstration of the Japanese technique. It is interesting generally, too, as the first feature imported from Japan and exhibited in the United States. Novel seems to be the word for it, and novelty the exploitation angle if any.

From the trade point of view, it is to be noted that the production technique of the Japanese is not among the things Hollywood need worry about. The direction is amateurish, the continuity is jerky, the acting is self-conscious, the recording is irregular and the photography, generally fair, implies a fondness for but no notable understanding of trick-angle effects. The story, although told with modesty and restraint, is not one that the Production Code Administration would relish.

From the point of view of the paying public, the unfamiliarity of setting, players, treatment and presentation may serve as compensation for time and money spent. English titles translate the dialogue.

The title character is a young woman whose father has been separated from her poet mother for fifteen years and living in the country with another woman. As the daughter approaches matrimony she determines to effect a reconciliation and goes to bring her father home. She finds that he is impoverished instead of wealthy as supposed and that his woman companion and their daughter have been supporting him and sending monthly remittances to his family without his knowledge. Nevertheless she brings him back to her mother and he stays long enough to complete necessary negotiations for the daughter's marriage. During his stay it becomes evident to the daughter that her mother's artistic preoccupation and personal extravagance were responsible for her father's

## SHORT PRODUCT PLAYING BROADWAY

### Week of April 17

#### CAPITOL

Servant of the People.....MGM  
Ski Skill.....MGM

#### CRITERION

In the Arena.....Gaumont British  
Ebb Tide.....Gaumont British  
Pageant of the Sun God...Gaumont British

#### MUSIC HALL

March of Time, No. 9.....RKO Radio

#### PARAMOUNT

Chicken a la King.....Paramount  
Big Shots of Baseball.....Al Bondy

#### RIALTO

Organ Grinder's Swing....Paramount  
Bar-Rac's Night Out.....MGM

#### RIVOLI

The Worm Turns.....United Artists

#### ROXY

Mickey's Rival.....United Artists  
A Day with the Dionne  
Quintuplets.....RKO Radio  
Scrambled Legs.....Columbia

#### STRAND

She Was an Acrobat's  
Daughter.....Vitaphone  
Cradle of Civilization.....Vitaphone

desertion of the family, and she sends him back to the other woman.

*Reviewed at the Filmarte theatre, New York, where the film is having its American premiere. Present at an afternoon performance were a number of Japanese who, perhaps characteristically, gave no audible manifestation of opinion pro or con. The Occidental majority of the audience was equally undemonstrative.* W. R. W.

Produced by Photographic Chemical Laboratory. Distributed by International Film Bureau. Directed by Mikio Naruse. Based on the novel, "Two Wives," by Minoru Nakano. Photography by Hiroshi Suzuki. English titles by Noshiomi Hirata. No. P. C. A. certificate. Release date, April 12. Running time, 73 minutes. Adult audience classification.

## CAST

Kimiko Yamamoto.....	Sachiko Chiba
Etsuko.....	Tomoko Itoh
Oyuki.....	Yuriko Hanabusa
Shunsaku Yamamoto.....	Sadao Maruyama
Seiji.....	Heihachiro OOkawa
Kimiko's uncle.....	Kamatari Fujiwara
Kimiko's aunt.....	Chikako Hosokawa
Keichi.....	Kaoru Itoh
Shizue.....	Setsuko Horikoshi

## When Love Is Young

(Universal)

### Comedy Drama

Taken from the *McCall's Magazine* story, "Class Prophecy," this tale of a small town girl who makes good in the big city, and then goes home to find the local hero not quite what he seemed, retains in remarkable degree the quality of the short story form. There is no straining for tremendous effects and the characters work out their destinies in direct and credible continuity. Exploitation emphasizing in some manner this unusual circumstance may be found highly effective in the better class locations.

Exploitation of the more orthodox character may be based upon the generous use of radio studios, metropolitan theatres, small town social scenes and the practical art of exploitation itself in the telling of the story. What manner of people are come upon in these places and what they do and how they live and conduct themselves is told with candor, restraint and real-

istically. The subject matter invites a wide variety of tieups and justifies their use.

The story concerns a small-town girl enamored of the local campus hero who dances with her on a bet and bruises her spirit. She goes to New York to study singing and, told she is a failure, is persuaded by a Broadway press agent to participate in a publicity stunt, in return for which he gets her a job singing for setting up exercises on a dawn radio program. She denounces him in the presence of a stage producer who employs him and the press agent, to hold his job, tells the producer she is an actress he has discovered and that her denunciation was staged to impress him. The producer stars her in a show and when she returns to her home town for a holiday her former classmates meet her at the train with welcoming banners. The campus hero pays court, but she, seeing him in new perspective, returns to the city and marries the press agent.

Virginia Bruce plays the part of the country girl and sings several numbers. Kent Taylor portrays the press agent without undue distortion and Walter Brennan contributes a character role worth exploitation mention in view of his Academy award.

*Reviewed at the Roxy theatre, New York, where a Sunday afternoon audience seemed to love it.*—W. R. W.

Produced and distributed by Universal. Associate producer, Robert Presnell. Directed by Hal Mohr. Screen play by Eve Greene and Joseph Fields from a story by Eleanor Griffin. Film editor, Bernard W. Burton. Special effects by John P. Fulton. Musical director, Charles Previn. Songs by Jimmy McHugh and Harold Adamson. Photographed by Jerome Ash. P. C. A. Certificate No. 2886. Release date, March 28. Running time, 76 minutes. General audience classification.

## CAST

Wanda Werner.....	Virginia Bruce
Andy Russell.....	Kent Taylor
Uncle Hugo.....	Walter Brennan
Hannah Werner.....	Greta Meyer
Anton Werner.....	Christian Rub
Norman Crocker.....	William Tannen
Irene Henry.....	Jean Rogers
Orville Kane.....	Sterling Holloway
"Dotty" Leonard.....	Nydia Westman
"Cuddy" Wallace.....	David Oliver
Winthrop Grove.....	Jack Smart
Lydia Sykes.....	Laurie Douglas
John Dorman.....	Franklin Pangborn

## The Good Old Soak

(MGM)

### Melodrama

For straight showmanship purposes, "The Good Old Soak" provides a group of recognized screen names. Wallace Beery is starred. The active principals are Una Merkel, Ted Healy, Eric Linden, Janet Beecher, Betty Furness, Judith Barrett and Robert McWade. George Sidney, James Bush and Margaret Hamilton have secondary parts. For entertainment, the film combines the most worthy ingredients of character and domestic comedy melodrama.

While the production was in work, considerable controversy, forced or legitimate, revolved about its content, but because of intelligent treatment, the radical departure of inserting the word "good" into the original title was hardly necessary. There is nothing in the story, either in dialogue or situation, that would give anyone reason to object to its moral tone. Thus the attraction may be recommended to any kind of patronage, particularly family audiences. Any strays from the straight and narrow path, as far as the bottle that cheers is concerned, amplifies the story's humor and human interest.

The old soak, a lovable but shiftless old rogue, is a sore trial to his family. His high-flying son, getting into a jam, steals a block of stock from his mother. A skinflint banker cousin gives the boy only a small percentage of what the stock is worth. The old soak is suspected. Then the old soak becomes a man nobody ever thought he could be. He lands on the skinflint banker with a fury that forces the jittery villain to disgorge his ill-gotten profits when he threatens to expose him as the financial backer of a bootlegging ring. With

(Continued on page 46)



**OPENING THIS WEEK TH**

**"Question her love? Never  
... I'd just as soon question  
his honor!" . . . . .**

**"She is the woman  
... But ... He is  
friend!" . . .**



**PAUL MUNI MIRIAM HOPKINS**  
*in*  
**"THE WOMAN I LOVE"**

**with LOUIS HAYWARD**

**Directed by  
ANATOLE  
LITVAK**

**Produced by Albert Lewis**

**From the novel "L'Equipage."**

**by Joseph Kessel**

**Published by Librairie**

**Gallimard • Editions of the**

**Nouvelle Revue Française**

***You always look to Muni for the year's outstanding role.  
Now look to Muni and Hopkins for the year's outstand-  
ing picture! A mighty, passion-swept drama fought in  
that heart-breaking love-war that knows no armistice!***

**An RKO RADIO PICTURE**



# ROUGHOUT THE NATION

love!  
y best

**BACKED BY A SWEEPING  
NATIONAL ADVERTISING  
CAMPAIGN** *in hundreds of  
newspapers! . . .* **FOUR SMASH  
THREE-QUARTER-PAGE ADS**  
*. . . heralding the coming of this  
big show to millions of readers  
. . . pre-selling seats for theatres  
large and small in every corner  
of the country! . . .*

This is a greatly reduced  
reproduction of just  
ONE of the **FOUR**  
three-quarter-page dis-  
plays currently selling a  
big show in a big way!

## THE TRADE CRITICS SAY:

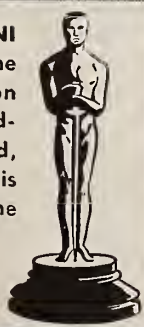
*"Here is a smashing pageant of the Great War seen from the viewpoint of a French flying squadron and intensified by a triangle love story of tragic power. The picture is brilliantly conceived and brilliantly executed, sweeping the spectator through a maelstrom of exciting and deeply moving events with a flow that elicits maximum sympathy. It is pictorially opulent and is enacted magnificently by a cast of highest calibre. With all these assets **IT WILL EXERT A STRONG BOX-OFFICE PULL EVERYWHERE AND CAN BE COUNTED ON FOR LARGE PROFITS.**"*  
— Hollywood Reporter

*"Crisp, swiftly told and gripping . . . should find extensive favor and account for itself substantially at the pay window."*  
— Hollywood Variety

*"Strong emotional appeal in this story. . . Splendid performances impart to the production even greater appeal."*  
— Motion Picture Daily

*"Beautiful handling of triangle love theme puts this with top-notchers . . . Audiences will go for this one."*  
— Showmen's Trade Review

**PAUL MUNI**  
winner of the  
1936 Motion  
Picture Acad-  
emy Award,  
now crowns his  
career with the  
greatest  
role of  
1937





(Continued from page 43)

the family honor saved, the old soak is about to leave his home forever, but the family catches him in time to effect a happy reconciliation.

The film smartly incorporates comedy, melodrama, pathos, romance and excitement. There is plenty to arouse interest of the sophisticates, and much to hold the attention of ordinary folk.

*Previewed in the MGM studio projection room.—G. M.*

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Harry Rapi. Directed by Walter Ruben. Based on a story and play by Don Marquis. Screenplay by A. E. Thomas. Photographed by Clyde De Vinna. P. C. A. Certificate No. 3257. Running time, when seen in Hollywood, 65 minutes. Release date, April 23, 1937. General audience classification.

## CAST

Clem Hawley .....	Wallace Beery
Nellie .....	Una Merkel
Clemmie Hawley .....	Erik Linden
Ina .....	Judith Barrett
Lucy .....	Betty Furness
Al Simmons .....	Ted Healy
Matilda Hawley .....	Janet Beecher
Kennedy .....	George Sidney
Webster .....	Robert McWade
Tom .....	James Bush
Minnie .....	Margaret Hamilton

## Sol Over Danmark

(Scandinavian Talking Pictures)

Danish Romance

The title translates as "Sun over Denmark" and the aim of the picture appears to be to show that Denmark is a remarkably beautiful place to spend a vacation, its people gay in a wholesome sort of way and its popular pleasures of a simple and exhilarating variety. If this be, indeed, the purpose of the film, it is well served, for it is the countryside and the shore, the holiday activities and spirit of the population, that are remembered when the slender story is forgotten.

The story is a frothy little framework for the scenery. It has to do with two girls who go on vacation and two boys who meet them and what they do and where they go and how they fall in love and come at length to be married. Running alongside this dual romance is a slightly more adult courtship in which the comedian of the picture, whose untranslated remarks convulsed a comprehending audience, also arrives at the altar with the buxom barmaid of his heart. The younger folk stay out late enough to get locked out of their hotel and, presumably, this gives their parents enough concern so that they are pleased when everything ends matrimonially.

In the telling of this simple tale the characters are transported across country by bicycle, motor, truck and ferry, with pauses for incidental humor. The trip is plainly the essential thing, however, as it takes the audience over winding roads through interesting country towns and villages to the seashore, displaying the country's characteristics in finely photographed panorama and closeup. There are a lilting music score, several vocal and dance numbers, and several choral groups participate in the musical investiture. The film is presented without translation titles.

*Reviewed at the Cinema de Paris, New York, where an audience made up mostly of persons who understood the language laughed and applauded in enthusiastic approval.—W. R. W.*

Distributed by Scandinavian Talking Pictures. Directed by Holger Madsen. Manuscript by John Olsen. Music arranged by Emil Rebsen. Songs by Erik Fiehn. No. P. C. A. certificate. Release date, April 13. Running, time 73 minutes. General audience classification.

## CAST

Nicolai Jacobsen.....	Henrik Malberg
Margrethe.....	Maria Grunwald-Bertelsen
Jacobsen.....	Albrecht Schmidt
Poul.....	Knud Rex
Jorgen Juhl.....	Bent Bentzen
Mrs. Petersen.....	Agnete Arne-Jensen
Ebba.....	Grete Sjölén
Kirsten Winge.....	Gerda Neumann
Lars.....	Bruno Tyrön
Anna.....	Sigrid Horne-Rasmussen
Jensen.....	Aage Redahl
Marie.....	Else Wurtz

## Oh, Doctor

(Universal)

Thrill Comedy

It takes about six reels for this picture to get warmed up, but it sizzles with hair-raising comedy in the climax. Like all warm-up practices, whether it's a ball club indulging in its pep stunts or a football team running through signals, there are a few brilliant moments. Edward Everett Horton, an unidentified nurse, William Demarest, Ed Brophy, Eve Arden, Thurston Hall and William Hall see to that. In the final reel, oldtimers may think they again are seeing the climax of Harold Lloyd's "Safety Last." The new generation of motion picture followers will learn why Lloyd's antics, high up on the facade of a building, came to be recognized as pretty much the acme of hilarious thrill comedy.

The motivating plot is pretty complicated because just about any gag and situation that promised a laugh was rung in. "Billop" has convinced himself he has only six months to live. A gang of gypers make a deal with him whereby for \$50,000 he may live his final days in luxury in exchange for a contract that makes them the inheritors of his half million dollar estate. But "Billop" falls in love with "Helen Frohman," the attendant, and when he gets jealous of the progress "Rodney Cummings" is making with the girl, he decides he has something to live for. He does quite a bit of wild and wooly auto speeding, high dives in a manner no high diver would dare, and generally takes a new lease on life. While "Helen" is endeavoring to break the gypers' contract, "Billop" indulges in an emulation of the Lloyd gravity defying stunts to convince the gang they'd better reconsider. They do.

*Previewed in Pantages theatre, Hollywood. Leaving the theatre we overheard a woman remark, "I'm still laughing." We cannot certify as to whether it was double entendre.—G. M.*

Produced and distributed by Universal. Associate producer, Edmund Grainger. Directed by Ray McCarey. Screenplay, Harry Clork and Brown Holmes. From the novel by Harry Leon Wilson. Photographer, Milton Krasner. P. C. A. Certificate No. 3206. Running time, when seen in Hollywood, 70 minutes. Release date, May 23, 1937. General audience classification.

## CAST

Edward J. Billop .....	Edward Everett Horton
Helen Frohman .....	Donrue Leighton
Rodney Cummings .....	William Hall
Shirley Truman .....	Eve Arden
"Doc" Erasmus .....	Thurston Hall
Martha Striker .....	Catherine Doucet
"Marty" Short .....	William Demarest
"Meg" Smith .....	Edward Brophy
Mary Mackleforth .....	Minerva Urecal

## China Passage

(RKO-Radio)

Melodrama

This is one of those button-button mysteries wherein the finger of suspicion points impartially to everybody in the cast while murder by gun, poison and assorted means removes one after another of the potentially guilty party. This time the button in the case is a diamond and the guessing as to who stole it and what was done with it starts in China and ends in San Francisco, with most of the action taking place on shipboard.

This one differs from others in kind principally as to degree. The killing is a little more plentiful. The possible motives attributed to various individuals are a little more vaguely sketched. The players are a little less well-known, and the ultimate disclosure of the guilty party is a little less complete in the clearing up of loose ends.

According to the story, a powerful Chinese general employs two Americans to guard a valuable gem being delivered by his wife to an associate in Shanghai. When it is stolen they round up all foreigners in that section of Shanghai at that time and suspect everybody.

Then everybody suspected gets onto the same boat for San Francisco and the suspecting continues with occasional murders until arrival in port, when a lady representing the Treasury Department X-rays a valet and finds the gem.

*Reviewed at the RKO-Palace theatre, New York, where, billed with "Seventh Heaven," the film provoked laughter, unintentionally.—W. R. W.*

Produced and distributed by RKO-Radio. Directed by Edward Killy. Producer, Flaco Reid. Screen play by Edmund L. Hartman and J. Robert Bren. Story by Taylor Caven. Edited by Desmond Marquette. Photographed by Nicholas Musuraca. P. C. A. certificate No. 2,972. Release date, March 12. Running time, 64 minutes. General audience classification.

## CAST

Jane Dunn.....	Constance Worth
Tom Baldwin.....	Vinton Haworth
A. Durand.....	Leslie Fenton
Joe Dugan.....	Gordon Jones
Harvey.....	Alec Craig
Philip Burton.....	Dick Elliott
Captain Williams.....	Frank M. Thomas
Dr. Sibley.....	George Irving
Bartender.....	Billy Gilbert
Mrs. Collins.....	Joyce Compton
Dr. Feng Tu.....	Phillip Ahn
Lia Sen.....	Lotus Long
Yo Ling.....	Lotus Liu
Wong.....	Tsutsui Komi
Chang.....	Moy Ming
Art Trent.....	Huntley Gordon
Officer.....	William Corson
Officer.....	Alan Curtis

## Night Key

(Universal)

Melodramatic Romance

The theme and atmosphere is melodramatic, the side issue is romance. The production has been fashioned, however, in a manner that sets it apart from routine melodrama. Presentation of Boris Karloff as a sympathetic rather than terrorizing character is not its only departure. The basic story is unique, and makes possible believable situations, dialogue and characters. Held together by excitement, suspense and semi-mystery, an element which is evident to audiences but realized only by two persons in the play, it moves smoothly, and understanding the plot should not tax anyone's brain or imagination.

"Dave Mallory," played by Karloff, is the inventor of two fool-proof burglar alarm systems. He has been cheated out of his share of the profits by "Ranger." Inspired by the necessity of providing for his daughter, "Joan," played by Jean Rogers, and by a desire for revenge, "Mallory" invents a third system which neutralizes the other two. With the aid of a petty crook, the elderly inventor breaks into many stores, which supposedly are protected by "Ranger's" system. "Mallory" never steals anything, but leaves identifying marks for "Ranger." The newspapers' stories excite the attention of real crooks. They kidnap "Joan" in order to force him to reveal his secret. Fearfully, "Mallory" creates the illusion that he is in league with them, but secretly arranges another electrical device that brings the police to the scene in time to seize the crooks and rescue the girl.

A high standard, well produced and acted story that undoubtedly in many places will be considered a Class A attraction, the show is rife with opportunities for novel exploitation.

*Previewed in Universal's studio projection room.—G. M.*

Produced and distributed by Universal. Associate producer, Robert Presnell. Directed by Lloyd Corrigan. Based on story by William Pierce. Screenplay by Tristram Tupper and John C. Moffitt. Photographed by George Robinson. P. C. A. Certificate No. 3113. Running time, when seen in Hollywood, 65 minutes. Release date, May 2, 1937. General audience classification.

## CAST

Dave Mallory .....	Boris Karloff
Joan Mallory .....	Jean Rogers
Travers .....	Warren Hull
Petty Louie .....	Hobart Cavanaugh
Ranger .....	Samuel S. Hinds
John Baron .....	Alan Baxter
Mike .....	David Oliver
Kruger .....	Edwin Maxwell
Finger man .....	Ward Bond

(Continued on page 49)





# Shall We Dance

from the Fred Astaire-Ginger Rogers RKO Radio Picture, "Shall We Dance"

Refrain (*brightly and rhythmically*)

*p-f*

Shall we dance,

Bb6

Or keep on



**THE GERSHWINS  
WROTE THEM . . .  
THE WORLD IS  
ENJOYING THEM:**

"Slap That Bass"—"I've  
Got Beginner's Luck"  
—"They All Laughed"—  
—"Let's Call The Whole  
Thing Off"—"They Can't  
Take That Away"—"Shall  
We Dance."



**THE SHOW EVENT THE  
WORLD AWAITS! . . .** a new  
Astaire-Rogers show! . . . Rhythm's  
grandest gift to the screen! . . . Fred and  
Ginger on roller skates . . . in an exciting  
new world of gay delights . . . ten times  
more thrilling than ever . . . in the show  
that tops their own highest peaks!

# FRED ASTAIRE GINGER ROGERS

in

## SHALL WE DANCE

with

EDWARD EVERETT HORTON ★ ERIC BLORE  
JEROME COWAN ★ KETTI GALLIAN  
WILLIAM BRISBANE and HARRIET HOCTOR

Music by GEORGE GERSHWIN ★ Lyrics by IRA GERSHWIN  
Directed by Mark Sandrich ★ Pandro S. Berman Production





## Let Them Live

(Universal)

Melodrama

This looks like a seriously toned melodrama that should engage the attention of serious minded folk. It is of the substance that creates sympathy for the good and dislike for the bad. There is an appealing love story but comparatively little comedy; indeed, comedy would be out of place in the picture. It offers no big names to dangle before prospective customers, but the roles are in capable hands. John Howard and Nan Grey, who have the juvenile leads, give evidence that they are going places.

The melodramatic tone is adhered to rigidly; situations, action, dialogue and character relationships are developed to accentuate it. "Dr. Paul Martin," who wants a society clientele, becomes aware that conditions in the slums are anything but conducive to the health and happiness of those who must live there. He comes into conflict with a political boss and real estate owner. At this point, the story turns into a battle of wills. Victory at first seems to smile upon "Dr. Martin" as he comes into possession of a confession incriminating the boss in a political scandal. Not only does the boss prevent publication of the document, but he causes the Doctor to be thrown into jail. The boss' little protegee becomes a victim of paralysis. Only "Dr. Martin" can save his life. Not until the boss agrees to raze his slum properties does "Martin," after a series of suspense-packed sequences, succeed in saving the boy's life.

A seriously premised story, the picture is both entertainment and a preachment. It makes possible the use of attention arresting exploitation. Nevertheless it is much more melodrama than propaganda.

*Previewed in Universal's projection room in Hollywood.—G. M.*

Produced and distributed by Universal. Associate producer, Edmund Grainger. Directed by Harold Young. Screenplay by Bruce Manning and Lionel Houser. Original story by Richard Wormser. Musical director, Lou Forbes. Photographer, James Van Trees. Film editor, John Rawlins. Special effects, John P. Fulton. Art director, Jack Otterson. Associate art director, John Ewing. Sound, Charles Carroll and Jesse T. Bastian. Dialogue director, Donald Gallagher. P. C. A. Certificate No. 3112. Running time, when seen in Hollywood, 73 minutes. Release date, April 25, 1937. General audience classification.

### CAST

Dr. Paul Martin .....	John Howard
Judith Marshall .....	Nan Grey
Pete Lindsey .....	Edward Ellis
Rita Johnson .....	Judith Barrett
Dr. Donald Clifton .....	Robert Wilcox
Mike .....	Bennie Bartlett
Mr. Lyons .....	Henry Kolker
The mayor .....	Robert Warwick
The editor .....	William Davidson
Danny .....	Ralph Remley

## Pathe Topics, No. 6

(RKO Radio)

Interesting

The first of the three subjects in the newest Topics has to do with ventriloquism, which seems to be another oldtime favorite in the process of revival and, like the community sing, spelling bees, and so on, it owes this to the radio. Walter Walters is the ventriloquist and works with two dummies, "Frankie" and "Frankie's sister's new baby." The second has to do with the not too seasonal subject of skiing with Percy Olton as commentator on the fine points of the sport. The third subject takes root in the Southwark district of London where John Harvard, Chaucer, Gower and Shakespeare were wont to make literary history. Running time, nine minutes.

## California Missions

(RKO Radio)

Entertaining

An entertaining subject that is instructive as well traces the history of the early California Missions established by the Franciscan Friars of another century. Led by Father Serra the Franciscans erected their places of worship along a thousand-mile course starting in New

Mexico and terminated their peaceful conquest of hostile Indians in what is now Los Angeles. Two friars and an ox-cart traveling the road establish the theme. Alois Havrilla is the narrator. Running time, 11 minutes.

## A Day with the Quintuplets

(RKO Radio)

Going on Three

With the publicity given the Dionne quintuplets showing no signs of abating as they near the ripe young age of three, Pathe has filed another typical day in their life. A year older since the last "typical day," the girls romp about in play, eat unaided, brush their teeth and do other chores, and also manage to say a few words, in French. Dr. Dafoe appears with his charges. Alois Havrilla is the narrator. Running time, 18 minutes.

## Rhythm on the Rampage

(RKO Radio)

Comedy, Music

Primarily a band presentation with Ted Fiorito and his orchestra, the subject has so much interpolated comedy, bordering on the slapstick, that there is practically no time for the music. A musician in Fiorito's band poses as the orchestra leader in order to impress a blonde. While eating dinner in the blonde's apartment her husband, an escaped convict, arrives and chases the musician. The husband follows the orchestra to the prison, where they have gone to play a benefit. The warden recognizes the husband, who is given the job of introducing Fiorito to the inmates and over the radio. Running time, 18½ minutes.

## 20th-Fox Tax Refund

Over-assessments totaling \$46,717 have been credited to Twentieth Century-Fox Film Corporation, it was announced in Washington Tuesday by the Internal Revenue Bureau in correcting errors found in the company's income for the fiscal year ended May 31, 1935. The amount of \$40,445 of the over-assessment resulted from the discovery of over-statements of income due to the method employed to compute the taxable income, while \$5,738 represented the allowance of an additional deduction for ordinary and necessary business expenses and the balance resulted from the allowance of an additional deduction for state taxes.

## State to Use Films

A plan to advertise the state of Washington with sound films in color has been proposed by Frank Guilbert, civic leader and manager of the Good Roads' Association in Spokane. The film plan would come under the seven-man progress commission recently set up by Governor Clarence Martin with \$250,000.

## Close Two Tyler Deals

Savini Films of Atlanta, Ga., and Selected Pictures Corporation of Cleveland have just closed with Astor Pictures Corporation for the distribution of eight Tom Tyler features in their territories.

## Touring Erpi Offices

Clifford W. Smith, assistant export manager for Electrical Research Products, Inc., is en route to Central and South America from New York on an inspection tour of his company's offices.

## Assists Emanuel Cohen

Leonard Spiegelglass has been named assistant to Emanuel Cohen of Major Productions in Hollywood.

## Brooklyn Fox Plan Approved by Court

The plan of reorganization for the Flatbush and Nevins Street Corporation, which owns the Fox theatre and office building in Brooklyn, N. Y., was approved this week by Federal Judge William Bondy. The plan was proposed by the Pound bondholders' committee which has on deposit bonds amounting to \$4,472,400 out of \$5,650,000 outstanding.

The plan provides for a 20-year lease on the theatre to Fabian Brooklyn Theatres, Inc., at a minimum rental of \$150,000 annually; 15 per cent of the annual gross up to \$1,000,000; 17½ per cent of the gross if in excess of \$1,000,000 and 20 per cent of the gross if in excess of \$1,500,000. The Fabian interests also agreed to pay 62 per cent of the heating costs. The Reconstruction Finance Corporation has consented to grant a \$725,000 first mortgage on the condition that they be permitted to name one of the three voting trustees. The Fabian group and the bondholders have the right to name the other two.

It was revealed that Milton C. Weisman, receiver for Fox Theatres Corporation, paid \$44,596 in dividends to the trustee, which represents five per cent of the claim of \$891,000. Fabian Enterprises, Inc., which has held a lease on the Fox Brooklyn since July, 1934, will guarantee the lease.

## RKO Signs for First Of Six New Theatres

Negotiations have been concluded by RKO in New York for the first of six theatres to be acquired in the Manhattan area. According to the terms of the deal signed with M. Squires, independent exhibitor, RKO will begin operation of the Parkway, Mt. Vernon, on May 1. It is hoped that deals for three more houses will be signed this week.

The circuit is making a strong bid to build up its theatres to where they are on a numerical equal with the Loew's circuit in the metropolitan district.

## Mrs. Springer in Answer

Cora Springer, executrix of the estate of Jack Springer, filed her answer in the federal court in New York last Saturday to suits brought by Paramount Productions, Inc., Republic Pictures Corporation, Mascot Pictures Corporation, Metro-Goldwyn-Mayer Corporation and Metro-Goldwyn-Mayer Distributing Corporation for alleged unlicensed exhibition of pictures in Springer and Cocalis theatres. The answer denies any knowledge of the facts complained of. Soteris Cocalis, the Van Dyke Amusement Company and the Spuyten Amusement Company along with the Trio Manhattan Corporation and the Trio Amusement Company are named with Mrs. Springer as co-defendants.

## Will Rogers Memorial Proposed in Congress

Senators Elmer Thomas and Josh Lee, Oklahoma Democrats, asked Congress on Monday for a \$500,000 appropriation for construction of a memorial to Will Rogers. They offered a bill providing for a Will Rogers Commission to be appointed by the President to cooperate with the Oklahoma commission in constructing a memorial on a site to be donated by Mrs. Rogers.



# KANSAS MAYOR AND CIVIC LEADERS ACT TO FORCE SHORTER CLEARANCE

## "Why Is Kansas City, Kansas, a 'Second Run' Town?" Asks Newspaper Editorially in Fight for First-Runs

Kansas City Kansans long have smarted under what they term a disadvantage on first-run motion pictures in relation to Kansas City, Missouri, and have instituted what appears to be the first community drive on record to obtain shorter clearance. The movement was inaugurated late last week and is backed by city officials, by the Kansas City *Kansan*, and by Kansas City, Kansas, exhibitors.

The opening gun was fired Friday when Joseph H. McDowell, judge of the second division city court, Kansas City, Kansas, wrote Don C. McCombs, the city's mayor, that almost any small city or town in the state played pictures before the state's largest city.

"It is my opinion," wrote Judge McDowell, "that if the theatre owners in this city would remedy this situation there would be a great aid to every citizen, in that it would increase business activity, better serve the citizens of our town with new pictures and thus contribute to the progress being made in all other lines of endeavor. . . ."

"I have nothing definite in mind that your good office can do to correct this situation, but know from your interest in the development of our city that you will do anything possible to correct the same.

"People are continually telling me what Judge McDowell discovered," remarked Mayor McCombs. "They say they can see motion pictures in most any small town in Kansas before they can see them right here in the state's largest city. I can't understand it. The citizens of Kansas's largest city deserve the opportunity of seeing these pictures first in theatres within their own city.

"There is no justifiable reason why they should be forced to go across the state line into Kansas City, Missouri, near as it happens to be, to see first-runs."

Mayor McCombs said he would take up the matter with theater owners of Kansas City, Kansas, immediately. He has obtained from the city's legal department the opinion that legally there is no reason that Kansas City, Kansas, should be discriminated against in first-runs.

### Campaign Moves Forward

The campaign of Kansas City, Kansas, to aid its 12 theatres immediately moved forward.

Members of the Theatre Owners Association of Kansas City, Kansas, formed several weeks ago with George Baker, of the Electric theatre, as president, entered the arena with the assertion that they are as eager to have first-run pictures shown in Kansas City, Kansas, as are patrons. All theatres but the State, operated by W. D. Fulton, and Stanley Schwartz's theatre, are represented in the association.

Kansas City, Kansas, theatres, said a member of the TOA, must play pictures 28 to 35 days after the end of the first-run in Kansas City, Mo.

"This practice and its effect on Kansas City,

Kansas, theatres, arises from the fact that the film companies consider the two Kansas Citys as one city," he said.

"All members of the local theatre group do not expect to have their theatres made first-run houses," said the Kansas City *Kansan*, which has carried several stories and at least one two-column front-page editorial on the subject. "What they feel would be right would be for the Electric and Granada to be made first-run theatres, and then the other ten would follow as second-run instead of third-run as they do now."

Kansas City, Kansas, has a potential theatre-going population of 150,000, and with its 130,000 actual population, is the largest city in the state, points out an exhibitor, "yet we can't show pictures first-run until 28 to 35 days after the films have been run in cities like Leavenworth and Lawrence.

### A "Second-Run" Town

The front page headline in the *Kansan* of April 18th read: "DISTRIBUTORS BLAMED FOR SECOND-RUN MOVIES HERE." In the same issue was the two-column front page editorial, headed: "WHY IS KANSAS CITY, KANSAS, A 'SECOND-RUN' TOWN?"

A check at the exchanges there reveals that the Electric and Granada, the two theatres playing pictures first in Kansas City, Kan., get pictures at least 28 days after the close of Kansas City, Mo., first run showings. Outside the Pershing, Fred Meyn's house, which charges 20 cents, the other Kansas City, Kan., theatres have an admission of 15 cents or less. The *Kansan* is 10 cents. They take a 14-day drop for each 5 cent drop in admissions, so that with the exception of the Pershing, they play 28 days behind the Electric and Granada, or 56 to 63 days behind the close of Kansas City, Mo., first runs. The Electric and Granada's top admissions are 25 cents. In Kansas City, Mo., they are 40 cents.

### Activities Elsewhere

And while Kansas City, Kan., exhibitors and local civic leaders were determined to employ community action to correct alleged "evils" of their clearance and zoning, there were marked activities elsewhere on clearance and on other trade practices as they govern both the relations between exhibitors and exchanges, and among exhibitors themselves.

Edward Kuykendall, president of the Motion Picture Theatre Owners of America, told theatre owners at the annual convention of the MPTO of Arkansas, Miss., in Memphis, on Monday, that he pledged, on the spot, the continuation of the MPTOA's fight for enactment of its 10-point trade practice program, which includes revised clearance.

Clearance was also involved in an Akron, Ohio, movement, led by J. G. Deetjen, secretary of the Independent Motion Picture Exhibitors' Association, to make availability dates for subsequent run houses dependent upon admission price instead of seating capacity. After a lengthy discussion, however, it was voted to maintain the present policy which provides an availability of 42 days for all houses, regardless of admission price, excepting only the 10 cent houses. The opposition to this policy proposed the following availability schedule: 25 cent houses 28 days; 20 cent houses 42 days; 15 cent houses 56 days.

### Briefs Filed in Ohio

And in Ohio Lester A. Jaffe of Paxton and Seasongood, Cincinnati attorneys, representing RKO Distributing Corporation, filed briefs in the suit against the State of Ohio to test the

## Blame Distributors for Classifying State's Largest City Separately from Namesake in Missouri; Other Developments

validity of the preferred playdate legislation.

Constitutionality of the law is challenged by the distributors on the ground that it is discriminatory. "It attempts to determine how a copyright shall be exercised and constitutes limitations on the copyright grant which is beyond the scope of state legislation. It places unreasonable burdens and restrictions on complainant's business in interstate commerce, attempts to regulate business not 'affected with a public interest,' and is not a valid exercise of the police power of the state because it bears no real or substantial relation to the public health, safety, morals or general welfare."

Defendants, represented by Rocker and Schwartz, have 30 days in which to file additional briefs.

Attorney General John W. Bricker declared the act unconstitutional after it was passed by the legislature on account of which Governor Davey refused to sign it, and it automatically became a law without signature 90 days from that time.

## Catholic Charities Open Film Drive

The Motion Picture Industry Committee of the New York Catholic Charities, under the chairmanship of Frank C. Walker, has announced the opening of its 1937 drive for funds. Serving with Mr. Walker on the committee are the following persons associated with the industry: Austin Keough, George J. Schaefer, Eddie Dowling, Joseph P. Kennedy, J. R. Grainger, E. C. Grainger, Dennis F. O'Brien, Charles E. McCarthy, C. C. Pettijohn, Martin Quigley, William F. Rodgers, Sam E. Morris, Pat Garyn, George W. Weeks, William T. Powers, Timothy F. Murphy, John J. O'Connor, Joseph A. McConville.

The drive is conducted annually for the support of the many charitable organizations which are under the guidance of His Eminence, Patrick Cardinal Hayes, in the New York diocese.

The 1937 appeal of Catholic Charities was inaugurated by Cardinal Hayes at a luncheon held on Saturday at the Hotel Commodore.

## Eastern SMPE Hears Zworykin On Television

Dr. V. K. Zworykin delivered a paper on Television before the monthly meeting of the Atlantic Coast Section of the Society of Motion Picture Engineers held at the offices of RKO Photophone, Inc., New York on Wednesday evening, April 21.

Dr. Zworykin is director of the Electronic Research Laboratory of the RCA Manufacturing Company, Inc., Camden, N. J., and is outstanding in television development.



# EIGHT COMPANIES TO SUBMIT PRODUCT TO NEW ANTI-POLITICAL FILMS GROUP

## Two Distributors Are Undecided, Two Others Indicate They Will Refuse Request of Associated Film Audiences

Eight distributors out of thirteen contacted in New York this week have expressed willingness to cooperate with the new Associated Film Audiences by permitting advance reviewing of product in line with the AFA's plan to "label" all films in order to discourage so-called "militaristic," "anti-labor," "fascistic" and anti-racial themes in motion pictures, with a threat of picketing and boycott for companies refusing to make the "corrections" requested.

Two companies, Paramount and United Artists, reported themselves undecided about granting permission to preview their pictures, although the AFA claims they too have indicated they will do so. Two distributors, Columbia and Warner Brothers, say they probably will turn down the request. Executives of these four companies, in each instance connected with the publicity departments, refused to be identified with the discussion of the AFA's activities. Giving approval are Amkino, GB Pictures, Grand National, Imperial Pictures, Metro-Goldwyn-Mayer, Radio, Twentieth Century-Fox and Universal.

The Motion Picture Producers and Distributors of America, Inc., has ignored all requests of the organization for cooperation.

Charges of communistic leanings, denied by Edward Kern, chairman of the AFA's executive committee, are beginning to be heard. Copies of a fictitiously signed letter have been received in New York by the MPPDA, by companies, by the National Education Association and other organizations mentioned as members of Associated Film Audiences, charging that the AFA is in reality communistic.

Mr. Kern showed a set of books which he said were the records of Associated Film Audiences. They purported to show that most of the financial support had come from donations, ranging from \$2 to \$25, from private individuals, according to the signatures, and from the New Film Alliance, which was the largest contributor. In all, the AFA showed a balance of \$150 on the ledger and more than one half of this was from the New Film Alliance, which in turn, according to the books, had raised the money in Ottawa, Montreal and Toronto, Canada, with screenings of such pictures as "Kameradschaft," (Goldberg Production) "Emperor Jones," (United Artists) "Moana of the South Seas," (Paramount) "Maedchen in Uniform," (Krimsky-Cochrane) "M," (UFA), and the films of Joris Ivens, Dutch producer-director of documentary pictures.

MGM and Universal were two of the first large distributing organizations to grant the AFA reviewing privileges, but it was said at Universal that the company may decide to cancel the permission.

Howard Dietz, MGM director of advertising and publicity, on the other hand, said:

"I was glad to give Associated Film Audiences permission to see our pictures before they get to theatres and I was also glad to give them a script of 'They Gave Him a Gun.' I will do

the same thing with any organization I think can help us sell pictures.

"We are not in politics here; our business is to sell motion pictures. We do not care what the political view of the Pennsylvania Censor Board is; all we are concerned with is its reactions to our pictures. The same with Associated Film Audiences; we do not care what their political views may be if they can help us put people in line at box offices.

"Associated Film Audiences, however, will not see all of our product nor will we submit all of our scripts to them. If we have a picture we think they can be no help to, then they just won't hear anything about it. But, when we have one they can help us with, I want all of their cooperation I can get."

An executive of Columbia on the home office publicity staff said he doubted that the requested permission would be granted, especially since Columbia screens only short subjects at the home office.

At United Artists denial was made that it had granted the request, as Mr. Kern claims. Executives in the publicity department said Mr. Kern had been asked for more detailed information about his organization and that it was "very doubtful" that the permission would be given.

Warner Brothers, on the other hand, will abide by whatever the MPPDA decides to do and in view of the known attitude of that organization Mr. Kern probably will not be invited to any Warner screenings, according to an executive in the Warner home office publicity department.

## Protest March of Time Film

Evidence that Associated Film Audiences would act at once to discourage product coming within its classifications as objectionable came two weeks ago when it moved against the March of Time because of a sequence in release Number Eight on the practice of voodoo rites by Harlem Negroes. The organization asserts that refusal of any producer to alter or eliminate any scenes protested against will bring "pressure" on exhibitors from the organization's reputed membership of 20,000,000 in church, social and labor groups.

GB Pictures' "You're in the Army Now" is "definitely to be avoided," a notice to the AFA membership declared. The organization's reviewers thought the picture "an unimaginative and unhumorous handling of romantic comedy, which glorifies a military and imperialistic viewpoint."

## Survey Board Membership

The AFA's Film Survey Board was announced as "comprising two representatives of the following organizations: American Jewish Congress; American League Against War and Fascism; American Youth Congress; Department Store Employees Union Local 1250; Emergency Peace Campaign; Federal Council of Churches of Christ in America, Motion Picture Committee; Flushing Peace Society; Fur Workers Joint Council; International Ladies' Garment Workers Union; Inter-Professional Association; League For Industrial Democracy; National Committee Against Censorship of Theatre Arts; National Negro Congress; National Urban League; New Film Alliance; Teachers Union, Local 5; Painters and Decorators Union, District Council No. 9; United Textile Workers Union; Workers Alliance; Women's International League for Peace and Freedom.

The printed announcement from the New York headquarters added that "the following are expected shortly to appoint representatives:" Associated Musicians Union, Local 802; Brotherhood of Sleeping Car Porters; Committee on Militarism in Education; Federation of

## Reviewing Organization Acts Against Two Pictures and Threatens Picketing If Proposed Cuts Are Not Made

Architects, Engineers and Technicians; Fellowship of Reconciliation; League of Nations Association; National Conference of Jews and Christians; National Student Federation; Suitcase, Bag and Portfolio Workers Union.

The March of Time sequence on voodooism, said the AFA, "is unnecessarily horrible to look at, vicious in its possible effects and ridiculously bum anthropology."

If any demands for "correction" are ignored by March of Time, or any other company, a request will be made to local exhibitors not to play the films and if this, too, is unproductive, the organization will suggest to its membership that the theatres be picketed and boycotted, said Mr. Kern.

March of Time executives privately explained that while "extremely sorry" that the release had brought disapproval, the producers were making no deletions and had already delivered the issue through the regular theatrical channels.

The organization's protest was signed by Viola D. Calder, executive secretary.

The "prospectus" published in the organization's new bi-monthly periodical, called *Film Survey*, said: "The policy of the motion picture industry is already being influenced by organizations which do not represent the majority of movie going audiences. We do not question the right of these organizations to exert such influence. We object, however, to these groups exerting this influence on the motion picture industry without the public's knowledge of the source of and reasons for this pressure. We object, also, to censorship by political appointee or by statute."

"We indorse the growing movement to end the evil of block booking," the notice added.

## Subscription Fees

A special announcement in the *Film Survey* to potential members explained that "without support" the proposed "principles" cannot be realized. Therefore, organizations and individuals may become associate subscribers for \$2-\$5; Contributing subscribers for \$10-\$20; Sustaining subscribers for \$25-\$50; Honorary for \$100 or more. "Join with us NOW!!!"

Richard Evans, described by the New York office as the "correspondent in Hollywood," wrote in the bulletin, from California, that "recent announcements concerning Associated Film Audiences have had very definite and interesting repercussions here in studio circles. Studio executives, invariably sensitive to public sentiment, especially when it can make itself felt at the box-office, are anxious for full details.

"Liberal writers, members of the Screen Actors' Guild, and many prominent directors believe that producers will now think more than twice before scheduling a production which will be open to criticism from a group with the mass following of Associated Film Audiences."

Reviewers have been supplied with a standard form, with four specific divisions of study, in which are asked the following questions: (1) Does it portray the contemporary social scene? Historical scene? (2) Is it militaristic? Anti-war? (3) Are there any references to religious, racial, national groups or their members? (4) Are there any references to organized labor? Direct? Indirect?



## Errol Flynn Denies 'Loyalist' Charges

Errol Flynn, Irish-born star of Warner Brothers Pictures, was singled out Wednesday in the Hearst newspapers from among "other Hollywood stars named as Communist sympathizers," as the subject of an investigation in the Knights of Columbus "anti-radical crusade."

The Hearst *American* in New York reported from Los Angeles that Thomas B. Flannagan, secretary of the Los Angeles Council of the Knights of Columbus had forwarded "a report of Flynn's alleged activities in behalf of Spanish radicals" to John J. Rossborough, California State Deputy of the K. of C., and also to the national K. of C. "anti-radical" headquarters at New Haven, Conn.

Warner Brothers' home office press department later on Wednesday made public in New York a copy of a telegram sent by Mr. Flynn to Mr. Roseborough and to Mr. Flannagan, which said in part:

"The reports I have been reading lately on my purported political ideas and activities in Spain are about as accurate a job as the one which had me dead there.

"If my visit to poor, unhappy, war-torn Spain, the country I lived in during boyhood, convinces me of one thing more than any other, it is that you won't find a firmer believer in a sane, peace-loving democracy than I am. If anyone wants to know my political belief on any sort of matter, then let him call me a 100 per cent pacifist.

"I have absolutely no political bias of any sort and resent the story that I have been active in a political cause. I have been told that I said certain actors, including Fredric March, James Cagney and myself were collecting funds (\$1,500,000) for use in Spain. I never said any such thing and have never had the least knowledge of such activities."

### Stars Spurned Drive

The New York *American*, continuing its Los Angeles dispatch, declared: "Scores of Hollywood celebrities are said to have spurned attempts to raise a 'Spanish Loyalist Fund,' but it was said Communist sympathizers have contributed."

"Mr. Flannagan," continued the *American*, "was strong in his condemnation of such practices by certain wealthy Hollywood actors."

Edward J. Shea, district deputy of the Bronx County Knights of Columbus in New York, was quoted earlier in the week in the Hearst *American* as saying that the crusade of the Knights of Columbus against radical motion pictures and the Russian picture, "Spain in Flames" in particular was meeting with stiff opposition by Communist Party units and organizations dominated by Communists.

"At the theatres where 'Spain in Flames' is booked for showings this week the managers have informed us that Communist pressure groups have demanded the film be shown, in spite of the protest of the Knights of Columbus and patriotic societies," Mr. Shea was reputed to have said.

### Gus Hill Dead

Gus Hill (Gustave Metz), pioneer theatrical producer and actor and "discoverer" of Joe Weber and Lew Fields, died Tuesday night after a heart attack in the hallway of 332 West 46th street, New York, where he had gone to call on a friend. Mr. Hill, despite his 78 years, recently succeeded Eddie Dowling as president of the Theatrical Democratic League. In the early days of the motion picture he presented cartoon comedies in town halls and opera houses when theatres were not available.

## Universal Meeting May 17 on Coast

Universal will hold its annual sales convention at the Ambassador Hotel in Los Angeles starting May 17, R. H. Cochrane, president, said in New York Tuesday. The meeting will run for three days.

Universal's new season program, which is expected to approximate the schedule of 36 features and six westerns listed this year, will be detailed to the entire sales organization which will attend the convention. Final plans for the 1937-38 schedule are now being made at the studio in Hollywood by J. Cheever Cowdin, chairman; James R. Grainger, general sales manager, and Charles R. Rogers, production head.

## Warner Bid for Roxy Disclosed

Disclosure of the terms of a bid made by Warner Brothers for the Roxy theatre in New York in 1936 featured the hearings Monday before Special Master Addison S. Pratt on the reorganization plan for the theatre. Further hearings on the plan were adjourned until April 26 to allow participants to continue negotiations with W. C. Michel, vice-president of Twentieth Century-Fox, to get that company to improve its present offer.

The Warner bid was disclosed in correspondence between White and Case, attorneys for the Pounds bondholders' committee, and Alfred M. Wolf of Hirsch, Lilienthal and Company. It consisted of an offer of \$900,000 in cash for the Tipton bondholders' committee, \$350,000 of which was to be reserved for rehabilitation and working capital. An issue of \$1,800,000 worth of 10-year five per cent first mortgage bonds was to be divided equally between Warners and the present Roxy bondholders. An additional \$2,700,000 of 20-year four and one-half per cent bonds were to be issued for the remainder of the bondholders' equity. Gold noteholders were to receive stock and stockholders were to receive stock purchase warrants. Warners were to guarantee the rent, taxes, insurance and interest on the first mortgage if the gross totaled \$32,000 weekly. Of any gross over that amount, 15 per cent was to go to the new company for amortization and interest on the four and one-half per cent bonds. A first run Warner-First National franchise was included in the offer. The correspondence indicated that the negotiations were still active on December 23, 1936.

Meanwhile, Class A stockholders of the Roxy who are fighting the reorganization plan before Master Pratt produced an appraisal which valued the theatre at \$7,897,000. This figure is more than twice the \$3,500,000 valuation placed on the property by the Pounds committee, proponents of the plan.

Howard S. Cullman, trustee of the theatre, last Friday filed a report in the federal court stating that the theatre had earned a profit of \$19,332 for the month between February 26 and March 25, 1933, after deductions for funded indebtedness and depreciation. Cash receipts for the period were \$161,839 and disbursements \$144,166. Cash on hand as of February 25 was \$84,204 and \$101,876 on March 25.

## Ready to Start Hearings on RKO

Radio-Keith-Orpheum's progress in reorganization this week reached the point of the beginning of creditors' hearings on the plan, as scheduled to start Thursday in New York, and the expungement by federal court of some \$2,961,940 in claims against the corporation.

At the same time, Keith-Albee-Orpheum stockholders continued the present setup of its board of directors, the KAO board set Thursday for its annual elections, and the decision was reserved on motions by Orpheum Circuit stockholders to set aside the sale of Orpheum's assets to Stadium Theatres Corporation, an RKO subsidiary. Orpheum's losses in 1936 were reported down to \$57,679, from \$275,786 in 1935 and \$391,715 in 1934.

Present indications are that when the long-delayed hearings on the RKO reorganization plan do get under way there will be no opposition to the plan from the general creditors' committee. Carols Israels, of the White and Case law firm, counsel for the creditors' committee, and who had previously given notice of being strongly opposed to the plan, this week said he was satisfied that Atlas Corporation, proponents of the plan, would make some offer which would meet the objections raised by his committee.

Meanwhile, Federal Justice William Bondy has formally expunged claims, totaling \$2,961,940, against RKO. The largest of the claims was that of the 3rd and Brady Street Corporation for \$1,850,000. The others are the Rogers Productions, Ltd., \$350,000; Laura F. Albee, \$287,500; Collector of Internal Revenue, \$259,456; Pathe Exchanges, Inc., \$67,277; Parthenon Realty Corporation, \$59,492; Jeannette Cohen, \$50,000; E. M. Glucksman, \$13,650; Fay H. White, \$8,700; Electric Products Corporation of California, \$2,699, and Electric Products Corporation of Oregon, \$1,455.

Decision was reserved by Federal Justice Robert P. Patterson on the conclusion of hearings on motions by Orpheum Circuit preferred stockholders to set aside the sale of Orpheum's assets to Stadium Theatres to permit Orpheum to intervene in the RKO reorganization proceedings and to remove Oscar W. Ehrhorn as referee in bankruptcy for Orpheum.

O. C. Doering, Jr., of counsel for the RKO trustee, in concluding his arguments, said that with Orpheum's assets appraised at \$2,772,000 against liabilities of \$6,875,000 stockholders had no equity in Orpheum. He declared that while recovery suits against former directors of Orpheum for mismanagement, and actions against Keith-Albee-Orpheum to set aside the indentures might salvage something for stockholders, "It would be unconscionable to subject Orpheum's creditors to such hazards."

Marcus Heiman, trustee of the Orpheum Circuit, Inc., filed his report in the federal court last Saturday on the consolidated operation of 13 wholly owned active subsidiaries of Orpheum for the 47-week period ending November 21, 1936. The report showed a loss of \$57,679 and compared with a loss of \$275,786 for 1935 and a loss of \$391,715 for 1934.

The gross income was \$3,189,150; operating expenses, \$2,684,626; net income, \$504,524; depreciation and amortization, \$158,381. The loss does not include \$50,400 received as dividends from the Singer Theatre Corporation and \$12,500 from the Colorado Orpheum. These sums were received by Stadium Theatres on account of the collateral in Orpheum which it holds.

### Theatre Owner Fined

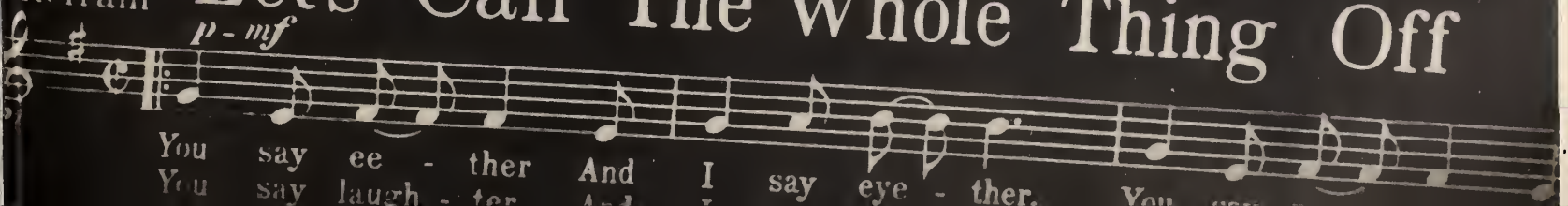
Mike Cianciola, owner of the Rosemary at Memphis, was fined \$25 this week in the city court on a misdemeanor charge of overcrowding his theatre in violation of the city fire ordinance.





from the Fred Astaire-Ginger Rogers RKO Radio Picture, "Shall We Dance"

Refrain *p - mf* **Let's Call The Whole Thing Off**



You say ee - ther And I say eye - ther.  
You say laugh - ter And I say eye - ther. You say





**CONTROL YOURSELF !...** Fred and Ginger are with us again! . . . in their gayest, gladdest show! . . . Imagine! . . . Fred dancing with two dozen Gingers! . . . The brilliant battle of ballet versus swing! . . . Rhythm on roller skates! . . . A whole new world of intimate comedy delights! **6 NEW SONGS! . . . 8 NEW DANCES! . . . 50 NEW HAND-PICKED BEAUTIES! . . . 100 NEW LAUGHS!**

# FRED ASTAIRE GINGER ROGERS

in

## SHALL WE DANCE

with

EDWARD EVERETT HORTON ★ ERIC BLORE  
JEROME COWAN ★ KETTI GALLIAN  
WILLIAM BRISBANE and HARRIET HOCTOR



### SIX GERSHWIN SONGS!

"Slap That Bass"—Let's Call The Whole Thing Off"—I've Got Beginner's Luck"—"They All Laughed"—"They Can't Take That Away"—"Shall We Dance."

Music by GEORGE GERSHWIN ★ Lyrics by IRA GERSHWIN

Directed by Mark Sandrich ★ Pandro S. Berman Production



# BRITISH TRADE GROUPS SEEN UNITED IN OPPOSITION TO MOYNE REPORT

**But the Film Group's Support of KRS and CEA Is Contingent On Assurance of American Market for Films**

by BRUCE ALLAN  
in London

The film Group of the Federated British Industries will support the Kinematograph Renters Society and the Cinematograph Exhibitors Association in their objections to the recommendations of the Moyne committee for revision of the Film Act, if a market for British films is assured in the United States. If such a market or its equivalent is not assured, it was said, the Film Group will express itself as satisfied with the Moyne report, which advocated extension of the Quota.

This stand was indicated after joint meetings of representatives of the three bodies and was the basis of a report of the CEA delegates to the general council of that organization.

The CEA and the KRS, before discussing the quota and the Moyne report with the film group, reported that progress had been made in joint discussions which involved redundancy, the standard contract and various trading conditions.

It is the unofficial but general belief that the KRS, realizing that it was helpless without exhibitor support, was willing to go quite some way in concessions to the CEA in order to establish a common front of trade and exhibition interests against the studio interest represented by the Film Group.

## Subjects Significant

The subjects mentioned as having been the basis of preliminary discussion are significant.

Redundancy, or overbuilding, is one of the main concerns of exhibitors, who have tried vainly to establish some form of control of new construction, chiefly because the KRS on several occasions has refused to operate a boycott of product against theatres erected in defiance of a CEA "redundant" classification. It appears that the KRS has now given a promise of some form of cooperation in tackling this problem, heretofore defined as belonging exclusively to exhibitors.

The Standard Contract has been hung up for a very long time because the CEA objected to various clauses in regard to credit and trading conditions and because the KRS refused to accept the CEA modification of those clauses. Indication of some form of agreement about the Standard appears to suggest therefore another concession to exhibitors.

## Trade Practice Complications

The "various trading conditions" which have been an issue between the KRS and CEA are indeed various, and many. Such thorny questions as flat rate rentals, barring areas and black-listing may—or may not—have figured in the discussions. Here again, if there is some measure of agreement, it would seem probable that it represents a distributors' concession.

Not stated in the official communiqué, but understood to be a fact, is that after the clearing up, or promise to clear up, these old problems, the joint meeting reached a fairly close

## LINCOLN HOUSES AIDED AS STORES CLOSE EARLY

*Exhibitors in Lincoln, Neb., this week benefitted from a decision of local business men, who agreed to abide by a uniform closing of stores on Saturday nights at 6 p.m.*

*The former closing hour was three hours later, and this hurt early Saturday evening business considerably, theatre men said.*

understanding in regard to one of the most controversial of the Moyne suggestions; government of the trade by a semi-official Films Commission.

The inside view in Wardour Street is that the societies agreed on a compromise between the KRS objection to any form of Government control and the exhibitors' desire for some statutory body to arbitrate on trade disputes.

## Intra-Trade Group Favored

The KRS proposal that an industry governing body should be set up, composed of active traders, to exercise the functions proposed for the Films Commission in the Moyne Report was, it is understood, accepted by the CEA. Exhibitors also agreed to the suggestion that an independent chairman of this body should be appointed by the Board of Trade.

Additionally, however, the CEA asked for provisions for expert assessors, to act as an arbitration court, and it is understood the KRS conceded the point.

The KRS-CEA discussions appear to have definitely achieved the disappearance of a Films Commission in the form originally proposed, inasmuch as the Film Group is known to desire at least a part-trade membership of any governing body, and for that body to be guided by an advisory trade committee.

## Quality Clause Reservations

In regard to the Quota, the problem to be solved is that exhibitors and producers heretofore have approved the principles both of a differentiation in scale against the distributor and of yearly variability. They did not in their official statements to the Board of Trade, altogether reject the Quality clause, though they made reservations in regard to the machinery by which it should be worked. Distributors are against these things. It will be interesting to see if there is a swing of exhibitor opinion in favor of the KRS. There is also need of compromise in regard to various revisions of booking conditions, as proposed in the Moyne Report. Distributors are very strongly against proposals to stiffen penalties for blind-booking and to make block-booking illegal. Exhibitors in both cases and producers in the first instance have so far taken an opposite view.



## The Coronation

The general plans of British cinemas to cope with the special conditions created by the Coronation, May 11th, are now almost completed.

With the films of the ceremony and procession as their chief asset in holding patronage in circumstances of special difficulty, the exhibitors' main problem was to bridge the hours between the actual coronation ceremony and the arrival of the newsreels. It was to be ex-

**Exhibitors Prepare for Coronation; Radio Broadcasts Are Arranged to Precede Showing of Films of Ceremony**

pected that a large percentage of the public would stay at home to listen to the broadcast of the ceremony.

Permission from the British Broadcasting Corporation for public reproduction of the broadcast by loudspeakers solved this difficulty. Throughout the country cinemas will "feature" the broadcast, supplementing it in most cases by one or other of the many patriotic specials which are available. In some cases, free admission is being given to the theatres. In others there will be a tie-up to charity. In still others, municipal figures will cooperate in a formal ceremony of a patriotic character.

All London "West End" theatres will remain open until 2 or 3 a. M. during Coronation week. Newsreel theatres have asked a 4 a. m. permit.

## Six Cameras in Abbey

The newsreels of the Coronation, to be flown to all parts of the country the same day, will include detailed pictures of the ceremony in Westminster Abbey. The arrangements approved by the Earl Marshal include stations for six cameras, in the triforium and aisles of the Abbey. One of these may be a Technicolor camera, the final decision depending on the judgment of test color shots already made of a "rehearsal" of the ceremony. The stations guarantee semi-overhead and close-up shots of the actual Coronation. About photographic quality the newsreel experts are confident after tests of the light in the Abbey and careful consideration of the results at a five-company conference at the Pathe offices on April 5th. All Abbey shots will be common to the five newsreels.

## Television Plans Made

Three television cameras will cover the procession from Apsley Gate, Hyde Park. One, on the plinth, will give overhead shots of the approaching procession, another close-ups, and a third will shoot the retiring procession as it crosses Piccadilly. Inasmuch as reception of television is in practice limited to a very few private viewers in an area of 25 miles, the threat of competition to theatres from this source has proved to be unfounded. Experimentally, this first television of an historic event should prove of considerable interest. It is by far the biggest thing so far attempted by way of television news coverage, modest as is its scope. A few weeks later the BBC will have another ambitious "outside broadcast," when the Derby is run.



## Fox's 21st British Birthday

Fox Film Company, Ltd., opened its first London offices on April 7th, 1916, with a staff of 50 under the managing directorship of Ernest Reed. On April 7th, 1937, Francis L. Harley, the present managing director, presided at a "coming-of-age" party in the private theatre in Berners Street, and toasted Messrs. Turner, Long, Stebbings and Aldworth, members of the staff in 1916 and still members today, and such other veterans as R. Sutton Dawes, director of sales (20 years) and the 41 members of the organization with 15 years' service, or more. The birthday cake, with its 21 candles, was formally cut by Mrs. Beveridge, of London. The present Fox British staff roster counts 377 names.



# ARGENTINA TAKES 360 U.S. FILMS ANNUALLY

## Seventy Per Cent of Releases from America, Says Commis- sioner; Local Output Growing

The Argentine motion picture theatre is found to be predominantly Hollywood, in a report received this week by the Department of Commerce at Washington, from Joe D. Walstrom, Assistant United States Trade Commissioner at Buenos Aires, who observes a steady expansion of the Argentine industry the last four years, which, he predicts, "will undoubtedly continue for several years to come."

There were 518 feature films released in Argentina in 1936, of which some 366, or 70 per cent, were from the United States, 42 were from Germany, 34 from the United Kingdom, 18 made in Argentina and 17 were imported from Spain. While Argentine production is comparatively less formidable, the growing trend in that direction has helped to cut down the large percentage of business done by American films in this market, Mr. Walstrom reports.

The Trade Commissioner adds that seven Argentine films were released in 1934, ten in 1935 and, as estimated, 18 in 1936. There were said to be 27 pictures in various stages of local production at the beginning of 1937, although it is doubtful if each of these films will be completed. So far, local producers have announced plans for releasing a total of 32 pictures during 1937, but this is also a preliminary estimate, and opinions as to the ultimate number of 1937 Argentine film releases vary from 25 to 40.

There are 30 Argentine producing companies, a few of them concentrating on shorts, travelogs and commercial films, but most of them specializing on full length pictures. However, not more than 15 have signified their intention of releasing during 1937. Many of the smaller producers depend upon their ability to obtain financial backing for each film, and consequently do not have a fixed production schedule.

Ten companies have studios, which other producers rent. There are also 10 film laboratories, some of them operated by studios.

### Local Production Data

The Argentine industry continues to make progress in production methods, according to Mr. Walstrom, but there are still certain drawbacks. The primary ones are lack of experience and inadequate equipment. The rate of production is inclined to be slow and haphazard, and it generally takes three months to complete the average picture. As a general rule, there is insufficient technical advice on such matters as photography, lighting, and sound. Also, local studios have had to depend largely on the legitimate theatre for both actors and directors, with results not always satisfactory, the report says.

### Box Office Revenues

Mr. Walstrom says it is difficult to make an estimate of the total box-office returns of the average Argentine picture. Several of them have grossed over 500,000 pesos, which is understood to be a much better record than any American picture. In general, it is believed that the local industry is making money, particularly the larger producers. Only these

larger companies are well financed, most of the others being satisfied to make one or two pictures a year on a speculative basis. The most successful Argentine pictures seldom run over 25 prints. American distributors have also had prints made locally to a limited extent.

### Distribution Methods

There have been several instances where the Argentine producers lacking proper distribution facilities, have entered into arrangements with American film companies whereby the latter distributes the Argentine films not only throughout the Republic but in other Spanish-speaking countries as well. It is possible that other American companies will also enter into like arrangements, and even advance capital to the local producers in this connection. In general, however, it is believed that the Argentine producers, particularly the larger companies, will gradually establish their own branch offices throughout the Republic, thus saving the percentage of the gross paid to the American distributor.

The distributor of an American film generally counts on obtaining two-thirds of a picture's total income from Buenos Aires and suburbs. In the case of Argentine films, it is believed that a larger percentage of the total gross comes from the provincial theatres. It is in the small town theatres that the national films offer the greatest competition to imported pictures. The small town theatre owners are not as prone to enter into long term block booking arrangements, and prefer to have a loose exhibition schedule so that they can exhibit national films whenever the opportunity presents itself. The national film displaces not only one imported film, but often two or three, since one Argentine picture can be repeated and displayed for a much longer period than a corresponding imported film. The national films have also been making headway in Buenos Aires, where they have been relatively less popular in the past. A significant development in this direction was the recent opening of the Argentine picture "El Canenero de Giles," with Luis Sandrini, in 46 Buenos Aires theatres simultaneously.

Argentine films, Mr. Walstrom asserts, have also had good reception in other Spanish-speaking countries, although here again distribution facilities have been inadequate. Exchanges of films have occasionally been made in the past, between Argentine producers and those in Mexico or Spain, for example. As a general rule, however, local production companies have had to sell their films outright for various countries. Since the foreign purchaser will not take too big a chance on the film's earning power, this system has tended to keep the foreign sales income down to a low level. It is possible that the larger Argentine companies will eventually establish foreign as well as Argentine distribution offices.

### The Quota Question

"While agitation for adoption of a Quota plan is still in evidence, several forceful arguments have been advanced against it," Mr. Walstrom said. "The Quota system was adopted in most countries primarily because it was the only way in which exhibitors could be made to take the domestic film. No such artificial urging is needed in Argentina, however, because there is a good demand for the locally produced pictures, and the producers are confronted with relatively little difficulty in finding a market for their product. Local observers have pointed out that the Quota system as adopted in other countries had invariably resulted in lowering the quality of the domestic

product, and it is quite reasonable to assume that the same result will obtain in Argentina. Considering that one of the primary aims of the Instituto Cinematografico is to improve the quality of Argentine films, it is therefore difficult to see how it could recommend or sanction the Quota plan.

"Probably the first tangible evidence of the control exercised over the motion picture industry by the Instituto was a Presidential decree issued under date of February 1, 1937, which authorizes the Instituto to pass on all films dealing with the history, institutions, national defense, or general reputation of Argentina," the report continued.

Regarding domestic films, both the preliminary plot and the finished picture must be submitted for approval, while imported films cannot be exhibited without likewise obtaining prior authorization.

"It has been reported recently that the Instituto will also petition the Government to exempt raw film from the payment of import duties, now equal to approximately 4.58 pesos per kilogram. This will not only be of decided assistance to the Argentine producers, but also will probably enable the American distributors to have all their prints made locally, importing only the one original copy."

## Luncheon Tendered Bell; Winner of UA Contest

A luncheon was held on Monday in New York in honor of Ray Bell, publicity manager of Loew's State, Washington, D. C., the winner of the nation-wide contest conducted by United Artists among exhibitors for the best exploitation campaign on the Selznick International production, "The Garden of Allah." Mr. Bell, accompanied by Mrs. Bell, sailed on Tuesday aboard the Roma on a month's vacation through Italy.

Among the guests at the luncheon were Jack Harrower, Arthur Eddy, Mike Vogel, Bernie Bernstein, Chick Lewis, Al Finestone, Floyd Stone, Barry Baremore, Oscar Doob, Ernest Emerling, Art Schmidt, Emanuel Silverstone, Joe Vogel, James Mulvey, C. C. Moskowitz, Andy Smith, Monroe Greenthal, Lowell Calvert, Harry Gold, Jack Lear, Ben Schleyen, Morris Helprin, Myer Beck, Sammy Cohen and Burt Champion. (Picture on page 10.)

## Artcinema Company Formed by Jensen

Artcinema Associates, Inc., has been organized in New York with Emil C. Jensen as president. The company has purchased the assets of the Art Cinema Corporation, including about 30 pictures previously released through United Artists, and a number of book rights, original stories and stage plays. The new company's publicity and service departments will be headed by Charles E. Moyer, former advertising and publicity director of United Artists.

### Block Booking Hit

Block booking and blind selling of motion pictures was opposed in a resolution adopted by the 16th biennial New Jersey convention of the Catholic Daughters of America, which was concluded at the Hotel Traymore in Atlantic City last week.

### Detroit Censor Retiring

Lieutenant Lester Potter, veteran Detroit police censor, is retiring from service after 31 years in the department, 26 of which were spent as censor. His successor has not yet been named.



# LOEW'S NET RISES TO \$8,606,130, RKO REPORTS \$2,485,911 INCOME

**Net Earnings of \$2,067,599  
Reported by Fox for 13  
Weeks, \$120,000 in Two  
Months by Technicolor**

Motion picture earnings continue to expand, as indicated this week by Loew's \$8,606,130 net profit for the 28 weeks ended March 11th, RKO's \$2,485,911 net income for 1936, a net of \$287,028 reported by Trans Lux Corp. for last year, estimated earnings of \$120,000 for the first two months of 1937, reported by Technicolor, a \$2,067,599 net profit reported by Twentieth Century-Fox for 13 weeks, net earnings of \$1,874,307 for Balaban and Katz for 1936, and estimated earnings of \$5,800,000 for Paramount for 1936.

Motion picture financial attention also was directed to Educational Pictures' application for stock registration on the Chicago Board of Trade, and to a series of Securities and Exchange Commission reports on stock changes of ownership in Paramount, Consolidated Film Industries, Warner Brothers and Grand National. Paramount reported to the SEC at Washington, that \$12,502,800 of its new debentures had been issued as of March 31st.

## Loew Earnings Up \$3,600,000

David Bernstein, vice-president and treasurer of Loew's, Inc., parent of the Loew theatre organization and MGM producing-distributing companies, made public the following comparative earning statement for Loew's for the 28 weeks ended March 11:

	28 Weeks Ended March 11, 1937	28 Weeks Ended March 12, 1936
Company's share of operating profit after subsidiaries' preferred dividends .....	\$12,390,097	\$7,878,998
Depreciation and taxes .....	3,783,967*	2,845,960
Company's share net profit..	\$ 8,606,130*	\$5,033,038
Per Share—Preferred stock	\$62.95	\$36.81
Per Share—Average common stock .....	5.26	3.04

\*Without provision for surtaxes on undistributed profits.

At the annual meeting of stockholders of Twentieth Century-Fox Film Corporation, Tuesday afternoon, the company reported a consolidated net operating profit, after normal federal income tax, of \$2,067,598 for the 13 weeks ended March 27, 1937. This compares with a profit of \$1,239,760 for the first quarter of 1936 and a profit of \$2,338,275 (exclusive of dividends from National Theatres Corporation) of \$1,134,000 for the fourth quarter of 1936. No dividends were received from National Theatres Corporation during the first quarter of either year. No provision is made for surtax on undistributed profits in the foregoing figures.

After allowing for the first quarter's preferred dividend, there remained a profit equivalent to \$1.00 a share on the 1,684,075 shares of common stock outstanding at March 27, 1937.

At the stockholders' meeting the following directors were elected: H. Donald Campbell, Chase National Bank, 18 Pine Street; John D. Clark, Twentieth Century-Fox Film Corporation; John R. Dillon, Hayden Stone & Company, 25 Broad Street; William C. Michel, Twentieth Century-Fox Film Corporation; William P. Philips, 200 West 56th Street; Herman G. Place, Chase National Bank, 11 Broad

## STRIKING REPORTERS PICKET THEATRES

*Striking reporters on the Long Island Press were stopped from picketing the Valencia, Merrick and other houses in Jamaica, N. Y., advertising in the paper, by an injunction. Newspaper Guild representatives approached all advertisers and asked them to stop buying space. When this was refused a picketing campaign was started. The Press secured an injunction forbidding picketing within an area of five blocks which included the theatres.*

Street; Felix A. Jenkins, Twentieth Century-Fox Film Corporation; Sidney R. Kent, Twentieth Century-Fox Film Corporation; Daniel O. Hastings, Industrial Building, Wilmington, Delaware; Seton Porter, National Distillers Products Corporation, 120 Broadway; Joseph M. Schenck, Twentieth Century-Fox Film Corporation, Box 900, Beverly Hills, California; Sydney Towell, Twentieth Century-Fox Film Corporation.

The board elected Wilfred J. Eadie comptroller and assistant treasurer, positions in which Mr. Eadie has been serving unofficially for some time.

Stockholders and directors at the meeting received from the corporation the following earnings report of consolidated profit and loss for the 13 weeks ended March 27, 1937.

<b>Income:</b>	
Gross income from sales and rentals of film and literature .....	\$13,984,320.57
Other income .....	286,725.99
	<b>\$14,271,046.56</b>
<b>Expenses:</b>	
Operating expenses of exchanges, head office and administration expenses, etc. ....	\$ 3,480,549.64
Amortization of production costs .....	6,743,976.10
Participation in film rentals .....	1,523,567.96
	<b>\$11,748,093.70</b>
Net operating profit before interest, depreciation and federal income taxes .....	<b>\$ 2,522,953.16</b>
<b>Deduct:</b>	
Interest expense .....	\$ 44,900.40
Amortization of discount and expenses on funded debt .....	5,538.04
Depreciation of fixed assets, not including depreciation of studio buildings and equipment of \$187,834.04 absorbed in production costs .....	67,815.97
	<b>\$ 118,254.41</b>
Net operating profit before federal income taxes .....	<b>\$ 2,404,698.75</b>
Provision for federal income taxes .....	337,100.00
Net operating profit .....	<b>\$ 2,067,598.75</b>

Note: No deduction has been made for surtax on undistributed profits.

## RKO Reports \$1,801,178 Increase

The report of the trustee of Radio-Keith-Orpheum Corporation for RKO and its subsidiaries for the year ended Dec. 31, 1936, showed, in final form, a profit of \$2,485,911 after interest, depreciation, amortization of leaseholds, loss on investments and capital assets, provision for losses of affiliated companies not consolidated, federal income and excess profits taxes, surtax of \$66,575 on undistributed profits, minority interest and other charges, but before provision for dividends in arrears on cumulative preferred

## Educational Applies for Stock Registration on Chicago Board; Securities Commission Reports on Ownership Changes

stock of Keith-Albee-Orpheum Corporation, a subsidiary. The RKO earnings report is the independently certified account, and follows the preliminary report made six weeks ago by the Irving Trust Company, as trustee in reorganization.

This compares with a profit of \$684,733, after above charges, but before Keith-Albee-Orpheum preferred dividends, in 1935.

Consolidated income account of Radio-Keith-Orpheum Corporation (in reorganization under Bankruptcy Act) and subsidiaries for year ended December 31, 1936, compares as follows:

	1936	1935
Film rtls., sales, etc. ....	\$49,178,049	\$45,475,243
Costs and expenses .....	42,569,055	40,251,111
Operating profit .....	\$ 6,608,994	\$ 5,224,132
Other income .....	755,606	484,474
Total income .....	<b>\$ 7,364,600</b>	<b>\$ 5,708,606</b>
Interest and discount .....	2,052,989	2,199,261
Deprec. and amort. ....	1,502,063	1,594,045
Partic. of off. and equip. in subs. profit .....	339,984	389,657
Fed. inco. taxes, etc. ....	474,205	299,900
Loss on invest. and capital assets .....	23,165	30,975
Write-down invest. in sub. ....	197,163	197,163
Prov. for loss of affil. cos. etc. ....	63,070	100,745
Trustee's exp., etc. ....	152,028	243,608
Scenarios, etc., wr. off. ....	.....	48,114
Misc. charges .....	105,819	117,038
Minority interest .....	11,628	\$530
Fed. surtax on undist. profits	66,575	.....
*Profit .....	<b>\$ 2,485,911</b>	<b>\$ 684,733</b>

\*Before subsidiary preferred dividends. †Debit. ‡Investment in Spanish subsidiary written down to nominal amount.

The balance sheet of Radio-Keith-Orpheum Corporation and subsidiaries, as of December 31, 1936, shows total assets of \$91,559,816, capital deficit of \$10,977,285 and operating deficit of \$13,491,782, comparing with total assets of \$93,086,407, capital deficit of \$11,001,351 and operating deficit of \$15,963,565 on December 31, 1935.

Current assets as of Dec. 31, 1936, including \$7,369,753 cash, amounted to \$16,965,912 and current liabilities, other than funded debt due within one year, were \$10,776,053, compared with cash of \$5,053,005, current assets of 14,939,086 and current liabilities, other than funded debt due within one year, of \$10,661,860 at close of 1935. Inventories of completed pictures, not released, released pictures, productions in progress, etc., total \$8,200,629 against \$8,521,941.

Capital stock consists of 2,593,991 no-par shares, including shares reserved for exchange of Class A stock.

## Trans Lux Reports Gain

The Trans Lux Daylight Picture Screen Corporation and subsidiaries for 1936 reported a net profit of \$287,028 after all charges. A dividend of 25 cents a share left \$108,077 to be added to earned surplus which was \$34,414 at year-end. At that time cash totaled \$343,093 and current assets \$449,150, against current liabilities of \$69,261. Earnings in 1936 were equivalent to 40 cents a share on each of 715,803 shares outstanding, against 23 cents on the same number of shares in 1935.

Included in the Trans Lux Screen earnings were those of the Trans Lux Movies Corporation, which, individually, earned \$53,182, as against a loss of \$53,592 for 1935. This company operates the Trans Lux Newsreel thea-

(Continued on following page)



# NET EARNINGS AND STOCK HOLDINGS

(Continued from preceding page)

tres, operating one house in Philadelphia and two in New York, where it will shortly open two others.

## Technicolor Earnings Expand

The Wall Street Journal reported from Los Angeles that earnings of Technicolor Pictures, Inc., for the first two months of this year were around \$120,000 before taxes, or about double the amount earned during corresponding period of 1936, according to Dr. Herbert T. Kalmus, president. Footage estimates for current year indicate about 60,000,000 feet will be used in remaining months, he said.

## Educational Seeks Registration

Educational Pictures, Inc., filed with the Securities and Exchange Commission, in Washington, an application for the registration of its securities on the Chicago Board of Trade.

The securities to be traded upon on the exchange, it was said, include 89,730 shares of \$1 par value common stock, issued; 409,999 shares of \$1 par value common, unissued, and 150,000 shares of \$5 par value 60 cents cumulative convertible preferred unissued.

## Paramount Issue Reported

Paramount Pictures, Inc., had issued \$12,502,800 of new three and one-quarter per cent convertible debentures by March 31, according to a report filed with the Securities and Exchange Commission and made public at the New York Stock Exchange. There also was \$12,653,236 of six per cent debentures, of which \$2,308,926 is in the company's treasury, outstanding on the same date. The company has instructed the Manufacturers Trust Company to accept deposits of sixes in exchange for three and one-quarters until further notice.

The report also showed that on March 31 the company had outstanding 2,308,926 common shares, 155,323 shares of six per cent first preferred stock and 601,951 shares of six per cent second preferred stock.

Purchase in February of 208,000 Paramount six per cent sinking fund debentures, due in 1955, by Hemphill, Noyes and Company, New York, for the benefit of Stanton Griffis, director in the company, was shown by a report made public Tuesday by the Securities and Exchange Commission on the stock transactions of film corporation officers and directors.

Balaban & Katz, Paramount circuit in Chicago, reported a net profit of \$1,874,307 for 1936, equal, after dividends on 7% preferred stock, to \$6.74 a share on common stock outstanding.

Other reports received by the Commission in the last 20 days of March were:

Albert D. Farwell, Chicago, director in Consolidated Film Industries: 500 shares of common stock sold in December.

H. P. Farrington, New York, director in Trans Lux Daylight Picture Screen Corporation: 1,200 shares of common sold in December and holdings at end of month 8,000 shares.

Morris Wolf, Philadelphia, director in Warner Brothers: 500 shares of common acquired in January, bringing holdings at end of month to 750 shares.

The Commission received reports from a number of new directors in film companies showing what equity stocks were owned at the time of election. Only one director, Edward J. Peskay, New York, who became an officer in Grand National Films, reported any stocks, he having 300 shares of common. Holdings of no equity securities were reported by R. W. Altshuler and J. P. Case, New York, directors of Consolidated Film Industries, and Paul G. Brown, Philadelphia; J. Cheever Cowdin, New York; William Frieday, New York; Budd Rogers, New York, and Charles R. Rogers, Universal City, directors in Universal.

## Equipment Repair And Replacement

Considerations of special current significance in the repair and replacement of theatre equipment and furnishings will be extensively discussed in the May 1st issue of *Better Theatres*, to appear with the next issue of *Motion Picture Herald*.

In separate articles by J. T. Knight, Jr., Aaron Nadell, George Schutz and others, inspection procedure and appraisal of existing conditions will be treated with respect to general maintenance, projection, sound reproduction and operating costs. In addition, the May 1st issue of *Better Theatres* will contain, among other features and departmental material:

An illustrated description of the new Crest theatre in New York.

A discussion of the recently adopted standard electrical characteristic for two-way horn systems, from the point of view of practical application.

An account of the regular courses of instruction in theatre management organized for members of the staffs of RKO theatres in Cincinnati.

An interview with J. Frank Brockliss, who has been identified with the motion picture theatre business in both Europe and America for more than thirty years.

## Fox Brooklyn Plan Approval Is Certain

The reorganization plan for the Fox Brooklyn theatre proposed by the bondholders' committee will be approved "forthwith" by the court as a result of the withdrawal Tuesday of a better bid which had been entered secretly the day before, Judge William Bondy in the United States district court advised creditors of the theatre and office building Tuesday.

The bondholders' plan which will be approved provides for a 20-year lease on the theatre to Fabian Brooklyn Theatres, Inc., at a minimum rental of 150,000 annually, plus a graduated percentage of the grosses up to and above \$1,500,000.

## Mathias P. Moller

Mathias P. Moller, owner of the M. P. Moller Organ Works, died at his home in Hagerstown, Md., last Wednesday of pneumonia. He was 82.

## Fredric Hope Dies

Fredric Hope, associate art director at Metro-Goldwyn-Mayer, died Tuesday in Hollywood at St. Vincent's Hospital.

## Flynn, Production Manager, Is Dead

Ray Flynn, production manager at the Twentieth Century-Fox studios in Hollywood, is dead of pneumonia. He was ill less than a week.

Mr. Flynn, who was 44, had been connected with the Fox studios for 18 years, except for a brief period in 1936. He started as an assistant director at the end of the World War, later he became a director, making a number of western pictures, starring Buck Jones. As production manager he handled "Road to Glory," "Girl's Dormitory" and others.

Surviving are his widow, Mrs. Katherine Flynn, and two daughters, Eleanor and Colleen.

## Maurice J. Caplan

Maurice J. Caplan, 47, president of the Metropolitan Motion Picture Company of Detroit, and last year president of the Variety Club there, died Sunday night in Henry Ford Hospital of a heart ailment. Stricken last October, he went to Florida apparently much improved. He suffered a relapse and was brought to Johns Hopkins Hospital at Baltimore and later to Detroit.

## Paul Denton

Funeral services were held in Brooklyn last Saturday morning for Paul Denton, who had been associated with AmerAnglo, film importing company, for the last five years.

## Joseph Moore

Joseph Moore, exhibitor of Havre and Glendive, Mont., is dead.

## George Leathers

George Leathers, veteran showman, is dead at Greenfield, Mo., where he had been operating the Wilson theatre. Mr. Leathers, who had been in ill health for a year, is survived by his widow and a son, Paul Leathers, who will continue to operate the theatre.

## John Schwartz

Funeral services were held in Buffalo last Friday for John Schwartz, former manager of Her Majesty's Theatre, Ottawa, and widely known cornetist. A musician for 50 years, he was a charter member of the Buffalo musicians' union.

## George H. Hill

George H. Hill, 55, former business manager for theatrical and motion picture companies, died Monday at his home at Fall River, Mass., following a long illness.

## Walter Briggs

Walter J. ("Wink") Briggs, former manager of the poster department for Paramount in Detroit, is dead.



# CAFE METROPOLE







*Loretta*  
**YOUNG**

**CAFE**





THE SCREEN'S MOST EXCITING  
SWEETHEARTS PLAY LOVE'S MOST  
EXCITING GAME...while *M'sieur*  
*Menjou* throws away the rule book!

Luxurious as orchids on ermine... smart as the Rue de la  
Paix...merry as the third glass of champagne...romantic  
as moonlight on the Seine! Springtime madness in the  
air...a prince from Princeton, young, debonair...a million-  
heirss who could care...a maitre d'hotel who schemed  
them to pair! It's slightly delirious...seldom serious...  
with that certain something that makes certain profits!



*Tyrone*  
**POWER MENJOU**  
**METROPOL**

with  
**GREGORY RATOFF**  
**CHARLES WINNINGER**  
**HELEN WESTLEY**

Directed by Edward H. Griffith

Associate Producer Nunnally Johnson

Screen Play by Jacques Deval

Original story by Gregory Ratoff

Darryl F. Zanuck In Charge of Production





## THE KIND OF CAST LIGHTS WERE MADE FOR!

LORETTA YOUNG and TYRONE POWER, "Love Is News" sweethearts, blend mirth and romance to win greater glory as a star combination. ADOLPHE MENJOU surpasses his "Sing, Baby, Sing" triumph in a silken-smooth comedy role. And some of Hollywood's most delightful troupers... among them Gregory Ratoff, Charles Winninger, Helen Westley... contribute to the gaiety of the rendezvous and add their names to the marquee sparkle of the season's smartest entertainment.



## THE KIND OF PICTURE HOLDOVERS WERE MADE FOR!



THE KEYSTONE  
OF YOUR FUTURE



# 14 STATE LEGISLATURES GET NEW TAX BILLS IN ZERO HOUR FLOOD

## Score of Measures Rushed Into Action in Last - Minute Efforts to Increase Revenues Before Adjournment

An unexpected rush of tax bills, threatening additional burdens on exhibitors, stormed state legislatures this week, in a last-minute rush to create new sources of state revenues before adjournment.

Fourteen state legislatures received more than a score of new tax bills, ranging from straight admission assessments to sales taxes and excise taxes, in California, Connecticut, Delaware, Illinois, Kansas, Louisiana, Maryland, Missouri, New York, Ohio, Pennsylvania, Tennessee, Vermont and Wisconsin.

The state legislatures turned additional attention to the motion picture with legislative proposals on Sunday closing, the number of projectionists per theatre, regulation of children's attendance, minimum wages, safety measures, civil rights, censorship and the hiring of minors.

### Favors Sunday Shows

The judiciary committee of the Connecticut legislature at Hartford last Thursday announced that it would report favorably on Sunday vaudeville, leaving the voting to legalize such theatricals to local authorities. The committee, however, disapproved the two-men-in-a-booth bill, and the House accepted the report. The measure thus suffered its seventh successive defeat.

A bill to prevent children from attending theatres after certain hours was introduced into the Illinois legislature by Representative Halick and referred to the committee on public welfare. The bill would make it unlawful for theatres to permit children under 14 years of age to enter a theatre after 9 P. M. or to permit any child who has entered a theatre prior to that hour to remain after 10 P. M.

Governor Harry W. Nice of Maryland signed one bill authorizing a referendum on Sunday films in Oakland, Md., and had before him two more for similar privileges elsewhere. One would permit Sunday shows at Annapolis, subject to approval of the voters at the next election. The other would permit them in the Fifth District of Anne Arundel county, which would affect only one theatre, provided 10 per cent of the gross receipts goes to the American Legion or other charity.

### Central Control Systems

Under provisions of a bill introduced in the New York Senate at Albany, and referred to the labor committee, all places of public assembly hereafter erected shall be equipped with central control systems of all evils so they can be opened simultaneously by a single operation. All places would be required to be so equipped within six months after July 1st of this year. A second bill to establish minimum wages and hours for women and minors was introduced. A bill to forbid operators to leave their machines while in operation was defeated in the rules committee of the Assembly.

The Ohio house passed a bill granting Negroes equal civil rights in all public places and conveyances, but the measure was sent back to the Senate for amendments. In a number of first runs in Ohio, where colored houses exist, pat-

**I** WOULD like to take this opportunity to tell you what a fine magazine you publish in the HERALD. I always read it from cover to cover, have for twenty years, and have gotten a great deal out of it, *as well as many ideas which adapted to my theatres made me money.*—L. J. MASON, manager Palace and Queen Theatres, McAllen, Tex.

ronage is restricted to whites, but most houses in other situations maintain certain sections for negro patrons.

Keith Lawrence, Senate floor leader, sought reconsideration of his bill to exempt newsreels from film censorship. The Senate recently defeated the measure.

### Referendums Biannually

Under a bill introduced in the Pennsylvania House, towns would be allowed to hold referendums on Sunday openings every two years, instead of every five years, as the present law orders.

Legislation on Sunday exhibition is expected to be discussed in the Tennessee state assembly in Nashville May 5th. Senator Wayne Parker is said to be the sponsor of a bill to remove the ban on Sunday shows.

Stringent requirements governing the hiring of minors by theatres and broadcasting stations were contained in a bill introduced in the Wisconsin legislature at Madison by the committee on labor. Under the measure, no minor between 8 and 12 years of age would be permitted to be employed by places of entertainment without special permission.

### Film Excise Tax Killed

The Turner film tax bill, calling for an excise tax of one-sixteenth of a cent on every foot of film manufactured in, or imported into the state for commercial exhibition, was killed by unanimous vote in the California legislature last week. The measure would have placed an additional burden of many thousands of dollars annually on the Hollywood producing organizations.

The finance committee of the Connecticut legislature had not yet announced its decision on the proposed 10 per cent amusement tax, which was heard last Tuesday. The tax, to be paid by the patron, would include theatres, parks, sports arenas and restaurants having entertainment, and a 10 per cent levy on club initiation fees.

### Studio Measure Passed

Governor Richard C. McMullen in Dover, Del., signed a bill exempting from taxation for a period of 15 years the properties of any film producing company locating in Delaware on or after July 1. All lands, buildings and equipment utilized in the production of motion pictures are included, but the provisions of the bill do not embrace property held by film companies for other purposes.

Only one measure affecting the industry was

## Two - Projectionists Measure Is Turned Down for Seventh Time in Connecticut; Sunday Shows Advanced

successful out of 18 introduced in the Kansas legislative session just terminated. This was the bill calling for a two per cent sales tax on admissions.

A statewide general sales tax not to exceed two per cent to supplant the luxury tax was favorably reported by the resolutions committee of the Louisiana Police Jury Association and it was felt that theatre owners would come in for a share of the tax.

Indications were that the one per cent tax on gross receipts of theatres and a tax on passes would be part of a new relief tax bill to be enacted by the Maryland General Assembly. The bill, passed once before, was vetoed by Governor Nice.

### Chain Store Bill Advanced

The chain store tax bill, introduced by Robert C. Taylor of St. Louis in the Missouri legislature, has been recommended for passage by the House committee on revenue and taxation. The tax calls for payment by chain store organizations, and theatre circuits were included in that category, of \$25 per store for from two to five stores; \$50 per store for from six to 10 stores; \$75 per store for 11 to 15 units; \$100, 16 to 20 stores; \$150, 21 to 25 stores, and \$200 for each store over 25.

Bernard F. Moran, Brooklyn Democrat, re-introduced in the New York House at Albany his bill to impose a tax of one mill per foot on all films. It was referred to the rules committee.

### Ohio Tax Increase Delayed

After considering the bill to increase the admission tax from three to 10 per cent, the House committee on taxation in Ohio decided to defer action pending a settlement of the relief program. The House and Senate failed to reach an agreement. The House did, however, pass the income tax bill which was amended to increase exemptions from \$800 to \$1,000 for single persons and from \$1,600 to \$2,000 for married couples.

The industry escaped a proposed 10 per cent tax on admission in Vermont, with passage of a bill there from which the levy was eliminated.

In New York City, auditors for the city were studying the accounts of all local exchanges preparatory to drawing up the city's assessments for the two per cent sales tax on film rentals for the last two years, and expected to complete the work next week. Attorneys for the film companies will meet again next week to discuss further the possibility of new action in opposition to the tax.

### Aid to Palestine Fund

Approximately \$75,000 was pledged by the amusement division for the United Palestine Appeal at a meeting of amusement leaders at the Hotel Astor in New York last Thursday. Leo Spitz, president of RKO, was chairman of the meeting, which was attended by Will H. Hays, David Bernstein, Albert Warner, Paul Moss, Austin Keough, Theresa Helburn, Milton Shubert, Louis Nizer, Irving Caesar, Leo Brecher, Jack Cohn, Abe Schneider, Ben A. Boyar, William Weinberger and others.



# WOMAN

# CHA

## MIRIAM HOPKINS



Samuel Goldwyn's **WOMAN CHASES MAN** was sneak previewed to the greatest audience rave...and the result was one of the most hilarious pictures shown for sometime.

W. R. Wilkerson  
Hollywood Reporter  
Front-page editorial

## JOEL

EAST-TO-COAST PREVIEWS IN EVERY IMPORTANT KEY CITY FROM TUESDAY, APRIL 27th ON . . . CONTACT YOUR LOCAL



**SES**

**SAMUEL  
GOLDWYN**  
PRODUCTION

**MAN**

**CHARLES  
WINNINGER  
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**LEONA MARICLE • ELLA LOGAN  
BRODERICK CRAWFORD**

Directed by  
**JOHN G. BLYSTONE**  
Released thru  
**UNITED ARTISTS**

**McCREA**

UNITED ARTISTS EXCHANGE AND GET YOUR TICKETS FOR THIS COMEDY HIT THAT ALL CRITICS ARE PRE-RAVING ABOUT.



# THE MOTION PICTURE'S OBLIGATION

## A LETTER AND A REPLY

TO THE EDITOR OF THE HERALD:

For some time I have been interested in the motion picture as a medium of artistic expression. In the decade or so that I have been a reader of your magazine I have always found it highly enjoyable. Thus it is that I earnestly hope you will accept the ensuing critical comment in the same friendly spirit in which it is offered.

The fault I have to find occurs, oddly enough, in a section of your magazine that has usually given me the greatest pleasure—the editorial page. In your issue of February 20th last the leading article on that page, entitled "Let 'Em Alone," concerns the remarks of Pearl Buck in regard to the "enormous, stupid and silent censorship of the mass mind," and its relation to the shortcomings of the contemporary American cinema.

It is my sincere opinion that neither Mrs. Walsh's analyses nor yours are either accurate or profound. I do not believe, first, that the collective public censorship is pitched on quite so low a plane as the authoress would have us imagine.

Nor do I agree that this censorship compels the writers and producers of films deliberately to sabotage their creative genius in order to keep their product at a level low enough to be commensurate with public taste. Agreed that the present state of public appreciation of films is lamentably low, it nevertheless cannot be maintained that the creators of films are actually constrained to bring forth such weak imitations of life. While this is a contributing factor, it is by no means the decisive one. No, it is mostly the uncontrolled greed and short-sightedness of the moving picture makers that lead them to follow the apparent line of least resistance into a blind alley of artistic degradation.

And I feel impelled to take issue with your "Let 'Em Alone" attitude. If the existing state of affairs is regrettable, then those who are in a position to do so should seek to remedy it. An enterprise of such extent and influence as the motion picture industry, no less than a public office, is a public trust. It should, therefore, be an individual and collective aim of the members of the industry to try to raise the level of public film appreciation to the optimal extent. Rather than "Let 'Em Alone," the slogan should be "Get After 'Em." Subtly, but persistently, the industry should attempt to train the public to an ever finer appreciation of the worthwhile motion picture.

I have a faint suspicion that such a policy would prove to be not only of cultural benefit to all concerned, but also great box-office for the makers of films.—LESTER DEMBER, Brooklyn, N. Y.

*Mr. Ramsaye's reply to Mr. Dember was as follows:*

DEAR MR. DEMBER:

We are most appreciative of the spirit of your letter of March 30th, taking issue with my editorial entitled, "Let 'Em Alone," defending as you do the status of public intelligence on the one hand, and contending, on the other, that the makers of motion pictures have an obligation to educate public

taste. Your position is praiseworthy and obviously sincere.

It is, however, still the editor's opinion that the motion picture's obligation and responsibility to the customers is only to entertain and that its obligations to society in general require only that it shall not degrade, that it shall not impair the progress of what optimists call "civilization."

Far too many people are trying to do something about things in this world. Great progress might be had by letting nature take its course. It will, anyway.—TERRY RAMSAYE.

## THIRTY YEARS IN BUSINESS

TO THE EDITOR OF THE HERALD:

On April the eighth it has been just 30 years since I first stepped into a projection room. That was in Sweden in 1907. I'll never forget the thrill it gave me, after the first day's work, to know that I was a member of a new profession. Looking back over that period I marvel at how the motion picture industry has grown and improved.

In two hours I learned enough to operate the machine, only one was used then. It was an Edison, if I remember rightly, with sprocket wheels made of wood and brass pegs for teeth. The second one we had was a Pathe (made in France). Neither machine had a power drive or take-up so the film was let run into a bag or a box and re-wound from there.

Not long ago I read in the HERALD where Sweden has 1,500 movie houses now. Then there might have been about one per cent of that number, not much more. They were then called Biographen. We used all German and French films up to 1908 and then we started to get American pictures. Some of the pictures had Swedish subtitles, but for the most part a program was printed with the plot of each subject on it, and after each reel the lights were turned on to permit reading the program. I say each reel, but if each subject was over half a reel we thought we had a long one. A show lasted 50 minutes with 10-minute intermissions, a complete show usually consisting of five or six subjects.

I'll never forget the first American reel I ran (and colored at that). It was just a snow scene with the snow falling on a building in the center of the screen and tinted blue. It was an Edison film called "Snowflakes." Shortly after that we started getting more American-made pictures, such as Bio, Flying A and others of the old school, and each company had their trade-mark stuck all over in every scene. In German and French films I remember such comedians as Lehman and Max Linder who were top notchers in those days.

We even tried out synchronized pictures as far back as 1908, but they were very unsuccessful. It was just a synchronized phonograph, but didn't work, as the two motors seldom would start at the same time. It was a German idea.

I have seen theatres in many countries, as I sailed the seven seas for four years, but the queerest I ever saw was in Valencia, Spain, in 1910, but I'll tell you more about that another time.

I have seen many improvements throughout the industry, but I believe that talkers

and the improvements in photography are the greatest. I have also seen many drawbacks, and the greatest of them are the double features, giveaways, bank nights, and the like. Personally I do not use or advocate the use of them, as I believe that if we are going to go in for lottery games let's cut out making pictures. It has seemed that during the last two years the public has gone to shows more for the chance of winning than to see a picture.

Of my 30 years in the game I have spent 20 of them here in Alaska, either as an operator, manager or owner. Don't think that because we are in "the far north" our theatres are not up-to-date, for they can compare favorably with any of equal size "in the States" or anywhere else. We are justly proud. And I am justly proud to still be identified with the show business, the finest business I know of.—ERIC PAULSON, Variety Theatre, Petersburg, Alaska.

## National Decency Legion Classifies 16 New Films

Of 16 new pictures reviewed and classified by the National Legion of Decency during the current week 10 were approved for general patronage and six were listed as unobjectionable for adults. The pictures and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Amore Che Canta" (Italian), "Girl from Scotland Yard," "Hills of Old Wyoming," "Hittin' the Trail," "Jim Hanvey, Detective," "Navy Blues," "Night Key," "Racketeers in Exile," "Thirty Seconds of Love" (Italian), "Wake Up and Live." Class A-2, Unobjectionable for Adults: "A Nous La Liberte" (French), "Back Stage," "Call It a Day," "Internes Can't Take Money," "Love from a Stranger," "Woman I Love."

## Gibson Sued Over Contract

Hoot Gibson has been named defendant in a \$32,000 action filed in federal court at Los Angeles charging breach of contract by Colony Pictures under which the company anticipated a profit of \$4,000 from each of six to eight pictures.

## Filmack Again Raises Wages

Employees of the Filmack Trailer Company of Chicago this week received their third increase in pay during the past 15 months.

## MGM Promotes Stirling

Robert Stirling, sound engineer, has been promoted by Metro-Goldwyn-Mayer to be assistant to Hunt Stromberg. Mr. Stirling replaces Sam Zimbalist, now an associate producer.

## Edgar B. Moss Honored

More than 500 theatre and exchange men and friends of Edgar B. Moss, Twentieth Century-Fox district manager in Philadelphia, met at the Hotel Warwick there Monday night to honor Mr. Moss on his 20th anniversary in the industry.

Arthur B. Krim has been made a member of the motion picture law firm of Phillips and Nizer in New York.



# "DOLLARIZE WITH DISNEY" IS RIGHT!

*You tell 'em, Phil M. Daly*



**UNITED ARTISTS** takes great pride in presenting

## **Walt Disney's** **ACADEMY AWARD REVUE**

A feature-length compilation of these Motion Picture Academy Award Prize-Winners: "FLOWERS AND TREES" • "THREE LITTLE PIGS" • "THE TORTOISE AND THE HARE" • "THREE ORPHAN KITTENS" • "THE COUNTRY COUSIN"

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**LIMITLESS IN DRAWING POWER! • • • LIMITLESS IN EXPLOITATION VALUES!**



# DUTCH RADIO BOARD BARS THEATRE TIEUPS

## Sketches and Music May Be Broadcast but Not Name of House Where Playing

by PH de SCHAAPE  
in Amsterdam

The influence of radio in Holland on film business is quite different from the American broadcasting position.

Four important broadcasting companies exist: the AVRO (Algemeene Vereeniging Radio Omroep), which is the most important one; VARA (Vereeniging Arbeiders Radio Amateurs), a political institution of the social-democratic party; KRO (Katholieke Radio Omroep), a Catholic company, and NCRV (Nederlandsche Christelijke Radio Vereeniging), of other religious origin.

These companies have members as any other general federation, and have their own organs, published weekly to a large circulation in Holland. The AVR, for instance, has a weekly edited periodical printing 20,000 copies. Its contents consist of schedules of radio programs offered by the company. This program is published daily in abbreviated form in the newspapers.

### Regulated by Government

Weekly distribution has been regulated by the Dutch government and each company is allowed a quarter of the week for its account. None of them has rights on giving publicity or advertising news, and generally the programs are composed of music, much of it in record form, dramatizations of original plays and stage plays, and speeches on sports events, social and scientific subjects.

However, in the last months, the VARA in particular has paid attention to radio dramatizations of forthcoming pictures and the original music from musical features of American productions. Stations are not permitted to announce the name of the theatre where the film is to play, though the producer may be named.

Hence the position of radio here is quite different from in America, and offers no wide possibilities for film publicity. Tieups with film companies, domestic as well as foreign ones, are permitted, for instance, and each company has a weekly film-gossip broadcast, but this should be considered as a critique on released pictures of importance.

### Board Passes On Programs

Though the radio distributing companies have nothing to do with the Government, they are dependent on the influence of the Government. The weekly programs must be approved by the Government through the radio control board. The leading Dutch press-service, Algemeen Nederlandsch Persbureau (ANP), four or five times daily gives the latest news to all the companies, based on special arrangements. During election campaigns no use of broadcasts may be made. The Government reserves the right to address itself to the Dutch public when it thinks necessary, for example, when

the Dutch guilder was depreciated, and when the Dutch public became disturbed the Governmental president personally spoke to the Dutch people by radio.

Not only film publicity, but publicity of any other kind by radio has been prohibited. It is not possible to offer special programs given by manufacturers. They announce their product only by advertisements in the newspapers or in weekly publications of the radio companies.

"San Francisco," having shown for its ninth and last week in the Amsterdam Alhambra theatre, and after a successful Rotterdam release, has been the biggest hit since "Rose Marie." Now comes "The Great Ziegfeld."

The Dutch Board of Censorship, in its yearly review, shows the importance of American features in Holland, with increased importations. The table follows:

	America		Germany		Other Countries	
	Films	Percent-age	Films	Percent-age	Films	Percent-age
1934....	265	52.3	91	20.3	126	27.4
1935....	240	48.8	84	18.8	145	32.4
1936....	290	53.7	84	17.2	154	29.8

The importation of American features diminished in 1935 in comparison with 1934, but 1936 showed a bigger figure not only in quantity of films, but also in percentage.

The review gives the following figures on imports of features as well as short subjects:

Countries	Features		Shorts	
	Films	Meters	Films	Meters
<b>America</b>				
1935.....	240	503442	731	210489
1936.....	290	610204	732	191243
<b>Germany</b>				
1935.....	84	194593	185	57904
1936.....	84	198226	247	65305
<b>England</b>				
1935.....	25	59206	37	6349
1936.....	32	64574	72	12906
<b>France</b>				
1935.....	48	112020	185	54892
1936.....	49	117614	175	48377
<b>Hungary</b>				
1935.....	4	9929	4	958
1936.....	4	10010	5	1207
<b>Holland</b>				
1935.....	10	20737	398	64982
1936.....	18	33874	445	56323
<b>Austria</b>				
1935.....	23	55317	28	5759
1936.....	21	50557	39	6444
<b>Russia</b>				
1935.....	4	8154	3	834
1936.....	9	20156	12	2850
<b>Czechoslovakia</b>				
1935.....	18	40406	25	2443
1936.....	7	17032	27	2153
<b>Other Countries</b>				
1935.....	13	28290	26	8501
1936.....	14	28406	42	10029
<b>Total</b>				
1935.....	469	1032094	1622	413111
1936.....	528	1150653	1796	396837

In 1936 there were 20 features disapproved, 13 of them of American origin, three of French production, and one each German, Austrian, Belgian and Russian. One American and one French picture of this list have been approved for 1937. Definitely disapproved, among others, were: "Show Them No Mercy," "Dr. Crespi," "Chaingangers," "Exclusive Story," "Green Pastures," "Let 'Em Have It" and "Club de femmes."

The following schedule shows a decline of 7.1 per cent in footage of pictures, ap-

proved for general patronage, and at the same time an increase of 5.4 per cent in footage approved for patronage above the age of 14 years.

1935			1936		
Films	Meters	Percent-age	Films	Meters	Percent-age
<b>General Patronage</b>					
220	421,494	39.5	205	384,087	32.4
129	274,535	25.7	175	367,735	31.1
142	321,345	30.1	162	365,206	30.9
23	50,664	4.7	31	66,751	5.6
<b>Totally</b>			<b>Totally</b>		
514	1,068,038	....	573	1,183,779	....

▽

Definite preparations have been made to establish a new American agency in Holland. Harry Leasim will be general manager of RKO-Radio here, and will introduce RKO product until now released by N. V. Filma.

RKO becomes the fifth to have its own offices. Others are Warner Brothers, Metro-Goldwyn-Mayer, Paramount and Twentieth Century-Fox, all in Amsterdam.

Columbia product is released by Loet C. Barnstijn, as is United Artists films, Profitit introduces the Republic productions.

## MGM Decides on Special Previews for "Night"

The results of the preview of "Night Must Fall" at the Chinese Theatre in Hollywood last Friday has caused Metro-Goldwyn-Mayer to decide on a series of similar pre-showings in other key cities. The angle will be to invite prominent psychologists, psychiatrists, judges, local police, sheriff officials, members of homicide squads, crime specialists and famous mystery writers. Robert Montgomery's characterization is of a homicidal maniac.

Attending the Chinese Theatre preview were six psychologists: Dr. Ameen Fareed, Dr. G. Max Webster, Dr. Edwin Wayte, Dr. I. I. Weis, Dr. Cecil Reynolds and Dr. Victor Parkin; also Dr. John Todd, famous psychologist of the University of Southern California, Dr. Wilbur Hulin, head psychologist of Occidental College and also Mr. Knight Dunlap, head psychologist at the University of California. Famous mystery writers who attended included Dashiell Hammett, Maurine Watkins, Bayard Veiller, Martin Mooney, Stuart Palmer and Donald Henderson Clarke. Other guests included Bert Wallis, head of Homicide Detail of Los Angeles, Capt. William Bright, head of criminal department, Dr. Wallace Dodge, head surgeon, Georgia Street Receiving Hospital; Undersheriff Robert Jewell, Nich Harris, famous private detective; James E. David, Chief of Police; Sheriff Eugene Biscailuz, Judge Ben Lindsey, Judge Robert W. Kenny, Judge Fletcher Bowron, Judge Frank M. Smith, Judge Dudley Valentine, Judge Georgia R. Bullock, Buron Fitts, District Attorney; Jerry Geisler, noted criminal lawyer, and Morris Lavine, lawyer.

## Drop Foreign Subsidiary

Universal Pictures Corporation of Singapore, subsidiary of Universal Pictures, was dissolved this week at Dover, Del.

## Sellner Joins Astor

Morton Sellner has been named director of advertising and publicity for Astor Pictures in New York.



# THE BOX-OFFICE METEOR HAS STARTED ACROSS THE SKIES . . . !



## *A Star Is Born*

SELZNICK INTERNATIONAL presents

JANET GAYNOR

FREDRIC MARCH

David O. Selznick brings to the screen in "A Star Is Born" a picture which takes place with the really great pictures and which can hardly miss the gold-mine class, having a superb cast of draw names and a story which holds the audience from beginning to end. In black and white "A Star Is Born" would easily achieve its mark, but with the added impetus of technicolor, Selznick offers a production which can be counted on to do capacity in any locality and with any type of patronage... "A Star Is Born" appears to be a natural for the heavier grosses... should spell dividends for any theatre!

— *Daily Variety*

"A Star Is Born," with a responsive world-audience ready made, is due for a record smashing career everywhere... David O. Selznick has smashed through again with a triumphant entertainment. Not for a long time has there been a picture as susceptible to legitimate exploitation and few if any that better deserved it or could make a better return in dollars... "A Star Is Born" is a magnificent, entertaining money picture!

— *Hollywood Reporter*

**Today . . . WORLD PREMIERE LOEW'S STATE and GRAUMAN'S CHINESE LOS ANGELES.**

**Tomorrow . RADIO CITY MUSIC HALL . . . NEW YORK**

**Next two weeks . . . DAY AND DATE OPENINGS IN 150 OF THE NATION'S GREATEST THEATRES**

Produced by **DAVID O. SELZNICK**  
Released thru **UNITED ARTISTS**



# AUSTRALIA SEES CONTRACT CLAUSE CONTROLLING PONY GIVEAWAYS

## Our Distributors Believe They Have Solution in Minimum Admissions, Says Sir Victor Wilson, Visiting in New York

In Australia exhibitors give away ponies, saddles and bridles and watches instead of money, dishes or silverware, but a legal method of combating the practice has been found.

Sir Victor Wilson, head of the Motion Picture Distributors of Australia, discoursed at length on this and other problems of the industry in the Commonwealth in an interview on Monday in the office of Frederick L. Herron, of the foreign department of the Motion Picture Producers and Distributors of America, at the MPPDA headquarters in New York.

Fresh from the perils of a New York taxi ride, from which he arrived breathless but sound of limb, Sir Victor said that a sense of humor is the foremost requisite for a man in his position. He spoke of the New South Wales Quota, which he did not think could be enforced, of native Australian production which he said was at a low ebb; of the Production Code of which he thought very highly, and of the establishment of a Film Board of Trade in the Commonwealth which he hoped would bring an end to "pin-pricking difficulties."

Australian distributors have obtained sound legal opinions that a clause in their exhibition contracts providing for a minimum admission price of one shilling can be extended to prohibit giveaways, Sir Victor explained, while observing that the giveaway fad has spread around the world. On the ground that gifts to the patrons violate this minimum admission clause a test case is now in progress.

Sir Victor had one word for Hollywood and the studios which he had visited before coming to New York, "Astounding." Concerning the general improvement in quality of American production and the achievements of the Production Code Administration he said that the Code has been of great assistance to the federal censorship board in Australia.

"I think that eventually pictures produced under the Code will be accepted as satisfactory by all foreign censor boards," he said.

The New South Wales Government has indicated that the Quota law enacted last year will be continued, but Sir Victor said he could not see how it can be enforced in view of the lack of Australian pictures. The law is designed to operate on the basis of production of at least 22 native pictures annually. Last year only 10 were made. Cinesound, Australia's largest producer, has promised that many for this year and has produced two of them to date, he said.

### Doubts Increased Production

There is little prospect of any great increase in production in the near future either by native companies or by American or

other foreign producers, Sir Victor indicated, although Universal recently bought an interest in Expeditionary Films, Ltd., for which Charles Chavell will produce two features this year. Columbia, which produced "Rangel River" last year in Australia, has not announced plans for further productions, he said.

A unique provision of the New South Wales Quota law, Sir Victor pointed out, is a clause providing that all pictures produced for Quota purposes must be submitted to a Government board for approval as such, thus preventing a flood of "quickies" made solely to fulfill the letter of the law.

A troublesome point in the law, however, is a provision which allows exhibitors to cancel a booking for any foreign picture in favor of a Quota picture, irrespective of his contract with the distributor.

Sir Victor saw no possibility of a federal Quota law for the Commonwealth, the six states being unwilling to cede their powers in the matter to the central Government. He said also that no state other than New South Wales is considering a Quota.

### American Distributors' Share

Although the annual gross received by American distributors in Australia is estimated at £2,000,000 (\$10,000,000), only one penny halfpenny (three cents) of each shilling paid at the box office goes to the distributor, Sir Victor said. The figures were computed in an investigation conducted by his office to answer protests concerning the amount of money leaving Australia for foreign pictures. He showed that out of this gross the distributor must pay a duty of eight pence a foot of film, distribution expenses and a 25 per cent exchange rate.

Four distributors and four exhibitors make up the newly established Board of Trade which Sir Victor was confident would solve many of the minor problems. It functions as an arbitration board and is in a position to advise the Government. Dan Carroll, operator of an independent circuit in Sidney, is chairman.

Sir Victor is to sail for London on May 4th if he escapes the dangers of New York traffic.

### Fray Handling Trailers

Cordell Fray has been placed in charge of trailers at the Universal studio in Hollywood under Marc Lachmann, studio publicity director. He succeeds William French, now with the Trem Carr unit.

### Gets Imperial Franchise

Maurice Chase, formerly with Universal Pictures and more recently with First Division, has acquired the Imperial Pictures franchise for southern Ohio and Kentucky. His headquarters will be in Cincinnati.

### Dillingham Sale Postponed

The sale of the Charles B. Dillingham rights to plays and scripts was postponed this week in New York to May 11th by Referee John E. Joyce.

## Variety Clubs Reelect Harris For Fourth Term

More than 250 out-of-town delegates attended the third annual national convention of Variety clubs held at Omaha's Hotel Fontenelle, on Saturday and Sunday. About as many more visitors also registered.

The theatre men representing tents from 18 cities reelected all officers as follows: John H. Harris of Pittsburgh, chief barker; M. R. Clark of Columbus, Ohio, first assistant barker; John Maloney of Pittsburgh, second assistant; Frank Drew of Pittsburgh, doughguy; James Balmer of Pittsburgh, property master; Earle Sweigert of Philadelphia, E. J. Weisfeldt of Milwaukee, Allan Mortiz of Cincinnati, Marc Wolf of Indianapolis, Ed Kirchendahl of Detroit and Harry Shumow of Omaha, members of the board of chairmen.

This will make Harris' fourth term as chief barker.

Cincinnati was awarded the 1938 convention.

During the business session, Chief Barker Harris voiced predictions of a bright outlook for the motion picture business, and scant hope for stage shows. He declared that the only way stage presentations can come back are through a revival in small towns because "talent is developed in the small circuits. They are necessary if stage shows are to survive."

Delegates made reports on the charitable activities of the various tents. Variety clubs were credited with raising \$150,000 for charity purposes last year.

A program of entertainment was presented to the delegates. The big party of the convention was held Sunday afternoon and evening. "Slippery Gulch," a forty-niner camp, was built on the hotel's mezzanine floor, which was closed to other patrons of the hotel for duration of the convention. It was closed three hours later for the banquet. Following the banquet an 11-act show, with George Jessel as master of ceremonies, was presented. Ted Healey's three "stooges" were a featured act. About 450 persons attended the dinner.

Wives of visitors also were entertained at an affair at which Mrs. Harry Shumow and Mrs. Walter Green, wives of Omaha tent members, were hostesses.

### Named District Manager

Paul Morris has been promoted to district manager for the Glickman circuit in Boston. He previously managed the circuit's Keith theatre at Fairhaven, Mass.

### Sanchez Acquires "Jenny"

Arthur Sanchez of the Trans-Oceanic Film Export Company in New York has acquired the American distribution rights to the French film, "Jenny."



**"LOVE"  
IS GRAND!**

**UNANIMOUSLY SHOUT  
NEW YORK CRITICS!**



TRAFALGAR FILMS  
present  
**A MAX SCHACH  
PRODUCTION**

**ANN  
Harding**  
BASIL RATHBONE

**LOVE FROM A STRANGER**

From the play by FRANK VOSPER  
Based on the story by AGATHA CHRISTIE  
with **BINNIE HALE**  
Directed by **ROWLAND V. LEE**

RELEASED THRU UNITED ARTISTS

For the chills and fever of melodramatic suspense "LOVE FROM A STRANGER" is a humdinger of a socker... Produced with taste as well as a stern eye to excitement... In that last terrifying ten minutes the film gets in as much sheer melodrama as any normal person can stand... Certainly a tense, exciting, spine-chilling thriller.  
— EILEEN CREELMAN, N. Y. SUN

Enthusiastically recommended... Packed with suspense and excitement... Mr. Basil Rathbone functions matchlessly... Based on an admirably theatric stageplay, the film provides Rathbone with an excruciatingly effective role, noble Miss Harding with one of the best in her long career... Miss Harding never has been more human and sympathetic.  
— BLAND JOHANESON, N. Y. MIRROR

The suspense of the story is so well built up that the patrons of the Rivoli Theatre were sitting on the edges of their seats by the time the picture reached its climax.  
— KATE CAMERON, N. Y. DAILY NEWS

Better in almost every respect than the late Frank Vosper's stage melodrama from which it was adopted... Suspense is admirably sustained... The finish is novel and breath-taking.  
— HOWARD BARNES, N. Y. HERALD TRIBUNE

An unusually effective characterization... It wouldn't be fair to disclose the ending which has been contrived with an enormous amount of suspense.  
— ROSE PELSICK, N. Y. EVENING JOURNAL

"LOVE FROM A STRANGER" has changed from good to better during its translation from stage to screen... Increased terror and suspense... Sufficiently bizarre to provide the horror hounds with red meat... "LOVE FROM A STRANGER" is a handsome hair-raiser, remarkably well directed.  
— ROBERT GARLAND, N. Y. AMERICAN

Provides exciting and dramatic moments—moments that will send the chills skyrocketing up and down your spine... Your patience will be rewarded by this thriller's climax.  
— WILLIAM BOEHNEL, N. Y. WORLD-TELEGRAM

It is a tense and moving melodrama... A chilling film, more resourceful than the play in building up its climax.  
— FRANK S. NUGENT, N. Y. TIMES

Has pace and quality... See "LOVE FROM A STRANGER" before you do something you may regret.  
— ARCHER WINSTEN, N. Y. POST



# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended April 17, 1937, from 113 theatres in 18 major cities of the country was \$1,207,037, a decrease of \$58,963 from the total for the preceding week ended April 10, 1937, when 104 theatres in 17 large cities aggregated \$1,266,000.

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Theatres				Current Week		Previous Week	
(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)							
Boston	Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
Boston	3,246	35c-75c	\$17,700	"Off to the Races" (20th Cent.-Fox) (plus stage show)	18,900	"She's Dangerous" (Univ.) (plus stage show)	22,000
Colonial	1,643	55c-\$1.65	9,600	"The Good Earth" (MGM) (5th week)	7,000	"The Good Earth" (MGM) (4th week)	7,500
Fenway	1,382	30c-50c	5,300	"Waikiki Wedding" (Para.) and....	5,500	"Outcast" (Para.) and.....	4,500
RKO Memorial	2,907	25c-65c	13,600	"Fair Warning" (20th Cent.-Fox)		"Her Husband's Secretary" (F.N.)	
Loew's Orpheum	2,970	35c-65c	14,500	"Top of the Town" (Univ.) and....	12,000	"Top of the Town" (Univ.) and.....	18,500
Loew's State	3,557	35c-65c	13,100	"The Man Who Found Himself" (Radio) (2nd week)		"The Man Who Found Himself" (Radio) (1st week)	
Metropolitan	4,332	35c-75c	26,200	"Maytime" (MGM) (3rd week)	12,500	"Maytime" (MGM) (2nd week)	16,800
Paramount	1,793	25c-50c	8,000	"Maytime" (MGM) (3rd week)	11,000	"Maytime" (MGM) (2nd week)	15,000
				"Marked Woman" (F.N.) (on stage: F. Crumit and J. Sanderson)	25,000	"Seventh Heaven" (20th Cent.-Fox) (on stage: Wini Shaw)	22,000
				"Waikiki Wedding" (Para.) and..	9,500	"Outcast" (Para.) and.....	7,000
				"Fair Warning" (20th Cent. Fox)		"Her Husband's Secretary" (F.N.)	
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Fifty Roads to Town" (20th Cent.-Fox)	21,500	"Personal Property" (MGM)	17,300
Century	3,000	25c	7,000	"Nancy Steele Is Missing" (20th Cent.-Fox) and "Wings of the Morning" (20th Cent.-Fox)	8,500	"Billy the Kid" (MGM) and.....	6,900
Erlanger	1,500	50c-\$1.50	13,500	"The Good Earth" (MGM)	11,500	"Mama Steps Out" (MGM)	
Great Lakes	3,000	25c-40c	10,100	"The King and the Chorus Girl" (W. B.)	9,800	"Maytime" (MGM) (2nd week)	9,900
Hippodrome	2,500	25c-40c	9,000	"Waikiki Wedding" (Para.)	7,000	"Swing High, Swing Low" (Para.)	9,700
Lafayette	3,300	25c	8,300	"23½ Hours Leave" (G.N.) and....	8,700	"Breezing Home" (Univ.) and.....	6,300
				"The Woman Alone" (GB)		"She's Dangerous" (Univ.)	
Chicago							
Apollo	1,400	50c-\$1.50	7,100	"Marked Woman" (F.N.) (35c-75c)	7,200	"The Good Earth" (MGM) (7th week)	8,800
Chicago	4,000	35c-75c	35,500	"The King and the Chorus Girl" (W. B.) (on stage: Gertrude Niesen and revue)	33,000	"Marked Woman" (F.N.)	26,500
Garrick	900	35c-75c	6,800	"Private Property" (MGM)	7,000	"Swing High, Swing Low" (Para.)	8,200
Oriental	3,490	35c-55c	17,500	"Her Husband Lies" (Para.) (plus stage show)	14,000	"A Family Affair" (MGM) (on stage: Olsen and Johnson)	23,600
Palace	2,509	35c-75c	19,900	"Top of the Town" (Univ.) (on stage: Benny Meroff and Band) (2nd week)	13,600	"Top of the Town" (Univ.) (on stage: Benny Meroff and Band) (1st week)	21,600
Roosevelt	1,591	35c-75c	13,000	"Waikiki Wedding" (Para.) (3rd week)	11,700	"Waikiki Wedding" (Para.) (2nd week)	17,800
State-Lake	2,776	20c-40c	14,800	"Woman Wise" (20th Cent.-Fox) (plus stage show)	15,000	"Dangerous Number" (MGM) (plus stage show) (6 days)	12,000
United Artists	1,700	35c-75c	17,500	"Maytime" (MGM) (3rd week)	15,200	"Maytime" (MGM) (2nd week)	20,000
Cleveland							
Allen	3,300	30c-42c	5,700	"Crack Up" (20th Cent.-Fox)	5,500	"Parole Racket" (Col.)	6,000
Hanna	1,500	55c-\$1.65	10,000	"The Good Earth" (MGM) (2nd week)	8,500	"The Good Earth" (MGM) (1st week)	10,000
Hippodrome	3,800	30c-42c	12,700	"Top of the Town" (Univ.)	11,000	"Seventh Heaven" (20th Cent.-Fox)	11,500
RKO Palace	3,100	30c-42c	17,800	"Fifty Roads to Town" (20th Cent.-Fox) (on stage: Don Redman and revue)	17,000	"Nancy Steele Is Missing" (20th Cent.-Fox) (on stage: Stepin Fetchit and revue)	19,000
State	3,400	30c-42c	17,200	"Waikiki Wedding" (Para.)	20,000	"History Is Made at Night" (U.A.)	11,000
Stillman	1,900	30c-42c	5,200	"Maytime" (MGM) (2nd week)	7,000	"Maytime" (MGM) (1st week)	10,500
Denver							
Aladdin	1,500	25c-50c	3,400	"History Is Made at Night" (U.A.)	3,000	"Seventh Heaven" (20th Cent.-Fox)	4,000
Broadway	1,500	55c-\$1.50	2,300	"Seventh Heaven" (20th Cent.-Fox) (25c-40c)	2,500	"Lost Horizon" (Col.) (2nd week)	6,500
Denham	1,500	25c-40c	6,700	"Waikiki Wedding" (Para.) (2nd week)	7,500	"Waikiki Wedding" (Para.) (1st week)	9,000
Denver	2,500	25c-40c	9,600	"The King and the Chorus Girl" (W.B.) (plus stage band)	10,500	"History Is Made at Night" (U.A.) (plus stage band)	9,500
Orpheum	2,500	25c-40c	7,300	"Maytime" (MGM)	15,500	"Personal Property" (MGM) and... (China Passage) (Radio)	10,500
Paramount	2,000	25c-40c	3,400	"We Have Our Moments" (Univ.) and "Breezing Home" (Univ.)	2,500	"You Only Live Once" (U.A.) and "The Mighty Treve" (Univ.)	3,000



## [THEATRE RECEIPTS--CONT'D]

Theatres			(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Current Week		Previous Week	
	seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross
<b>Hollywood</b>							
Chinese	2,500	30c-55c	11,600	"History Is Made at Night" (U.A.) and "Espionage" (MGM)	11,935	"Lloyds of London" (20th Cent.-Fox)	11,800
Pantages	3,000	30c-65c	8,100	"Top of the Town" (Univ.) and "California Straight Ahead" (Univ.)	9,500	"Quality Street" (Radio) and "We Have Our Moments" (Univ.) (2nd week)	6,200
W. B. Hollywood	3,000	30c-65c	10,400	"The King and the Chorus Girl" (W.B.) (2nd week)	8,150	"The King and the Chorus Girl" (W.B.) (1st week)	18,500
<b>Indianapolis</b>							
Apollo	1,100	25c-40c	4,400	"Fifty Roads to Town" (20th Cent.-Fox)	4,800	"Seventh Heaven" (20th Cent.-Fox)	4,600
Circle	2,800	25c-40c	6,300	"Waikiki Wedding" (Para.) (2nd week)	5,000	"Waikiki Wedding" (Para.) (1st week)	11,500
Indiana	3,200	25c-40c	6,500	"Cloistered" (Best)	4,200		
Loew's	2,800	25c-40c	8,200	"The Good Earth" (MGM) (55c-\$1.10)	6,000	"Maytime" (MGM) (2nd week)	7,100
Lyric	2,000	25c-40c	9,300	"Marked Woman" (F.N.) (plus stage show)	10,300	"Men in Exile" (F.N.) (on stage: Sally Rand and revue)	12,900
<b>Kansas City</b>							
Mainstreet	3,100	25c-40c	9,300	"Marked Woman" (F.N.) and "That Man's Here Again" (F.N.)	8,600	"The King and the Chorus Girl" (W.B.) and "Her Husband's Secretary" (F.N.)	7,400
Midland	4,000	25c-40c	12,000	"Maytime" (MGM)	18,000	"Personal Property" (MGM) and "Find the Witness" (Col.)	14,900
Newman	1,900	25c-40c	7,300	"Cloistered" (Best) and "We're on the Jury" (Radio)	4,500	"Waikiki Wedding" (Para.) and "Midnight Court" (W.B.)	7,500
Orpheum	1,500	50c-\$1.36	10,100	"The Good Earth" (MGM) (2nd week)	5,500	"The Good Earth" (MGM) (1st week)	12,500
Tower	2,000	25c-40c	7,400	"Top of the Town" (Univ.) (plus stage show)	8,900	"Time Out for Romance" (20th Cent.-Fox) (plus stage show)	6,800
Uptown	2,000	25c-40c	4,500	"Swing High, Swing Low" (Para.) (6 days)	3,000	"Seventh Heaven" (20th Cent.-Fox)	3,700
<b>Los Angeles</b>							
Carthay	1,158	50c-\$1.50	11,800	"The Good Earth" (MGM) (11th week)	8,300	"The Good Earth" (MGM) (10th week)	9,700
Four Star	900	50c-\$1.50	4,000	"Lost Horizon" (Col.) (5th week)	9,250	"Lost Horizon" (Col.) (4th week)	10,200
Hillstreet	2,700	30c-65c	8,000	"Top of the Town" (Univ.) and "California Straight Ahead" (Univ.)	9,000	"Quality Street" (Radio) and "We Have Our Moments" (Univ.) (2nd week)	6,100
Loew's State	2,500	30c-55c	14,700	"History Is Made at Night" (U.A.) and "Espionage" (MGM)	14,205	"Lloyds of London" (20th Cent.-Fox)	15,800
Paramount	3,595	30c-55c	18,400	"Waikiki Wedding" (Para.) (plus stage show)	29,000	"Outcast" (Para.) (on stage: Kenny Baker and revue)	12,700
W. B. Downtown	3,400	30c-65c	10,700	"The King and the Chorus Girl" (W.B.) (2nd week)	8,200	"The King and the Chorus Girl" (W.B.) (1st week)	15,500
<b>Minneapolis</b>							
Century	1,600	25c-40c	5,200	"Quality Street" (Radio)	3,500	"Waikiki Wedding" (Para.)	6,000
Minnesota	4,000	25c-55c	12,200	"Maytime" (MGM) (8 days)	18,500	"Seventh Heaven" (20th Cent.-Fox)	8,000
RKO Orpheum	2,900	25c-40c	7,200	"Top of the Town" (Univ.)	5,000	"Her Husband's Secretary" (F.N.) (on stage: Leon Errol and revue) (35c-55c)	13,000
State	2,400	25c-40c	5,600	"Outcast" (Para.) and "A Family Affair" (MGM)	3,500	"One Way Passage" (W.B.) and "Man of the People" (MGM)	2,500
World	400	25c-35c	2,700	"Cloistered" (Best)	3,000	"The Gay Desperado" (U.A.) (2nd week)	1,750
<b>Montreal</b>							
Capitol	2,547	25c-60c	9,300	"Waikiki Wedding" (Para.) and "Murder Goes to College" (Para.)	10,500	"Silent Barriers" (GB) and "Woman Wise" (20th Cent.-Fox)	10,000
His Majesty's	1,700	25c-50c	5,600	"Wings of the Morning" (20th Cent.-Fox) (11th week)	3,000	"Wings of the Morning" (20th Cent.-Fox) (10th week)	3,500
Loew's	3,115	25c-60c	11,000	"The Big House" (MGM) and "The Lady from Nowhere" (Col.) (plus vaudeville)	11,000	"Don't Turn 'Em Loose" (Radio) and "Dancing Lady" (MGM) (plus stage show)	11,000
Palace	2,600	25c-65c	10,500	"Fire Over England" (U.A.) and "A Family Affair" (MGM)	10,500	"Maytime" (MGM) (2nd week)	9,000
Princess	2,272	25c-65c	7,600	"Quality Street" (Radio) and "Girl Overboard" (Univ.)	7,000	"History Is Made at Night" (U.A.) and "Don't Tell the Wife" (Radio) (2nd week)	6,000
<b>New York</b>							
Astor	1,142	55c-\$2.20	15,600	"The Good Earth" (MGM) (11th week)	13,100	"The Good Earth" (MGM) (10th week)	14,800
Capitol	4,700	25c-85c	33,400	"Maytime" (MGM) (4th week)	25,000	"Maytime" (MGM) (3rd week)	45,000
Criterion	1,700	55c-\$2.20	12,000	"Silent Barriers" (GB) (3rd week)	7,000	"Silent Barriers" (GB) (2nd week)	12,000
Globe	1,274	55c-\$2.20	17,800	"Lost Horizon" (Col.) (7th week)	12,000	"Lost Horizon" (Col.) (6th week)	14,000
Paramount	3,700	55c-\$2.20	36,100	"Waikiki Wedding" (Para.) (on stage: Eddie Duchin and Orch.) (3rd week)	30,000	"Waikiki Wedding" (Para.) (on stage: Eddie Duchin and Orch.) (2nd week)	50,000
Rialto	594	25c-55c	7,700	"Elephant Boy" (U.A.) (2nd week)	9,500	"Elephant Boy" (U.A.) (1st week)	10,000
Rivoli	2,200	25c-99c	23,100	"History Is Made at Night" (U.A.) (3rd week)	15,000	"History Is Made at Night" (U.A.) (2nd week)	20,000
RKO Music Hall	5,954	40c-\$1.65	79,000	"Quality Street" (Radio) (plus stage show)	70,000	"Seventh Heaven" (20th Cent.-Fox) (plus stage show) (2nd week)	79,500
Roxy	6,200	25c-75c	35,400	"The Soldier and the Lady" (Radio) (plus stage show)	37,600	"Top of the Town" (Univ.) (plus stage show) (2nd week)	39,000
Strand	3,000	40c-99c	20,800	"Marked Woman" (F. N.)	35,000	"The King and the Chorus Girl" (W.B.) (2nd week)	15,000





HATEVER YOUR EXPECTATIONS FOR A GREAT PICTURE...  
HATEVER YOUR REQUISITES IN DRAMA, YOUTH AND LOVE...  
HATEVER YOUR STANDARDS FOR A SCREEN MASTERPIECE...  
RAISE THEM ALL FOR...





# "THE ROAD BACK"

A JAMES WHALE PRODUCTION *from the* NEW UNIVERSAL



## [THEATRE RECEIPTS--CONT'D]

Theatres				(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)		Current Week		Previous Week	
Oklahoma City		Seats	Price	Average Receipts Per Week	Picture	Gross	Picture	Gross	
Criterion .....	1,700	10c-55c	5,300	"Swing High, Swing Low" (Para.)	4,400	Maytime" (MGM) .....	9,000		
Liberty .....	1,500	10c-35c	2,900	"John Meade's Woman" (Para.)..	2,560	"Sea Devils" (Radio) and.....	2,500		
Midwest .....	1,500	10c-55c	4,300	and "The Flying Hostess" (Univ.)	3,987	"Don't Tell the Wife" (Radio)	9,000		
				"The King and the Chorus Girl"..	(W. B.)	"Waikiki Wedding" (Para.).....	(9 days)		
Omaha									
Brandeis .....	1,200	25c-40c	4,900	"Marked Woman" (F.N.) and....	5,500	"The Soldier and the Lady" (Radio)	4,300		
Omaha .....	2,200	25c-40c	6,900	"Let's Get Married" (Col.)	14,800	and "Her Husband's Secretary" (F.N.)	7,800		
				"Maytime" (MGM) (11½ days) and	9,200	"Waikiki Wedding" (Para.) and...	8,700		
Orpheum .....	3,000	25c-40c	9,200	"King of Hockey" (W.B.) (9 days)	8,100	"A Doctor's Diary" (Para.)	5,500		
				"Seventh Heaven" (20th Cent.-Fox)	2,600	(6½ days-2nd week)	2,000		
				and "Murder Goes to College" (Para.)	2,800	"History Is Made at Night" (U.A.)	18,000		
					8,000	and "We Have Our Moments" (Univ.)	5,100		
Philadelphia									
Aldine .....	1,400	40c-65c	9,200	"History Is Made at Night" (U.A.)	7,000	"History Is Made at Night" (U.A.)	10,500		
Boyd .....	2,400	40c-55c	14,800	(3rd week)	15,000	(2nd week)	19,000		
Earle .....	2,000	25c-55c	14,400	"Maytime" (MGM) .....	16,000	"Maytime" (MGM) .....	15,000		
Erlanger .....	2,000	55c-\$1.71	15,600	(4th week)	(on stage: Ted Lewis and band)	(3rd week)	10,500		
Fox .....	3,000	40c-65c	17,000	"Murder Goes to College" (Para.)	8,500	"Girl Overboard" (Univ.).....	14,000		
Karlton .....	1,000	25c-40c	2,700	(on stage: Mr. & Mrs. Jess Crawford)	2,600	(on stage: Cab Calloway and Orch.)	8,000		
Keith's .....	2,000	30c-50c	2,800	"Lost Horizon" (Col.).....	8,000	"Lost Horizon" (Col.) .....	2,000		
Locust .....	1,300	55c-\$1.73	13,300	(6th week)	15,500	(5th week at Chestnut)	9,000		
Stanley .....	3,700	40c-55c	15,700	"Marked Woman" (F.N.).....	8,000	"Seventh Heaven" (20th Cent.-Fox)	18,000		
Stanton .....	1,700	30c-50c	6,400	(on stage: Mr. & Mrs. Jess Crawford)	10,500	(plus stage show) (2nd week)	5,100		
				"Head Over Heels in Love" (G.B.)	5,200	"Sinner Take All" (MGM) .....	2,900		
				(8 days)	8,000	"The King and the Chorus Girl"...	9,000		
				"Seventh Heaven" (20th Cent.-Fox)	10,500	(W.B.)	18,000		
				(6 days)	5,200	"The Good Earth" (MGM).....	5,100		
				"The Good Earth" (MGM).....	8,000	(7th week)	18,000		
				(8th week)	10,500	"Waikiki Wedding" (Para.).....	5,100		
				"Waikiki Wedding" (Para.).....	5,200	(1st week)	5,100		
				(2nd week)	5,200	"Men in Exile" (F.N.).....	5,100		
				"Parole Racket" (Col.) .....	5,200				
Portland									
Blue Mouse .....	1,700	30c-40c	2,100	"Love Is News" (20th Cent.-Fox)	2,000	"Mr. Deeds Goes to Town" (Col.)	2,000		
Broadway .....	1,912	30c-40c	6,400	and "Let's Get Married" (Col.)	9,300	and "One Way Passage" (W.B.) (re-issue)	6,500		
Mayfair .....	1,700	30c-40c	4,800	"Top of the Town" (Univ.) and..	8,000	"Marked Woman" (F.N.) and....	6,500		
Orpheum .....	1,700	30c-40c	6,900	"Her Husband's Secretary" (F.N.)	8,000	"We Have Our Moments" (Univ.)	4,000		
Paramount .....	3,008	30c-40c	7,700	"The Good Earth" (MGM).....	6,500	"The Plough and the Stars" (Radio)	9,300		
United Artists .....	945	30c-40c	6,900	(55c-\$1.10)	8,000	and "Criminal Lawyer" (Radio)	9,300		
				"Swing High, Swing Low" (Para.)	8,000	"Swing High, Swing Low" (Para.)	8,000		
				and "China Passage" (Radio)	7,000	and "John Meade's Woman" (Para.)	8,000		
				"Waikiki Wedding" (Para.) and...	7,000	"Love Is News" (20th Cent.-Fox)	8,000		
				"Time Out for Romance" (20th Cent.-Fox)	7,000	and "Murder Goes to College" (Para.)	7,400		
				"Maytime" (MGM) .....	7,000	"Maytime" (MGM) .....	7,400		
				(4th week)	7,000	(3rd week)	7,400		
San Francisco									
Embassy .....	1,400	10c-40c	3,800	"Vanishing Gangsters" (Atlantic)..	4,700	"Love in Exile" (GB) and.....	3,200		
Fox .....	5,651	15c-75c	11,000	and "Gay Love" (British Lion)	14,200	"Silks and Saddles" (State Rights)	15,400		
Geary .....	1,400	55c-\$1.65	10,000	"Marked Woman" (F.N.) and....	8,000	"Waikiki Wedding" (Para.) and...	15,400		
Golden Gate .....	2,850	15c-55c	16,600	"A Family Affair" (MGM)	9,200	"Her Husband's Secretary" (F.N.)	15,400		
Orpheum .....	2,440	15c-40c	8,200	"Lost Horizon" (Col.) .....	14,500	(2nd week)	9,600		
Paramount .....	2,670	15c-75c	13,300	(6th week)	(plus vaudeville)	"Lost Horizon" (Col.) .....	9,600		
St. Francis .....	1,470	15c-40c	6,900	"The Soldier and the Lady" (Radio)	14,500	(5th week)	18,700		
United Artists .....	1,200	15c-65c	6,900	"Top of the Town" (Univ.) and....	6,800	"The Man Who Found Himself"...	18,700		
Warfield .....	2,680	15c-75c	15,300	"Woman in Distress" (Col.) (2nd week)	13,400	(Radio) (plus vaudeville)	10,200		
				"Seventh Heaven" (20th Cent.-Fox)	13,400	"Top of the Town" (Univ.) and....	10,200		
				and "Step Lively, Jeeves" (20th Cent.-Fox)	6,300	"Woman in Distress" (Col.) (1st week)	13,000		
				"Waikiki Wedding" (Para.) and..	6,300	"Maytime" (MGM) .....	13,000		
				"White Legion" (G.N.)	6,300	(4th week)	13,000		
				"History Is Made at Night" (U.A.)	5,600	"The King and the Chorus Girl"...	6,700		
				(3rd week)	13,500	(W.B.) and	6,700		
				"Personal Property" (MGM) and..	13,500	"Midnight Court" (W.B.)	5,800		
				"Her Husband Lies" (Para.) (2nd week)	13,500	"History Is Made at Night" (U.A.)	5,800		
					13,500	(2nd week)	13,800		
					13,500	"Personal Property" (MGM) and..	13,800		
					13,500	"Her Husband Lies" (Para.) (1st week)	13,800		
Seattle									
Blue Mouse .....	950	25c-55c	3,700	"Personal Property" (MGM) and..	3,600	"Personal Property" (MGM) and..	4,200		
Fifth Avenue .....	2,500	25c-55c	7,700	"Outcast" (Para.) (2nd week)	7,250	"Outcast" (Para.) (1st week)	4,200		
Liberty .....	1,800	15c-55c	5,400	"Seventh Heaven" (20th Cent.-Fox)	7,250	"Maytime" (MGM) .....	9,400		
Metropolitan .....	1,200	50c-\$1.10	....	and "Step Lively, Jeeves" (20th Cent.-Fox)	4,400	(2nd week)	9,400		
Music Box .....	950	25c-55c	3,500	"History Is Made at Night" (U.A.)	4,400	"History Is Made at Night" (U.A.)	6,700		
Orpheum .....	2,450	25c-55c	6,000	and "Let's Get Married" (Col.)	6,750	and "Let's Get Married" (Col.)	6,700		
Paramount .....	3,050	25c-55c	5,200	(3rd week)	4,100	(2nd week)	6,700		
Palomar ...	1,500	15c-35c	4,700	"The Good Earth" (MGM).....	4,100	"Love Is News" (20th Cent.-Fox)..	3,450		
				"Maytime" (MGM) .....	4,100	and "Man of the People" (MGM)	3,450		
					4,100	(2nd week)	3,450		
				"The King and the Chorus Girl"..	6,450	"Quality Street" (Radio) and.....	5,100		
				(W.B.) and "Criminal Lawyer" (Radio)	5,900	"We Have Our Moments" (Univ.)	5,100		
				"Waikiki Wedding" (Para.) (2nd..	5,900	"Waikiki Wedding" (Para.) (1st..	7,400		
				week) and "Penrod and Sam" (F.N.)	4,200	week) and "A Doctor's Diary" (Para.)	7,400		
				"A Man Betrayed" (Republic) and	4,200	"They Wanted to Marry" (Radio)..	5,500		
				"Horse Feathers" (Para.)	4,200	(plus stage show) (20c-40c)	5,500		
				(plus vaudeville)	4,200		5,500		



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**EASTMAN *SUPER X***  
**PANCHROMATIC NEGATIVE**



# 232 NEGRO THEATRES 1½% OF ALL HOUSES

## One Theatre Seat for Every 89 Negroes, Contrasted with One for Every 12 "Whites"

There are 232 Negro theatres in the United States, the Motion Picture Producers and Distributors of America said this week, announcing the results of a study of the Negro motion picture theatre in America, and results which contradict previous estimates of a market four times as great.

Theatres playing to colored patronage represent only one and one-half per cent of the total exhibition market and have only one and one-half per cent of the country's theatre seats. There is but one seat in the all-Negro theatres for every 89 colored persons, based on 144,709 seats in the 232 Negro houses, to serve the country's 11,891,143 Negro population. Some indication of the extent of the under-seated condition in the Negro motion picture theatres can be gleaned by comparing the calculation of one seat per 89 Negroes to the one seat available for each 12 persons in the 16,258 so-called "white" theatres, with their total capacity of 10,440,632 serving the country's 127,521,000 inhabitants.

However, that while the "all-colored" motion picture theatres stand in such a low numerical minority, seats are usually available for Negroes in most "white" theatres.

The Motion Picture Producers made its survey through the Film Boards of Trade in the exchange centers. Only 18 of the 30-odd exchange centers reported the existence of theatres playing to Negro patronage in 32 states. Exchange centers reporting no Negro theatres included Albany, Boston, Buffalo, Chicago, Des Moines, Los Angeles, Louisville, Milwaukee, Minneapolis, New Haven, Philadelphia, Portland, Ore., Salt Lake, San Francisco and Seattle—a total of 15 territories. The 18 territories where theatres were reported playing exclusively to Negro patronage are as follows:

FILM BOARD TERRITORY	NUMBER OF THEATRES	SEATING CAPACITY
Atlanta	44	21,478
Charlotte	18	6,750
Cincinnati	9	5,115
Cleveland	7	5,028
Dallas	10	3,514
Denver	1	567
Detroit	8	6,082
Indianapolis	7	3,835
Kansas City	5	3,572
Los Angeles	4	4,333
Memphis	9	4,850
New Orleans	14	7,656
New York	38	38,973
Oklahoma City	4	2,023
Omaha	1	600
Pittsburgh	1	275
St. Louis	9	4,280
Washington	46	26,853
	235	145,784
Less theatres in overlap- ping territory which are listed twice.....	3	1,075
<b>TOTAL</b>	<b>232</b>	<b>144,709</b>

Theatres listed twice in the following list because of overlapping territory are:

Fox Theatres, Huntington, W. Va... 275 seats  
(Cincinnati & Pittsburgh)

Plaza Theatre, Helena, Ark..... 300 "  
(Memphis & New Orleans)

Dixie Theatre, Greenwood, Miss.... 500 "  
(Memphis & New Orleans)

A list of the theatres in the United States playing to all-Negro patronage follows:

Film Board Territory and City	Theatre	Seating Capacity
<b>ATLANTA</b>		
Bessemer, Ala.	Frolic	450
Birmingham, Ala.	Champion	400
	Famous	800
Montgomery, Ala.	Pekin	600
Opelika, Ala.	Georgia-Alabama	225
Brantown, Fla.	Lincoln	300
Clearwater, Fla.	Dixie	300
Daytona Beach, Fla.	Ritz	400
Ft. Lauderdale, Fla.	Palace	300
Ft. Myers, Fla.	Grand	300
Gainesville, Fla.	Metts	250
Jacksonville, Fla.	Frolic	700
	Ritz	684
	Strand	900
Lake Wales, Fla.	Della Roba	250
Miami, Fla.	Harlem	607
	Lincoln	1,850
	Lyric	605
Nassau, Fla.	Savoy	350
Ocala, Fla.	West Side	250
Orlando, Fla.	Strand	400
Palmetto, Fla.	Rex	300
St. Petersburg, Fla.	Harlem	500
Tallahassee, Fla.	A. & M. College	500
Tampa, Fla.	Central	400
W. Palm Beach, Fla.	Grand	511
Athens, Ga.	Morton	300
Atlanta, Ga.	Royal	450
	Strand	300
	Lincoln	400
	Ashby	350
Columbus, Ga.	Dixie	350
Decatur, Ga.	Ritz	200
Gainesville, Ga.	Rex	300
LaGrange, Ga.	Princess	400
Macon, Ga.	Douglas	512
Savannah, Ga.	Dunbar	600
	Star	400
Chattanooga, Tenn.	Amusu	500
	New Grand	644
Knoxville, Tenn.	Gem	600
Nashville, Tenn.	Bijou	800
	Lincoln	440
Ritz	Ritz	800
		21,478
<b>CHARLOTTE</b>		
Beaufort, N. C.	Colored	200
Charlotte, N. C.	Grand	300
	Lincoln	600
Durham, N. C.	Regal	525
Elizabeth City, N. C.	New	200
Greensboro, N. C.	Palace	350
High Point, N. C.	Delano	400
Kinston, N. C.	Lincoln	250
Raleigh, N. C.	Royal	400
Reidsville, N. C.	Penn	250
Rocky Mt., N. C.	Manhattan	400
Wilson, N. C.	Ritz	500
Winston Salem, N. C.	Lincoln	850
	Rex	375
Bennettsville, S. C.		200
Charleston, S. C.	Lincoln	450
Columbia, S. C.	Royal	300
Greenville, S. C.	Liberty	200
		6,750
<b>CINCINNATI</b>		
Cincinnati, O.	Beecher	600
	Lincoln	500
	Roosevelt	800
Columbus, O.	Empress	600
	Ogden	1,000
Dayton, O.	Classic	590
Lockland, O.	Dunbar	250
Charleston, W. Va.	Ferguson	500
Huntington, W. Va.	Fox	275
		5,115
<b>CLEVELAND</b>		
Cleveland, O.	Cedar	850
	Erie	450
	Globe	600
	Grand Central	400
	Haltnorth	1,398
	Quincy	750
	Temple	580
		5,028
<b>DALLAS</b>		
Austin, Texas	Harlem	250
Beaumont, Texas	Gem	300

Denison, Texas	Harlem	210
Lufkin, Texas	Lincoln	350
Nacogdoches, Texas	Harlem	250
Navasota, Texas	Dixie	200
Paris, Texas	Alhambra	300
Pt. Arthur, Texas	Dreamland	554
Prairie View, Texas	Auditorium	800
Tyler, Texas	Palace	300
		3,514

<b>DENVER</b>		
Denver, Colo.	Roxy	567

<b>DETROIT</b>		
Detroit	Arcade	460
	Castle	951
	Catherine	398
	Dunbar	658
	Echo	689
	Russell	1,046
	Warfield	1,400
	Willis	480
		6,082

<b>INDIANAPOLIS</b>		
Indianapolis, Ind.	Douglas	460
	Indiana	560
	Lido	300
	Regla	370
	Walker	1,200
Louisville, Ky.	Dixie	250
	Grand	665
		3,835

<b>KANSAS CITY</b>		
Kansas City, Mo.	Columbia	640
	Hollywood	600
	Lincoln	1,000
Kansas City, Kans.	Princess	782
Topeka, Kans.	Ritz	550
		3,572

<b>LOS ANGELES</b>		
Los Angeles, Calif.	Florence Mills	700
	Lincoln	1,960
	Rosebud	800
	Tivoli	873
		4,333

<b>MEMPHIS</b>		
Helena, Ark.	Plaza	300
Little Rock, Ark.	Gem	500
Clarksdale, Miss.	Savoy	200
Greenwood, Miss.	Dixie	500
Memphis, Tenn.	Ace	250
	Daisy	600
	Grand	700
	Harlem	700
	Palace	1,100
		4,850

<b>NEW ORLEANS</b>		
Greenville, Ala.	Palace	200
Mobile, Ala.	Pike	856
Helena, Ark.	Plaza	300
Baton Rouge, La.	McKinley	400
	Temple	500
Lafayette, La.	Liberty	300
Lake Charles, La.	Palace	300
New Orleans, La.	Lincoln	600
	Palace	1,800
Shreveport, La.	Star	800
Greenwood, Miss.	Dixie	500
Jackson, Miss.	Alamo	600
McComb, Miss.	Lyric	150
Meridian, Miss.	Star	350
		7,656

<b>NEW YORK CITY</b>		
New York City	Alhambra	1,435
	Apollo	1,700
	Bluebird	580 (M)*
	Columbia	598 (M)
	De Luxe	1,672 (M)
	Franklin	500
	Harlem Opera House	1,500 (M)
	Lafayette	1,250
	Lincoln	830
	Odeon	835
	Orient	600 (M)
	Park West	598 (M)
	Renaissance	811
	Roosevelt	1,450
	Sunset	600 (M)
	Victoria	2,345 (M)
	Washington	1,400 (M)
Brooklyn	Apollo	1,330 (M)
	Art	500 (M)
	Brevort	2,039 (M)
	Howard	1,300 (M)
	Kismet	1,083 (M)
	New United	1,500 (M)
	Peerless	560 (M)
	Regent	540 (M)
	State	980 (M)
	Subway	600 (M)
	Summer	868 (M)
Bronx	Bronx	1,500 (M)
	Willis	2,150 (M)
S. Jamaica, L. I.	Plaza	600 (M)
Newark, N. J.	Court	790 (M)
	Essex	1,100 (M)
	Garden	300 (M)
	Lyric	900 (M)
	Luxor	499 (M)
	National	500 (M)
	Station	650 (M)
		38,973

\*(The letter "M" indicates theatres at which the attendance is mixed—both colored and white.)

(Continued on page 80, column 3)



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# MEXICAN PRODUCTION FINANCING IMPROVED

## Two Projects Prepared to Operate Without Waiting for Proceeds of Each Film

by JAMES LOCKHART  
in Mexico City

Production in Mexico is to be placed on a better and more consistent basis by two native enterprises which have obtained sufficient financing to carry out their programs. The projects are expected to lift a big drag on this country's industry—the necessity of waiting for proceeds from one picture to pay for the making of another.

The new departure is being introduced by Felipe Mier, who resigned as manager of Warners-First National Mexico City branch exchange in 1934 to become a producer-distributor with his brother, Fernando. The Mier enterprise has made several features. Starting this spring, it is to produce four pictures, all features, one after the other.

Another Mexican capital producing company, headed by Juan Pezet, a veteran of the native industry, has assembled enough money to carry out what it styles continuous production. This organization is to get going on the new schedule early in April.

Another big help for Mexican production is the decision of a syndicate of native capitalists, headed by Engineer Alberto J. Pani, former minister of finance and ambassador to Spain, who owns the swank Hotel Reforma, to keep in operation Cinematografica Latino Americano, S. A. (CLASA). This company, after running for two years and making a feature, "Vamonos Con Pancho Villa" ("Let's go with Pancho Villa"), went into liquidation recently. The syndicate is reorganizing CLASA and, it is understood, proposes to carry out that company's plans for producing 11 features.

This is on the credit side of Mexican production. On the debit page is the liquidation of Impulsora Cinematografica, S. A., backed by Americans and Mexicans, which made a few pictures.

▽

Exhibitors in the larger Mexican cities, as well as in places on the popular routes of visitors, are profiting by unprecedented tourist traffic, most of it from the United States. This traffic has put up the exhibitors' business from 40 per cent to 60 per cent. It proves that most Americans must have their movies, no matter where they go.

▽

There are reports that in view of much adverse criticism, including that of the press, the Government is considering modifying the measure congress passed just before Christmas making it obligatory for exhibitors to display Mexican-made pictures. The measure has not yet gone into effect.

▽

Motion pictures are Mexico City's most popular paid public diversion. That is demonstrated by the civic government's amusement inspection bureau's report for November. In that month, 2,360,267 admittances were sold to the cinemas for 1,421,226 pesos

(approximately \$405,000 U. S.). That compared with 226,859 tickets sold by the legitimate theatres, 64,483 by boxing and wrestling arenas and 7,486 by bull fight rings.

▽

The National University of Mexico, which dates from 1553 and is North America's oldest college, is organizing a cinema academy for scientific advancement of pictures. The academy is to exhibit the most modern American and European pictures. It is to buy a special projecting machine for that purpose.

▽

Exhibitors who fail to abide strictly by regulations on sanitation will be fined heavily, warns the public health department.

▽

The federal Government is sponsoring exhibitions of "Spain in Flames," the Valencia administration's picture that Pennsylvania banned. Exhibition is to be in the Government-owned Teatro Hidalgo, Mexico City.

▽

Every grade and normal school in the Federal District, Mexico's District of Columbia, is to have a projecting machine, the ministry of public education has decided. The ministry is convinced that films are an important factor in instruction.

▽

A boycott against "Petroleo" ("Petroleum"), first of a series of shorts depicting leading Mexican industries that the federal Government is sponsoring, has been ordered by the Confederation of Mexican Workers and Farmers, which asserts that the film is detrimental to the interests of Mexican labor because it is too partial to the petroleum companies. The picture is being exhibited in Mexico City.

## Fidler Leaves GN

Lon T. Fidler, branch manager for Grand National in Denver, has resigned, effective May 1, and will open the new Monogram offices there on that date. The new company will be called Monogram Intermountain Pictures, Inc. At the same time it was revealed that William Onie, manager of the Republic exchange in Cincinnati, has resigned to take over the Monogram exchange there.

## Tetzlaff Is Director

Theodore Tetzlaff, at a meeting of the American Society of Cinematographers in Hollywood, has been elected a director of the organization to succeed Don Clark. All officers were reelected, including John Arnold as president for his seventh year; Fred Jackson, treasurer, and Frank Good, secretary.

## "Day" in Serial Form

As part of the national exploitation campaign of Warners' "Call It a Day," a serialization based on the feature and illustrated by stills from the production will begin next week in 25 of the newspapers in the Hearst chain.

# 232 Theatres for Negroes in U. S.

(Continued from page 78)

Film Board, Territory and City	Theatre	Seating Capacity
<b>OKLAHOMA CITY</b>		
Muskogee, Okla.	Grand	423
Okla. City, Okla.	Aldridge	900
Tulsa, Okla.	Dreamland	300
	Rex	400
		2,023
<b>OMAHA</b>		
Omaha, Nebr.	Ritz	600
<b>PITTSBURGH</b>		
Huntington, W. Va.	Fox	275
<b>ST. LOUIS</b>		
Cairo, Ill.	Opera House	500
	Uptown	350
East St. Louis, Ill.	De Luxe	400
St. Louis, Mo.	Amytis	600
	Douglas	700
	New Movie	250
	Roosevelt	500
	Star	530
	Strand	450
		4,280
<b>WASHINGTON</b>		
Washington, D.C.	Alamo	203
	Booker T.	508
	Broadway	500
	Howard	1,200
	Jewel	300
	Lincoln	1,532
	Mid City	200
	Mott	400
	Raphael	400
	Republic	1,100
	Rosalie	350
	Strand	550
Baltimore, Md.	Booker T.	347
	Carey	480
	Diane	500
	Dunbar	800
	Fremont	270
	Goldfield	600
	Harlem	1,500
	Lafayette	500
	Lenox	300
	Lincoln No. 1	500
	Regent	1,400
	Roosevelt	400
	Royal	1,500
	Star	327
Annapolis, Md.	Booker T.	500
	Star	500
Barton, Md.	New	500
Accomac, Va.	Booker T.	325
Alexandria, Va.	Capitol	300
Newport News, Va.	Jefferson	550
Norfolk, Va.	Booker T.	1,200
	Manhattan	500
	Regal	1,000
Portsmouth, Va.	Capitol	500
Richmond, Va.	Booker T.	900
	Globe	500
	Hippodrome	900
	Lincoln	325
	Robinson	600
	Star	200
	Walker	386
Roanoke, Va.	Virginian	500
Suffolk, Va.	Broadway	...
Williamsburg, Va.	Apollo	...
		26,853

## Edward Arnold, Jr., Signed

Supreme Court Justice Emmet T. Wilson in Los Angeles has approved the contract of Edward Arnold, Jr., with Monogram and the 16-year-old son of the star, Edward Arnold, will make his picture debut in "Blazing Barriers."

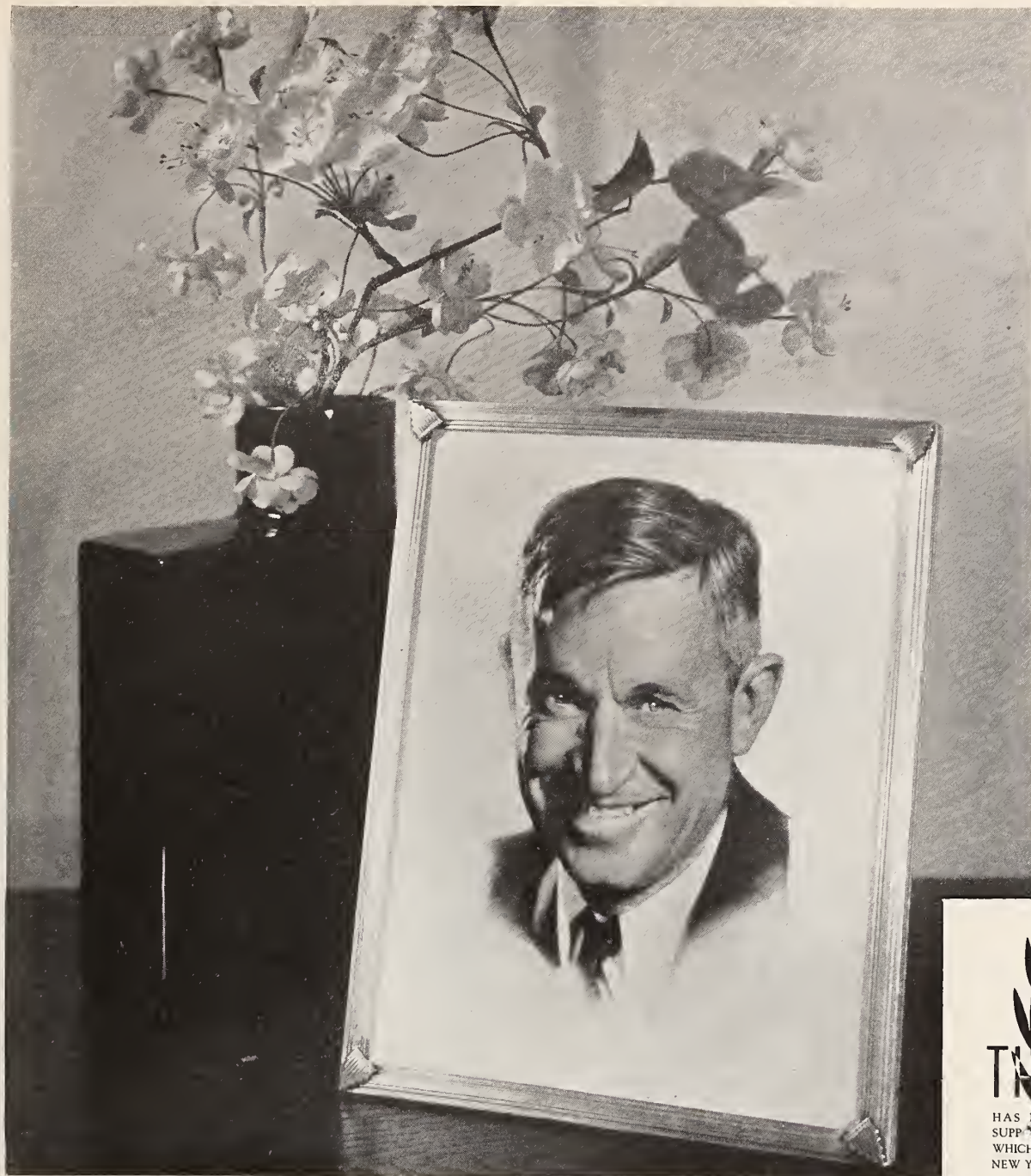
## Has Japanese Picture

The International Film Bureau of Chicago has taken over the distribution rights for the United States and Canada of "Kimiko," Japanese film with English titles, from Toho Distributing Company of Tokyo. The picture is reviewed on page 43.

## Healy Joins RKO

William J. Healy has joined the RKO sales promotion staff in charge of the east central division covering Detroit, Cleveland, falo, Albany and Philadelphia. Cincinnati, Indianapolis, Pittsburgh, Buf-





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# IN THE BRITISH STUDIOS

by **BRUCE ALLAN**  
in London

## *Scout Film for America*

Herbert Wilcox's "The Gang Show" had its premiere at the Lyceum theatre on April 13th, and a print is being taken to America by Ralph Reader, organizer of the once-a-year Boy Scout entertainment on which the film is founded, with the plan of exhibiting it at Washington's big Scout Jamboree, before President Roosevelt. In London the premiere was attended by the Duke and Duchess of Gloucester. Mr. Wilcox, long ranked the best showman in the British industry by many good judges, obtained further publicity by formation of a Film Stars' Organizing Committee, in aid of the first night beneficiaries—the Boy Scouts Association and the National Association of Boys Clubs—and by the fact that "The Gang Show" was the very first talker to be screened at the Lyceum, famous home of Sir Henry Irving.

Herbert Wilcox Productions also has completed "Sunset in Vienna," with Tullio Carminati and Lilli Palmer. It is the sixth Wilcox picture to be made at Pinewood Studios, which opened only last summer.

H. B. Warner is here for his Lord Melbourne role in Wilcox's "Victoria the Great," which is to be made at Denham for RKO-Radio world release.

## *Brenon at Beaconsfield*

Herbert Brenon is directing Tudor Films' fifth production, untitled, at Beaconsfield. Production is in charge of the Marquess of Ely and the picture is for British Lion release. Bernerd Nedell and Jean Gillie are starred, with support from Hugh Wakefield, Arthur Wontner, Felix Aylmer, H. F. Maltby, Davy Burns and Jack Hobbs. George Stretton is cameraman.

Maurice Elvey has finished shooting "Melody and Romance," with Hughie Green and Margaret Lockwood, for British Lion. Charles Saunders is editing.

## *'King Solomon's Mines'*

With the return from South African locations of Geoffrey Barkas, "King Solomon's Mines," last of the big pictures to be made by Gaumont-British as a separate unit, enters its final cutting stages. Barkas, as exterior director, has covered well over 100,000 miles for G-B, working in India for "Wings over Everest," in the Khyber Pass for "Soldiers Three," in Egypt for "The Camels Are Coming," and in Canada for "The Great Barrier."

For "King Solomon's Mines" he has made scenes in the Drakensburg Mountains, and in the Kalahari Desert and used 2,500 natives in scenes of tribal warfare. Roland Young, Sir Cedric Hardwicke, Paul Robe-

## *ITALO-GERMAN PACT NOT AGAINST U. S.*

by VITTORIO MALPASSUTI  
in Rome

*The arrangements recently completed for reciprocal film relations between Italy and Germany exclude, at least tentatively, any action designed to strike at American production interests, it was indicated in Rome on Tuesday.*

*It is described as being intended only as a means of developing German production in Italy and the exportation of Italian product to Germany. The dubbing tax in Italy will be increased to 50,000 lire (\$2,500), but conditions otherwise will remain unchanged, it was said.*

*Premier Mussolini will attend the opening of Italy's new Cinema City near Rome on April 28th.*

son, Anna Lee and John Loder are the leads and Robert Stevenson is director-in-chief, with Glen McWilliams at the camera.

Also in the G-B cutting room is the Anna Lee-John Loder "Non-Stop New York." In production at the Gainsborough Studio, for GFD release, is "... Said O'Reilly to Macnab," and at Pinewood the Jessie Matthews "Gangway" is well advanced, Sonnie Hale directing and McWilliams again at the camera. Olive Blakenev has joined the cast. American members are Nat Pendleton and Noel Maddison.

## *Lowe for London*

Edmund Lowe arrived on the *Ile de France* for his part in the Denham production of Edgar Wallace's "The Squeaker," and Elizabeth Allan has been signed to play opposite him. Sebastian Shaw is scheduled for an important part. Bryan Wallace is doing the script for William K. Howard's direction.

## *"Rhythm Racketeer"*

James Seymour has completed direction of "Rhythm Racketeer" for Joe Rock at Elstree. One of the last sequences consisted of spectacular dance ensembles created by Larry Ceballos, who combed choruses throughout the British Isles for his performers.

The picture is the second Rock production with Harry Roy and his wife, "Princess Pearl," member of the Brooke family which provides Sarawak, Borneo, with its white

Rajah. Johnnie Schofield, Georgie Harris, Johnnie Hines, Norma Varden, James Carrew, and Syd Crossley are in the cast. San Simmonds is editing.

## *At Fox-British*

Sets of a liner's interior have filled the floor space at the Fox-British studio at Wembley, where Roy Kellino is directing "Catch as Catch Can," with Eddie Pola, Margaret Rutherford, Viki Dobson, James Mason, Finley Currie and John Warwick among those cast. A story of a jewel robbery is being filmed on fast-moving lines against the background of a luxury ship's lounge, cocktail bar and dining saloon.

## *Itemized*

Paul Lukas is starring in "Brief Ecstasy" for Phoenix Films at ATP, Ealing.

Ross Lumsden, signed on a long-term contract by Irving Asher of Warner-British, will adopt the screen name Ross Landon.

Fire at premises adjoining Fox-British Wembley studio threatened the building.

Capt. N. E. Franklin, of Franklin-Granville Expeditions, Ltd., is to discuss releases of F-G pictures in Hollywood.

Florence Desmond is back from the Bahamas.

W. C. D'Arcy, recently manager of the Graham Morrell Agency, has joined the Screen and Stage Bureau.

## *George Arliss Reelected By Episcopal Actors Guild*

The Episcopal Actors Guild reelected George Arliss as president at its annual meeting held at the Empire Theatre in New York. The principal speaker was the Rev. Ralph W. Sockman who said: "The church and the theatre should not be too antagonistic to one another, for both have the duty to interpret life, lift popular taste and create public sentiment."

"We must outmode the pulpit which hurls indiscriminate broadsides at the stage, also the drama which caricatures the clergy," he said. "It is encouraging to note the improving friendship between the church and the theatre."

Sidney Kornheiser has been appointed manager of Famous Music Corporation succeeding Abe Frankl, who is being transferred to the Paramount studios as assistant to Eugene Zukor.

The corporation of Gertz, Grancelly and Sands, artists' representatives in Hollywood, this week was dissolved and in the future will operate as Mitchell Gertz, Inc.



Filmdom's

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THE 1937

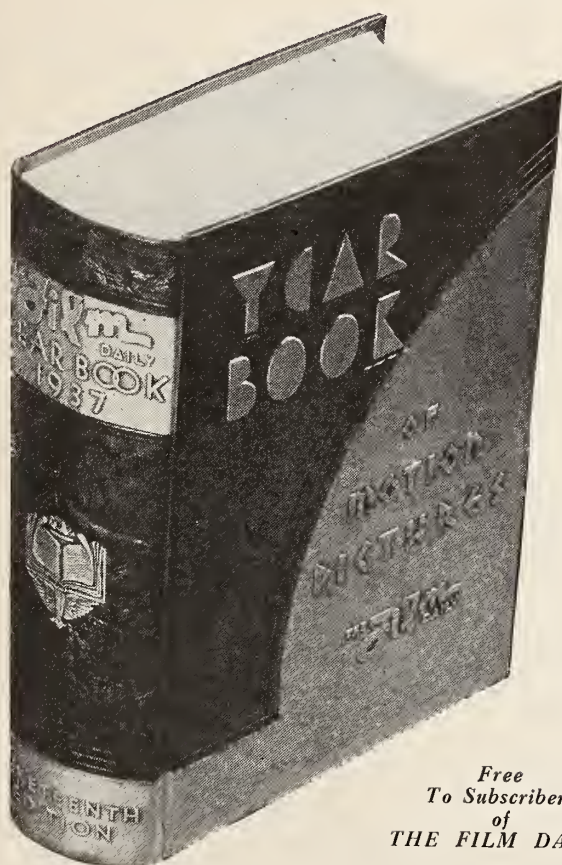
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The largest and most comprehensive volume in the long series of Film Daily Year Books is now being distributed to paid subscribers of The Film Daily. The 1937 book, 19th edition, contains nearly 1,300 pages of valuable reference material. Among the many items of interest are included: **PICTURES**—16,170 titles of features released since 1915 showing distributors and Film Daily review dates; Features released during 1936 with casts and credits; Features and short subject series released during 1936, arranged by distributing companies; serials released since 1920 showing stars, directors and years of release; a list of features imported from foreign countries during 1936; a compilation showing producers and distributors of short subject series. **PERSONNEL**—Names, addresses, telephone numbers, cable addresses, officers, department heads and boards of directors of important film companies; another section with the addresses and manpower affiliated with studios and production organizations; Officers and directors of clubs, guilds and organizations associated with the motion picture industry. **PERSONALITIES**—The 1935 and 1936 work of 3,124 players, 218 producers, associate producers and supervisors; 281 directors; 809 authors; 635 screenplay writers; 181 cameramen; 196 film editors; 152 music composers and supervisors; and 27 dance directors. **LISTS**—A complete equipment Buying Guide; feature producers, short subject producers, cartoon producers, industrial producers, newsreels, theater supply dealers, laboratories, color processes, trailers, insurance brokers, projection rooms, agents and managers, play and story brokers, exchanges (including names of managers and product handled). **THEATERS**—Complete list of theaters in the United States and Canada arranged by states and provinces; separate list of circuits with four or more theaters. **FINANCIAL**—Summaries of all motion picture companies whose stocks are listed on financial markets. **FOREIGN**—Exporters and importers; outlook for 1937; international survey of film markets. **EXPLOITATION**—Complete manual of tested exploitation stunts; showman's calendar. **AGENTS' TELEPHONES** of players, directors and writers. **LEGAL**—Court decisions of 1936 compiled and digested by Herbert T. Silverberg. **BIRTHDAYS AND BIRTHPLACES** of important film folk, and 1,001 other items of interest.

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# PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
<b>COLUMBIA</b>			
"Fielder's Field"	Original story, Albert DeMond. Screen play, Albert DeMond, Lambert Hillyer. Director: Lambert Hillyer.	Charles Quigley, Jacqueline Wells, Rita Hayworth, John Gallaudet, Marc Lawrence, Peggy Stratford.	Shooting
"With Kind Regards"	Original screen play, Lee Loeb, Harold Buchman. Director: Hamilton MacFadden.	Ralph Bellamy, Betty Furness, Robert Armstrong, Raymond Walburn, Thurston Hall.	Shooting
<b>GRAND NATIONAL</b>			
"Small Town Boy"	Story, Manuel Komroff. Screen play, Glenn Tryon. Director: Glenn Tryon.	Stuart Erwin, George Thompson, Joyce Compton, Dorothy Appleby, Jed Prouty, Clara Blandick, James Blakely, Clarence Wilson.	Shooting
"Marked Money"	Original screen play, David Levy, Griffin Jay. Director: Louis Gasnier.	Conrad Nagel, Eleanor Hunt, Vince Barnett, Frank Milan, Wilma Francis, Wheeler Oakman, Charles Delaney, Philip Dunham, Syd D'Albrook, Pat Gilam, Nat Carr.	Shooting
<b>METRO-GOLDWYN-MAYER</b>			
"The Emperor's Candiesticks"	Book, Baroness Orczy. Screen play, Monckton Hoffe, Harold Goldman. Director: George Fitzmaurice.	William Powell, Luise Rainer, Maureen O'Sullivan, Bernadine Hayes, Donald Kirk.	Shooting
"Topper"	Book, Thorne Smith. Screen play, Eric Hatch, Jack Jevne. Director: Norman Z. McLeod.	Constance Bennett, Cary Grant, Roland Young, Billie Burke, Alan Mowbray, Hedda Hopper.	Shooting
"The Firefly"	Operetta, Rudolph Friml, Otto Harbach. Screen play, Frances Goodrich, Albert Hackett. Director: Robert Z. Leonard.	Jeanette MacDonald, Allan Jones, Douglass Dumbrille, Manuel Alvarez Maciste, Leonard Penn, Warren William, Belle Mitchell.	Shooting
<b>PARAMOUNT</b>			
"Angel"	Play, Melchior Lengyel. Producing Director: Ernest Lubitsch.	Marlene Dietrich, Herbert Marshall, Melvyn Douglas, Ernest Cossart, Edward Everett Horton, Herbert Mundin.	Shooting
"Last Train from Madrid"	Director: James Hogan.	Gilbert Roland, Anthony Quinn, Olympe Bradna, Robert Cummings, Helen Mack, Karen Morley, Lee Bowman, Lionel Atwill.	Shooting
"Easy Living"	Director: Mitchell Leisen.	Jean Arthur, Ray Milland, Luis Alberni, Ned Sparks, William Gargan, Franklyn Pangborn, Porter Hall, Cecil Cunningham.	Shooting
"North of the Rio Grande"	Story, Clarence E. Mulford. Screen play, Jack O'Donnell. Director: Nate Watt.	William Boyd, George Hayes, Russell Hayden, Stephen Morris, John Rutherford, Bernadine Hayes, Jack Beach, Walter Long.	Shooting
"The Great Gambini"	Director: Charles Vidor.	Akim Tamiroff, John Trent, Marian Marsh, Ralph Morgan, Lya Lys.	Shooting
<b>REPUBLIC</b>			
"Come On, Cowboys"	Original screen play, Betty Burbridge. Director: Joe Kane.	Bob Livingstone, Ray Corrigan, Max Terhune, Maxine Doyle, Ann Bennett, Willie Fung, Ed Cassidy, Yakima Canutt.	Shooting
"It Could Happen to You"	Screen play, Sam Ornitz, Nat West. Director: Phil Rosen.	Owen Davis, Jr., Alan Baxter, Andrea Leeds, Astrid Allwyn, Al Shean, Walter Kingsford, Christian Rub, Elsa Janssen, Edward Colebrook.	Shooting
<b>RKO RADIO</b>			
"New Faces of 1937"	Original, Nat Perrin. Director: Leigh Jason.	Joe Penner, Parkyardkarkus, Milton Berle, Harriet Hilliard, Judge Hugo Straight, Bert Gordon, Lowe, Hite and Stanley.	Shooting
"Mexican Quarter"	Original, Tom Gill. Screen play, Lionel Houser. Director: Lew Landers.	Harry Carey, John Beal, Armida, Marjorie Lord, George Irving, Alec Craig, Leona Roberts.	
<b>TWENTIETH CENT.-FOX</b>			
"Sing and Be Happy"	Original screen play, Ben Markson, Lou Breslow, John Patrick. Director: James Tinling.	Anthony Martin, Leah Ray, Joan Davis, Dixie Dunbar, Helen Westley, Allan Lane, Andrew Tombes, Burton Churchill.	Shooting
<b>UNITED ARTISTS</b>			
"The Prisoner of Zenda"	Novel, Anthony Hope. Screen play, Donald Ogden Stewart, John L. Balderston, Wells Root. Director: John Cromwell.	Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor, C. Aubrey Smith, Raymond Massey, David Niven, Arthur Byron, Margaret Tallichet, Florence Roberts, Ian McLaren.	Shooting
"Vogues of 1938"	Original screen play, Sam and Bella Spewack. Director: Irving Cummings.	Warner Baxter, Joan Bennett, Helen Vinson, Frances Langford, Mischa Auer, Alan Mowbray, Jerome Cowan, Betty Wyman, Marla Shelton.	Shooting
"Stella Dallas"	From the novel by Olive Higgins Prouty. Play, Harry Wagstaff Gribble, Gertrude Purcell. Screen play, Victor Herman, Sarah Y. Mason. Director: King Vidor.	Barbara Stanwyck, John Boles, Anne Shirley, Alan Hale, Barbara O'Neil, Tim Holt, George Walcott, Marjorie Main, Edmund Elton, Anne Shoemaker, Winifred Harris, Al Shean, Hattie McDaniels.	Shooting
<b>UNIVERSAL</b>			
"Love in a Bungalow"	Original. Eleanor Griffin, William Rankin. Director: Ray McCarey.	Nan Grey, Kent Taylor, Dorothea Kent, Jack Smart, Hobart Cavanaugh, Louise Beavers, David Oliver.	Shooting
"Armored Car"	Original, William Pierce. Screen play, Lewis R. Foster, Robert N. Lee. Director: Lewis R. Foster.	Robert Wilcox, Judith Barrett, Cesar Romero, Irving Pichel, Tom Kennedy, David Oliver, William Lundigan, Jack Powell, Inez Courtney, Tom Hughes.	Shooting
"Black Aces"	From the novel by Stephen Payne. Screen play, Frances Guihan. Director: Les Selander.	Buck Jones, Kay Linaker, Fred Mackaye, W. E. Lawrence, Robert Frazer, Raymond Brown, Robert Kortman, Eddie Cobb, Frank Campeau.	Shooting
"I Cover the War"	Original, Bernard McConville. Screen play, Bernard McConville, Griffin Jay. Director: Arthur Lubin.	John Wayne, Don Barclay, Gwen Gaze, Major Harris, Pat Somerset, Charles Brokaw, James Bush, Arthur Aylesworth, Jack Mack, Olaf Hytten, Franklyn Parker.	Shooting
<b>WARNER BROTHERS-FIRST NATIONAL</b>			
"That Certain Woman"	Original story, Edmund Goulding. Screen play, Edmund Goulding. Director: Edmund Goulding.	Bette Davis, Henry Fonda, Donald Crisp, Ben Welden, Hugh O'Connell, Anita Louise, Ian Hunter, Mary Phillips, John Littel, Norman Willis.	Shooting
"Devil's Saddle Legion"	Original story, Edward Earl Repp. Screen play, Edward Earl Repp. Director: Bobby Connolly.	Dick Foran, Anne Nagel, Gordon Hart, George Chesbro, Max Hoffman, Jr., Milt Kibbee, Henry Otho, Eddie Acuff, Ernie Stanton, Henry Otho.	Shooting
"Confession"	From the book by Jans Rameau. Screen play, Margaret Le Vino, Jules Epstein. Director: Joe May.	Kay Francis, Ian Hunter, Basil Rathbone, Jane Bryan, Dorothy Peterson, Laura Hope Crews, Veda Ann Borg, Donald Crisp, Robert Barrat, Ben Welden, Mary Maguire.	Shooting



# WHAT THE PICTURE DID FOR ME

## Columbia

**LEGION OF TERROR:** Marguerite Churchill, Bruce Cabot—A very fine picture from Columbia with a poor title.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**MEET NERO WOLFE:** Edward Arnold, Lionel Stander—We doubled it with "A Midsummer Night's Dream" and it pleased the action loving fans.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**MORE THAN A SECRETARY:** Jean Arthur, George Brent—Just because Jean Arthur was out in front in "The Plainsman" is no reason to believe she will pack 'em in with "More Than a Secretary." I was crazy enough to think that, but I took it on the old chin. A good little picture, and if you can meet competition with a good little picture, then here it is.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**MORE THAN A SECRETARY:** Jean Arthur, George Brent—Just a fair program that will get by if you can play it with the Three Stooges to help them forget they didn't get their money's worth. Running time, 77 minutes. Played March 13-14.—H. M. Gerber, Romy Theatre, Hazelton, N. D. Small town and rural patronage.

**NORTH OF NOME:** Jack Holt, Evelyn Venable—A good Jack Holt picture. Drew very well.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**STAMPEDE:** Charles Starrett, Finis Barton—This is a pretty old one but as the average western goes it is pretty good.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**WHEN YOU'RE IN LOVE:** Grace Moore, Cary Grant, Aline MacMahon—This picture is a very good musical and Miss Moore has a flair for comedy, but it was not supported as such a picture should have been, and here is where I want to give credit to a splendid character actress, Aline MacMahon, who added to the comedy. Miss MacMahon was starred in one picture by Vitagraph and, without detracting from her ability, she was not successful at the box office, but in every picture where she has had a supporting role, as she had in this one, she reaches greatness as a comedienne in her subtle manner of putting over her roles.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

## First National

**GOLD DIGGERS OF 1937:** Dick Powell, Joan Blondell—Very good musical. Running time, 100 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## GB Pictures

**EAST MEETS WEST:** George Arliss, Lucie Mannheim—Fine picture but did not click. English pictures just do not seem to be able to put it over. If these English actors would only swallow the marble they have lodged in their throats, perhaps their pictures would take.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

## Grand National

**CAPTAIN CALAMITY:** George Houston, Marian Nixon—Fair program picture that did not click at the box office. Running time, 66 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**GREAT GUY:** James Cagney, Mae Clarke—Good gangster program picture. Gangster pictures don't draw at the box office. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**HEADIN' FOR THE RIO GRANDE:** Tex Ritter, Eleanor Stewart—**TROUBLE IN TEXAS:** Tex Ritter—This boy Tex Ritter gets under my skin and I like him. The folks making these westerns know what they are doing and the product they are releasing is tops in westerns. Tex is not yet box office, but he certainly is on the way.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

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MOTION PICTURE HERALD

Rockefeller Center, New York

## Metro-Goldwyn-Mayer

**AFTER THE THIN MAN:** Willima Powell, Myrna Loy—A good picture along the lines of its predecessor, "The Thin Man." Pleased generally. Played February 28-March 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DEVIL DOLL:** Lionel Barrymore, Maureen O'Sullivan—Some mighty fine acting and as a picture of this type does not do much business here under any conditions we had no kick.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**DEVIL IS A Sissy, THE:** Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Very good; worth extra effort to get them in. Has a great moral. Did above average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**GREAT ZIEGFELD, THE:** Luise Rainer, William Powell, Myrna Loy, Frank Morgan—By far the most wonderful musical show I have shown this season. No business on account of strong competition all three nights. No business at all third night, when I had hoped for a crowd. Plenty long, but it will hold the crowd interested. Running time, 179 minutes. Played March 19-21.—Elmer Hughes, Edward Theatre, Mesquite, Nev. General patronage.

**SINNER TAKE ALL:** Joseph Calleia, Bruce Cabot, Margaret Lindsay—A fairly entertaining action thriller. Played March 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SPEED:** James Stewart, Wendy Barrie—Just another action program picture which did not do so good. Running time, 72 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**SUZY:** Jean Harlow, Franchot Tone, Cary Grant—A splendid picture, run to very small business, but it satisfied most of the patrons that did see it. We are glad to run a picture of this caliber even if we don't have a big turnout. Running time, nine reels. Played April 4-5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

## Paramount

**BORDERLAND:** William Boyd, Jimmy Ellison—Good western. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CHAMPAGNE WALTZ:** Gladys Swarthout, Fred MacMurray, Jack Oakie—I had the same trouble at the box office with this picture that Johann Strauss had in the picture. Each evening was no better than the night before. They would not come in unless I would furnish cotton for their ears while Swarthout sang. I did not say this unkindly, but it is a waste of film to make this kind of picture for my theatre.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

**CHAMPAGNE WALTZ:** Gladys Swarthout, Fred MacMurray—Very good picture. Running time, 89 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CHAMPAGNE WALTZ:** Gladys Swarthout, Fred

MacMurray—Everything went into this to make a hit attraction. It's unfortunate that certain something that does make a hit show was conspicuously absent. Result is fair but business was off. Played March 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**COLLEGE HOLIDAY:** Jack Benny, Burns and Allen, Mary Boland, Martha Raye—Clever comedy drama, with pleasing music and songs. Running time, 87 minutes. Played April 4-5.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**COLLEGE HOLIDAY:** Jack Benny, George Burns and Gracie Allen—Dandy comedy, but why is it a special? A heavy wind and sand storm ruined the gross on this picture but just the same, why pay two prices for it?—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**COLLEGIATE:** Joe Penner, Jack Oakie, Frances Langford—Little old. Pleased all who saw it. Business fairly good, but blame age of subject rather than story. Never played here before, so requests called it in. Running time, 9 reels. Played April 9-10.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**DOCTOR'S DIARY, A:** John Trent, Helen Burgess—Very good except as a drawing card; John Trent was well liked. Played March 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**GO WEST, YOUNG MAN:** Mae West, Randolph Scott, Warren William—Nothing to it but the patrons turned out little better than average, but, oh, how we heard the critics promise that's the last Mae's picture I'll see. And that is the way we feel. Running time, eight reels. Played April 7.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**HEART OF THE WEST:** William Boyd, Jimmy Ellison—Good Hopalong Cassidy western. Running time, 58 minutes. Played March 27.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**HIDEAWAY GIRL:** Martha Raye, Shirley Ross, Robert Cummings—It's Martha Raye's picture. She's got it. If Metro had her, we would see her to be the biggest box office draw of today. However, she's doing all right and is proving a natural with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**JUNGLE PRINCESS, THE:** Dorothy Lamour, Ray Milland—An excellent adventure-romance, even if a bit far-fetched. Played March 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**JUNGLE PRINCESS, THE:** Dorothy Lamour, Ray Milland—This is a dandy picture and the kids will eat it up. Put it in if you want something different. Running time, 84 minutes. Played March 16.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**JUNGLE PRINCESS, THE:** Ray Milland, Dorothy Lamour, Akim Tamiroff—Very good; play it, by all means. It stood up well alone on a weekend. This Lamour girl was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**JUNGLE PRINCESS, THE:** Dorothy Lamour, Ray Milland—There must have been definite word of mouth praise for this as the second day's showing was considerably above average and when we do above average business on a Monday it is proof that it pleased the Sunday patrons. This is an out and out Tarzan story; only it is a Female Tarzan and as such was extremely well done. Theatre patrons have seen a male Tarzan several times but a female Tarzan is a novelty. Get behind this and you will no doubt find the first nighters sending others to see it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**LITTLE MISS MARKER:** Shirley Temple, Adolphe Menjou—Still one of Shirley's best and worth replaying. Business was satisfactory. Played March 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MIND YOUR OWN BUSINESS:** Charles Ruggles, Alice Brady—Pretty good program picture. Charles Ruggles doesn't draw at the box office. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**TEXAS RANGERS, THE:** Jack Oakie, Fred MacMurray, Jean Parker—This picture played here a good long time ago but we lost out on it due to an electric



strike but it is still a dandy picture and did fair after bringing it back the second time.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**VALIANT IS THE WORD FOR CARRIE:** Gladys George, Arline Judge, John Howard—Here was the surprise of the year for me. Paramount specials have turned out to be just program pictures here but here is one that pulled them in better the second night than the first. In trying reports to help someone else in some degree, I try to keep my personal opinion entirely out of it as I do not run pictures for myself but for the people who come to the box office. This picture received more compliments than any picture shown here this year. "Valiant Is the Word for Carrie" may not be worth a dime in another town as it is very down to earth and serious, but any number have said that it was the best picture ever to be shown here. Believe it or not, I didn't like it, but I wish I could get more that would do what this one did. Running time, 109 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

## Republic

**HIT THE SADDLE:** Bob Livingston, Ray Corrigan—It was with regret that I read the news that John Wayne would cease to make westerns for Republic but the Three Mesquiteers more than fill the gap left by John Wayne. "Hit the Saddle" is as fine a western as any exhibitor could ask for. The wild horse sequences are extremely thrilling and well done. The wild horse theme has been done before, but never any better than in this one. The Three Westerns make a fine trio and, if they keep on giving them the right material, will soon be on top with the leading western stars.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

**OLD CORRAL, THE:** Gene Autry, Smiley Burnette—Good western. Running time, 58 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

## RKO Radio

**BRIDE WALKS OUT, THE:** Barbara Stanwyck, Gene Raymond—Some reports in a previous issue panned this feature, but I was agreeably surprised and had more good comments on same than most features played. Enjoyed by all my audience. Played April 1-3.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**CRIMINAL LAWYER:** Lee Tracy, Margot Gra-

ham—A good picture without being in any way outstanding. Played March 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**FOLLOW THE FLEET:** Fred Astaire, Ginger Rogers, Randolph Scott, Harriet Hilliard—First class entertainment for any audience. Enjoyed by all. Running time, 12 reels. Played March 18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**NIGHT WAITRESS:** Margot Grahame, Gordon Jones—Good program; well received. Running time, 57 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**SPECIAL INVESTIGATOR:** Richard Dix, Margaret Callahan—Good action picture, but owing to the length had to build up with short subjects for a good show. Running time, 6 reels. Played March 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**SPECIAL INVESTIGATOR:** Richard Dix, Margaret Callahan—Dandy show and all is well. Dix is always liked by us and our patrons. Running time, seven reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**WANTED:** Jane Turner, Gloria Stuart, Lee Tracy—Good entertainment. Running time, 7 reels. Played March 25-27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**WANTED:** Jane Turner, Lee Tracy, Gloria Stuart—An excellent action program. Played March 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WHEN'S YOUR BIRTHDAY?:** Joe E. Brown—Our patrons thought this over-burlesqued. No one expressed a wish for more Browns. Running time, 75 minutes. Played March 31-April 1.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**WE'RE ON THE JURY:** Victor Moore, Helen Broderick—Good comedy that kept the audience laughing all through it. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**WINTERSET:** Burgess Meredith, Margo—"Set" is the word, all right, but it happens to be April and if you small exhibitors are playing it late, don't want to be summer set, take it from us and pay the exchange to keep it where it can't be seen or heard. Best of gangster characters and deserved the award which it received. A few men came in and waited for the second feature. The relief operator left. The usher and ticket taker spent their time outside. The writer remained to see if any one would try to come in free. None did.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**WOMAN REBELS, A:** Katharine Hepburn, Herbert Marshall—Just a fair picture, not much drawing power but story very interesting. Should do good in all bigger towns. Running time, 100 minutes. Played April 2-3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

## Twentieth Century-Fox

**BANJO ON MY KNEE:** Barbara Stanwyck, Joel McCrea—Declared by some to be the best picture they ever saw. Did not get it before the people somehow as it didn't go at the box office the first night. Some better the second night. A good picture like this one might be repeated.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**BANJO ON MY KNEE:** Barbara Stanwyck, Joel McCrea—Good program picture but it lost money for us. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CAN THIS BE DIXIE?:** Jane Withers, Slim Summerville—Pleased. Our patrons thought it much better than other Withers pictures. Played April 2-3.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

**CAN THIS BE DIXIE?:** Jane Withers, Slim Summerville—Good little program picture that did fair at the box office. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CHARLIE CHAN AT THE OPERA:** Warner Oland, Boris Karloff—As good a Chan as we've played recently. The series is liked. Played March 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**EDUCATING FATHER:** Jed Prouty, Shirley Deane, Dixie Dunbar, Spring Byington—Good little comedy that pleased all who saw it. The first Jones Family picture I have run, and my patrons are already asking for more. Played March 26-27.—Elmer Hughes, Elward Theatre, Mesquite, Nev. General patronage.

**LLOYDS OF LONDON:** Freddie Bartholomew, Madeleine Carroll, Tyrone Power—It is a class picture, and well produced, giving the insight as to how this great concern functions. Fox's new curly-headed rave, Tyrone Power, is in the lead male role. Was satisfactory in the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**LOVE IS NEWS:** Tyrone Power, Loretta Young,

Don Ameche, Slim Summerville—Picture liked very much. Tops in any spot. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou—Well liked by some and drew very well the first night.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**ONE IN A MILLION:** Sonja Henie, Adolphe Menjou—Good entertainment. Played March 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**REUNION:** Dionne Quintuplets—Interesting programmer. Swell business and excellent drawing card. Pleased all; many stayed to see it twice. Running time, 8 reels. Played April 4-6.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**REUNION:** Dionne Quintuplets, Jean Hersholt, Slim Summerville—While this has not the kick that "The Country Doctor" had, it is still fine, popular entertainment. The Quintuplets do their stuff. Jean Hersholt is still the admirable Country Doctor. Slim Summerville does fine work. A young couple complete their romance. An estranged couple are reunited. A fine young boy gets adopted by a Governor, and other interesting happenings. It drew better than average and seemed to please highly.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

**WILD BRIAN KENT:** Ralph Bellamy, Mae Clarke—Good picture of the western type and as we doubled this with "Special Investigator," an RKO, we sure had a knockout program. Both pictures good, full of action and drama. Running time, six reels. Played April 9-10.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**WINGS OF THE MORNING:** Annabella, Henry Fonda, Stewart Rome, Irene Vanbrugh—The first foreign made picture that was ever worth running. Give them credit; they made a picture of surpassing beauty and a star that will give the gals in Hollywood something to shoot at, and I mean Annabella. She was a trifle hard to understand, but what she did not speak, she acted; she has the ability to put over her role by her expression, to a marked degree. It all comes down to a finished actress that does not have to depend solely on dialogue to tell the story, and that, you will admit, is rare these days of too much dialogue in pictures. You can have Simone Simon; I and the audience will take Annabella. That was the reaction to this sleeper that came in unheralded and unsung and captured all that saw it. Not forgetting two others in the cast, Irene Vanbrugh as "Marie," and Stewart Rome as "Sir Valentine," and Fonda, too.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**WINGS OF THE MORNING:** Annabella, Henry Fonda—Excellent received; tops in any spot. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

## United Artists

**BELOVED ENEMY, THE:** Merle Oberon, Brian Aherne—Well received; not tops, but good. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

**COME AND GET IT:** Edward Arnold, Frances Farmer, Joel McCrea—An entertaining picture that drew less than expected. Not much lumber camp atmosphere as the story moves from the forests to the city rather soon after starting. Played February 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LAST OF THE MOHICANS, THE:** Randolph Scott, Binnie Barnes—This is really a dandy picture and should make anyone money. Played March 30.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**LITTLE LORD FAUNTLEROY:** Freddie Bartholomew, Dolores Costello Barrymore—Sweet picture and drew excellently with the aid of Bank Night, which probably accounts for the crowd. Pleased majority. Running time, 11 reels. Played April 7-8.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

## Universal

**CONFLICT:** John Wayne, Jean Rogers—Only a fair programmer. Played March 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PAROLE:** Ann Preston, Henry Hunter—Extra good picture. Our patrons sure enjoyed this one.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

**SEA SPOILERS:** John Wayne, Nan Grey—This is a mighty good Coast Guard picture with plenty of action and some good acting in it. Running time, 63 minutes. Played March 20.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**STORMY:** Noah Beery, Jr., Jean Rogers, Raymond Hatton—The best horse picture ever made, with the exception of "Strawberry Roan." It proved to be a sell-out with us. Universal seems to know how to

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make horse pictures.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**TWO IN A CROWD:** Joel McCrea, Joan Bennett—This is a pretty good picture but for some reason did not get over here. Running time, 82 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

## Warner Brothers

**CAIN AND MABEL:** Marion Davies, Clark Gable—Pretty good picture that did fair at the box office. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**CAIN AND MABEL:** Marion Davies, Clark Gable—I have read a good many slams on this picture but judging from our box office and from what I saw of it I just wish I could get more like it.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**GOD'S COUNTRY AND THE WOMAN:** George Brent, Beverly Roberts—We considered this one of the greatest pictures ever made. Drew the best of any Vitagraph product.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**GREEN LIGHT:** Errol Flynn, Anita Louise, Margaret Lindsay—Something on the order of "Pasteur." The picture did business here, not alone on its merit, but Lloyd Douglas, the author, is a native of this city. The theme is not new by any means; a doctor taking the blame of another and a lot of pathological sequences dealing with spotted fever control.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**MIDSUMMER NIGHT'S DREAM, A:** All Star—The advance publicity given during the road showing of this and advance showing of the trailer with the list of outstanding stars and the selling angles that the trailer shows seemed to sell this picture for us. We had extra good midweek business on this. As to how it pleased, we did not have many complaints and very few walkouts. We doubled it with "Meet Nero Wolfe," which satisfied the action loving fans. If you can manage to show this so that most of your patrons can see it from the start, it will please much more than if they see it from the middle. We secured enough film so that this went on at 8:45 and "Midsummer Night's Dream" was shown only once during the evening. The second night was also above average so it must have pleased a good portion of the first night's patrons. I suggest to small town exhibitors who want to show this to run only one show a night. If you cannot afford to buy enough extra film to run from 7 to 8:45, I would secure a couple of extra shorts to open the show and start the show a little later and advertise it in a manner so as to get them in to see it from the start with one showing during the evening, the shorts to be run before and after. This picture proved profitable for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

**READY, WILLING AND ABLE:** Ruby Keeler, Lee Dixon, Carol Hughes, Allen Jenkins—The picture misses some place. It is another of the cycle of backstage production of a show. It has some good song and dance numbers and the cast does okay, but I think that the public is getting a little tired of this type. Only average business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

**THREE MEN ON A HORSE:** Frank McHugh, Joan Blondell, Guy Kibbee, Allen Jenkins—For several years Broadway has laughed at this stage play and Warner Brothers were fortunate enough to acquire it for the screen. In its transition from the legitimate stage to the screen, it has lost none of its value; it is still tops insofar as comedy goes, and the men here laughed heartily and long. As for the players, they were selected with perfection. Frank McHugh as "Oiwini" gave a perfect characterization and Carol Hughes came through with a stellar performance. The other members of the cast all contributed to the general gaiety. From any angle, it should be a box-office attraction, especially amongst the thousands of "horse-bettors" in the country. Running time, 85 minutes. Played April 10.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

## Short Features

### Columbia

**BIRDS IN LOVE:** Color Rhapsodies—A good color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**FIBBING FIBBERS:** Walter Catlett—Only fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**HOI POLLOI:** Three Stooges—These guys are so nutty and these comedies are so different from everything else that they are a big drawing card by themselves. Columbia still has by far the best shorts on the market. Running time, 17 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**KRAZY'S NEWSREEL:** Krazy Kat Cartoons—Excellent take-off on Movietone News.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PLANE DEVILS:** New World of Sports Series—Average caliber of this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Educational

**ANY OLD PORT:** Buster West, Tom Patricola—A good comedy. More dancing from Buster is what our folks would like.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**DIAMONDS IN THE ROUGH:** Two-Reel Comedies—Just fair entertainment, but will slip by. Running time, 2 reels.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

**GIFTS IN RHYTHM:** Song and Comedy Hits—Pretty good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**KRAZI-INVENTIONS:** Treasure Chest—Fairly amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MIXED MAGIC:** Buster Keaton—A funny comedy for the most part.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**MODERN HOME:** Two-Reel Comedies—We insult our patrons when we ask them to sit through such insanity as this. It's awful.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**PUDGY THE PUP IN SUNKEN TREASURES:** Terry-Toons—Only fair. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**PUDGY THE PUP IN SUNKEN TREASURES:** Terry-Toons—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**QUEEN'S BIRTHDAY, THE:** Song and Comedy Hits—Better than some, not as good as most in this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**ROBIN HOOD IN AN ARROW ESCAPE:** Terry-Toons—Only a fair cartoon effort.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**WACKY FAMILY, THE:** Tim and Irene—Entertaining, but silly in spots. Will get by with good feature. Running time, 2 reels.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

## Metro-Goldwyn-Mayer

**HOLLYWOOD: SECOND STEP:** Jane Barnes—Interesting follow-up on the "Hollywood Extra" from the same company.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**KILLER DOG:** Pete Smith Specialties—Excellent entertainment, full of suspense.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**OLD HOUSE, THE:** Harman-Ising—This must be above the average for Metro's color cartoons as it brought a good bit of favorable comment. Running time, eight minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**OLD MILL POND:** Harman-Ising—Splendid. MGM surely puts quality in their color cartoon musical comedies.—Elmer Hughes, Elward Theatre, Mesquite, Nev. General patronage.

**POLO:** MGM Sports Parade—Entertaining treatise on polo.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**SECOND CHILDHOOD:** Our Gang—Above average Our Gang comedy as Our Gang is always popular. You'll like this very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**STARLIT DAYS AT LIDO:** Musical Revues—A very delightful musical, all in color and a swell subject. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**TWO LITTLE PUPS:** Harman-Ising—Very good color cartoon and very clever in every respect. Running time, 10 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**WANTED: A MASTER:** Pete Smith Specialties—As good a short subject as one can ask for. The dog is a star.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Paramount

**GRAMPY'S INDOOR OUTING:** Betty Boop Cartoons—Very good cartoon. Running time, eight minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**HILLS OF OLD WYOMIN', THE:** Screen Songs—Good song reels. Running time, nine reels.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**I CAN'T ESCAPE FROM YOU:** Screen Songs—Very nice reel. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MUSIC, MUSIC EVERYWHERE:** Clyde Lucas and Orchestra—Clyde Lucas put over some real class as entertainment, giving several clever renditions.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**MUSIC OVER BROADWAY:** George Hall and His Orchestra—This is good enough for a hill-in and better than a good many. Running time, 10 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**SAILOR SHORTY:** Paraphysics—Only fair. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**SONG A DAY, A:** Betty Boop Cartoons—A good cartoon, good music and fine action with comedy. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**SPINACH ROADSTER, THE:** Popeye the Sailor—Very clever and original. Popeye needs no boosts as he is always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

**TRAINING PIGEONS:** Betty Boop Cartoons—Good Betty Boop black and white cartoon. Running time, seven minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

## RKO Radio

**BOLD KING COLE:** Rainbow Parade Cartoon—Good colored short subject. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**IN LOVE AT 40:** Edgar Kennedy Comedy—Just terrible. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.



## the BROADWAY depends on Kooler-Aire

The BROADWAY brought a new conception of the modern and beautiful in theatres to the people of Muskogee. The owners selected Kooler-Aire because of the convincing array of evidence that it delivers dependable, low cost cooling and air conditioning.

Thousands of theatres all over America depend on Kooler-Aire for efficient cooling and air conditioning. Kooler-Aire Systems are built for any size theatre—in any desired type—evaporative washed air, cold water, and refrigeration. No matter whether you are building a new theatre, putting in a new cooling system, or remodeling your present one,—it will pay you to get a Kooler-Aire Survey of your theatre. Write for the absorbingly interesting book "Air Conditioning for the Modern Theatre."

**U. S. AIR CONDITIONING CORP.**  
2109 Kennedy St. N. E.  
Minneapolis • Minnesota





**LADIES DAY:** Sports with Bill Corum Series—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MAJOR BOWES:** No. 1—Quite interesting. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

**MARCH OF TIME, NO. 8, VOL. 3:** We are finding out that the longer we run this two-reel subject the less business we have. Not much interest to our patrons. We will be glad when the last subject is run. Running time, 20 minutes.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

**MOLLY MOO COW AND THE BUTTERFLIES:** Rainbow Parade Cartoon—Good entertainment for young and old. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**MOLLY MOO COW AND ROBINSON CRUSOE:** Rainbow Parade Cartoon—Good colored reel. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**NEPTUNE MYSTERIES:** Struggle to Live Series—Interesting subject on the octopus. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**NIGHT LIFE:** Headliner Series—Not worth running in a small town. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**PATHE TOPICS:** No. 6—Very interesting subject. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

**TROLLEY AHOY:** Rainbow Parade Cartoons—Good color cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

## United Artists

**FLYING MOUSE, THE:** Silly Symphonies—Another good Silly Symphony. Running time, nine minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

## Universal

**BATTLE ROYAL:** Oswald Cartoons—Only fair at best.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**EVERYBODY SINGS:** Oswald Cartoons—Fair.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**KNIGHTS FOR A DAY:** Meany, Miny, Moe Cartoons—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**TELEVISION HIGHLIGHTS:** Mentone Musical Comedies—A rather uninspired presentation of average vodvil talent. Gets by.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

# THEATRE ACCOUNTING

by WILLIAM F. MORRIS  
[Certified Public Accountant]

*Tells all the facts about  
your business each week*

- Payroll data for Social Security Taxes.
- Profit at a glance—Daily or Weekly.
- All expenses deducted — Including Rent, Taxes and Depreciation.
- Complete record of advance bookings.
- Itemized Schedule of All Assets and Equipment with Table of Depreciation Rates.
- Does not require a bookkeeper to handle it.

**\$3** ENOUGH FOR A FULL  
YEAR'S BOOKKEEPING

**QUIGLEY BOOKSHOP**

ROCKEFELLER CENTER, NEW YORK

## Vitaphone

**CARNIVAL DAYS:** Broadway Brevities—Different but lacking in musical numbers. Still fair entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LITTLE JACK LITTLE AND HIS ORCHESTRA:** Melody Masters—First rate band act. The piano number is tops.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

**LOGGING ALONG:** Vitaphone Novelties—Not much ever said about shorts but we would suggest that Eddie Acuff be the commentator on many more shorts.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

**STARS CAN'T BE WRONG:** Broadway Brevities—Here is a swell short for any theatre anywhere. Five or six vaudeville acts presented in a novel way, each act a top-notch, which brings back to mind the old days when vaudeville was at its height. If you haven't booked it, do so, it's a money-getter. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**VITAPHONE HIGHLIGHTS:** Big Time Vaudeville Reel—Another vaudeville reel with Eddie Peabody in the "ace" spot. Several good acts; worthwhile booking. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**VITAPHONE INTERNATIONALS:** Big Time Vaudeville Reel—Inasmuch as all these vaudeville reels are much alike, containing several good and several poor acts, they are worth while for the good acts alone. They are good fillers for a program and our audience likes them, good or bad. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

**WHEN FISH FIGHT:** Pepper Pot—Okay sporting reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

## Serials

### Mascot

**FIGHTING WITH KIT CARSON:** Johnny Mack Brown—This Mascot serial seems to be holding up. Sold to us very reasonable and I believe is doing us extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

## Universal

**ACE DRUMMOND:** John King, Jean Rogers—Up to episode 10, this takes the cake for being about as dumb as any I have seen since I was a kid. It won't make me mad when it is over. The kids go for it, naturally, but I am wasting a lot of time as far as everyone else is concerned. Let's have some more as good as "Flash Gordon." Running time, 13 episodes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

**FLASH GORDON:** Larry (Buster) Crabbe, Jean Rogers—A swell serial; one of the best I've ever had or hope to get. Good drawing power. Running time, 2 reels.—R. J. Schmitt, Star Theatre, Geneva, Ind. General patronage.

## Weiss Establishing Agencies

Alfred Weiss, president of Consolidated Theatre Supply Corporation, sailed from New York for Europe and the Near East last week to establish agencies. He will visit Egypt, Syria, Italy, Austria, Hungary, Czechoslovakia and France.

## Consolidated Takes Properties

Consolidated Theatres, Inc., a Griffith affiliate, has acquired the John Thomas theatre properties in Kingfisher, Okla. The deal includes the Thomas Theatre building and equipment and lease and equipment of the Temple theatre there.

## Mead Sails for England

George Mead, general sales manager of General Register Corporation, sailed last week for three weeks in England.

Tri-State Theatre Corporation, with headquarters in Omaha, this week increased its holdings in Nebraska with the completion of a partnership deal with Harry Schiller in the new 850-seat Grand at Grand Island.

## Seek Commerce Unit For Industry Alone

Efforts to have a separate film foreign department set up within the Bureau of Foreign and Domestic Commerce in Washington are being made in an effort to cope with the industry's increasing problems in business abroad, it has been announced.

Championed by industry and Administration officials, the proposal appears to have excellent chances of materializing providing an adequate appropriation can be had. Ed Kuykendall, president of the Motion Picture Theatre Owners, has been active in Washington on behalf of the proposal.

## Cecil House in Atlanta Post

Cecil House, formerly branch manager at San Antonio, has been promoted to Paramount exchange head at Atlanta, succeeding Dave Prince, who has resigned to join United Artists as Atlanta manager. M. L. McClintock, formerly a salesman at San Antonio, has taken over Mr. House's duties there. Weldon Walters, who has been supervising ad sales in the east, has been promoted to salesman at Cleveland and William Sharpe, ad sales head at St. Louis, succeeds him in the home office.

## Extend Foreign Showing

With two houses already successfully handling imported product in Bridgeport, Conn., a third attempt at showing foreign language product is being made with the opening this week of Falcon Hall with weekly Russian films. The West End runs Swedish pictures while Louis Anger shows Hungarian features on weekends at St. Stephen's Hall.

## New Three-Way Horn

Douglas Shearer, in charge of sound at Metro-Goldwyn-Mayer, has devised a new three-way horn for analyzing songs and music in playbacks. The former two-way horn is strengthened by a third horn of high frequency to weigh sound values in all ranges. The new horn is not intended for theatres, but aids in recording with proper balance.

## Film Technique Traced

The second program of a series of five, illustrating phases of motion picture technique, was presented last Friday evening at the Pauline Edwards Theatre in New York by the Film and Sprockets Society at the College of the City of New York. "Developing Technique" was the subject of the talk.

## Casting Directory Out

The second issue of the Academy of Motion Picture Arts and Sciences Casting Directory, just published in Hollywood, includes 1,600 photographs reproduced by lithography and names 1,300 free-lance and contract players.

## Council Re-elects Mrs. Friend

Mrs. Joseph E. Friend, who was filling the unexpired term of Mrs. A. S. Tucker, resigned, was elected president of the Louisiana Council for Motion Pictures at the organization's annual meeting in New Orleans last weekend. Mrs. Tucker was elected advisory vice-president.





# MANAGERS' ROUND TABLE CLUB

*An international association of showmen meeting weekly  
in MOTION PICTURE HERALD for mutual aid and progress*



## BEWARE THE CARPET BAGGERS

Immediately after the Civil War a horde of rascals descended upon the hapless South to enrich themselves through the exploitation of the newly emancipated. For the most part of unsavory background, they arrived with their worldly possessions packed in one carpet bag and departed with everything they could carry leaving behind the picked-dry purses of the credulous awaiting the Paradise promised to those who fell in line.

The validation by the Supreme Court of the Wagner Act is now bringing into action a new crop of carpet baggers already regarding with mouths watering the fields to be worked, not the least of which are those branches of the industry where personnel is unorganized. The choo-choo to the Promised Land is rarin' to go. Managers and publicity men among others have already been invited to get aboard the Gravy Special before it leaves. It's just too de-lovely.

Right now, your Chairman has only this to say. To those members of the Round Table, to other readers of these pages who are concerned we offer this sincere warning:

"Beware the carpet baggers."



### PITTSBURGH FALLS IN LINE

Not only to Pittsburgh but to showmen in all spots where newspapers are tough to break on motion picture publicity and contests, April 15th, should become a date to be long remembered. For that day marks the end of the iron-clad agreement among Pittsburgh newspaper publishers terminated by the refusal of the *Sun-Telegraph* to continue a contract to bar all theatre promotions.

For much too long, a certain segment of the conservative daily press has held with the opinion that there is no more reason to give the motion picture what has been quaintly termed "free publicity" than any other line of business. But even these conservatives are beginning to admit that for the best part Hollywood and its by-products are as important to readers as the news pages and that intelligent theatre promotions as any other popular feature can be built up to aid circulation.

What the motion picture means to the average newspaper

reader is definitely indicated in the Hollywood column, syndicate or otherwise which today may be found prominently spotted in most every leading daily that claims to be one. It is difficult therefore to reconcile the attitude of those publishers who emphasize their Hollywood coverage, with any unwillingness to give readers more of what they want by refusing to cooperate on theatre contests and tieup of proven circulation value.

Of course some publishers may feel that in throwing down the bars to promotions and thus admitting the reader-value of such tie-ins, they may be weakening their positions in the face of the theatreman's demands for reductions in advertising rates.

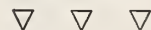
But of course we wouldn't know about that.



### A DOUBLE CELEBRATION

It read like a "Raleigh Sharrock" edition, that issue of the Morrilton, Ark., *Democrat* carrying page one stories of the Round Tabler's recent honors. First story described the voting of the 1936 National Junior Chamber of Commerce Distinguished Service Medal to Sharrock for his outstanding work as a citizen of Morrilton and the second front page announcement told of his promotion to the Centenary Theatre, in Shreveport, La.

The high regard with which Raleigh is held by the city of Morrilton may be pointed to as yet another excellent example of how the theatreman can put his shoulder to the wheel of civic progress and at the same time advance his own fortunes as well as the theatre he manages.



It's hands-across-the-seas again as John Armstrong, of London, 1935 Quigley Silver Grand Awards winner, cables his congratulations to Lew Chatham, top man of 1936. Says John: "Hearty congratulations on your proud distinction being named champion showman of 1936 stop great showmen you American boys. . . ."

*A. Mike Page*



# SHOWMEN'S LOBBY LAFFS! \$1000 Cash Prizes

## Offered on 'Romeo'



This cartoon was created by Walt Davis, Capitol Theatre, Regina, Canada.

As part of the intensive campaign being put on for Loew's circuit by Oscar Doob's department in connection with the popular priced engagements of "Romeo and Juliet," is a \$1,000 cash prize contest publicised through national ads in some 30 cities, in Loew's New York Weekly, trailers, lobbies, etc. The contest aimed to emphasize the romantic angles of "Romeo and Juliet" and its popular entertainment selling points consists of four questions: "How many times does Romeo kiss Juliet?" "What are Romeo's last words as he leaves Juliet's boudoir on their wedding night?" "How many times does Romeo say 'I Love you' to Juliet?" "What book, play or magazine story do you suggest for Miss Shearer's next picture and why?"

Each city will pick local winners and those winners will be judged in New York for the national prizes of \$500, \$300, \$200. In addition, the 25 best letters received in each spot will be awarded guest tickets to see the picture. Contest runs to June 1st.

Another publicity idea to build up the return of Norma Shearer and of course the date on "Romeo and Juliet" is a four-column layout topped by half-tone of the star across the face of which is written in script "Welcome Miss Shearer," with picture copy mortised in. Then follows a large box to be used for signatures of leading localites from the Mayor down. Managers are instructed to promote a flock of their city's best signatures, which are to be made up into a line cut and dropped into the space designated in the welcome ad.

The \$1,000 cash prize contest is restricted to Loew houses playing the date and the "welcome" mats available at all MGM exchanges.

"Tell Us What You Did"

### Paper Runs Phillips' Photo Planning "Legion" Campaign

The *Daily News*, Batavia, N. Y., carried photo of manager Henry Phillips of the New Family and Lafayette Theatres together with his assistant, Miss Agnes Roche, mapping out a campaign for the opening of "Black Legion." Caption over photo read "Working on the greatest picture of the year," copy on the feature was run underneath.

Special announcements on opening were made each night by Phillips five days ahead, school teachers urged pupils to see the picture, heralds were distributed house to house.



GENDARMES AND MIDINETTES. Typifying the spirit of "That Girl from Paris", above is pictured lobby of Piccadilly Theatre, London, England, with entire staff dressed for the occasion. Note the boxoffice simulating a hatbox.

### Cloth Page One Reprints Make Suits for Ushers

And now it's newspaper uniforms created by Max Tschauder, of the Lincoln, Belleville, Ill., who worked out the very ingenious idea as a buildup for his date on "Love Is News." Reported by Fred Souttar, Fox Midwest district manager, Tschauder had the local paper replate the front page after the final run, the title reset in a banner head with hangers carrying copy, theatre and date. Back page of the form was not changed.

Max then secured a lot of cloth and on the material had the paper run off a sufficient number of the reprints to make up uniforms for the house staff. Illustrated on this page is a shot of some of the ushers with their "Love Is News" outfits complete with cloth caps. Uniforms were made up so that the title and masthead could not be missed and the boys wore them sufficiently in advance so that the unique method of advertising was seen and commented upon by most everyone in town.

"Tell Us What You Did"

### "Important," Says Salmon

Novelty program on "Camille" turned out by Joe Salmon, at the Skouras Riverside, New York City, was in form of envelope, calling-card size, with the word "Important" on the face. Inside was one-fold program, cover reading: "The Riverside Presents," and on inside spread, copy for the picture.



Tschauder's Staff in "News" Suits



## Ties Paper, Stores To Theatre Circus

It's Spring in Leonia, N. J., and to celebrate, Manager Warren Woods, of the Leonia, decided to give the local juveniles a circus on the stage. And very appropriate it was too, what with the Big Top in operation over the river and many of the youngsters unable to afford the trip to New York to see the Barnum show.

Tying the trick up with his showing of "Daniel Boone," Woods secured the cooperation of leading merchants and the local paper to make circus day a special sales event, the paper running page one stories on the celebration together with coupons good for a certain amount on purchases in the co-operating stores, all of which participated in a double-truck spread.

Lobby was decorated with pennants, real circus posters hung, as were banners with scalloped edges to give the appearance of a circus marquee. Newspaper advertising simulated the Big Top copy and circus one-sheets posted on bulletin boards of nearby grammar schools where special programs were distributed to children. For further atmosphere, cooperating paper supplied free peanuts, candy and balloons for the youngsters on the big day. Decorated wagon with clown in costume was used for street bally.

The show itself in addition to the feature picture and cartoon shorts included a number of acts selected from local amateur units and consisted of musical cowboys, skaters, acrobats.

"Tell Us What You Did"

## Sharrock Awarded Medal By Commerce Chamber

At a board meeting of the Junior Chamber of Commerce, Raleigh Sharrock, before leaving the Palace and Rialto Theatres in Morrilton, Ark., for the Centenary, Shreveport, La., was presented with the National Junior Chamber of Commerce distinguished service medal. The medal was presented for being voted the most outstanding young citizen of Morrilton for 1936 and papers ran stories of congratulations, together with news of his new appointment in Shreveport.



1937 BUNNIES. First seasonal bunny lobby display for this year's Easter celebration is forwarded by Les Pollock, Loew's Rochester. Note how ingeniously Les tied bunnies to his "Maytime" date.

## Roxy Advance Lobby Transparency Sells Date on "Top of the Town"



Among the features of the campaign on "Top of the Town" at the New York Roxy put on by adman Morris Kinzler was the lobby transparency illustrated above that did a fancy job of selling the picture. Other slants of note were the giant newspaper ads for four days ahead, complete poster campaign including 24 sheets, ones and threes, extensive radio plugs topped by preview on Hotel Hollywood hour, and sound truck that covered the city and nearby New Jersey. Leading Fifth Avenue shops and department stores were tied in for co-op ads and elaborate window displays.

## Clergy Aids Miskell On "History" Date

William Miskell of the Orpheum, Omaha, got everybody in town including the minister to work on his campaign on "History Is Made at Night," giving his stage to the clergyman for Lenten services and in return for a plug for the picture each night.

The Omaha *World-Herald* turned over its twelve-page tabloid for two days to the production, each ad carrying prominent mention and art of the production. Interspersed were special stories and additional art.

The Nebraska Power Company sponsored a "Man-on-the-Street" program for three days. WAAW ran a musical number contest, giving guest tickets to those who sent the correct song titles and department store contributed its curb radio questionnaire to the film.

Miskell tied up with the leading hotel restaurant, management using special art at the main entrance, featured delicacies from the picture and distributed tinted photos of the stars to the guests.

"Tell Us What You Did"

## Gay Nineties Party Held

Gay Nineties costume party was held at the RKO Majestic in Columbus, Ohio, in connection with the showing of "Murder in the Red Barn." Prizes were awarded for the best costume and there was an audience sing with cheering and hissing of the picture under the direction of the theatre operator. Free drinks, cheese and pretzels were also dispensed.

## Safety Contest Ties In With "O'Malley" Date

Charlie Pincus, Capitol Theatre, Salt Lake City, Utah, devoted his Saturday "Great O'Malley" show to a tieup with the Salt Lake *Tribune* in connection with the women's institute safety campaign conducted by the *Tribune-Telegram* and the Women's Safety Council. Contest offered \$165 in cash prizes for the best slogans and essays on traffic regulation and safety problems. Stories, together with art work, gave the picture an excellent sendoff, with quarter-page breaks netted daily for a week in advance.

"Tell Us What You Did"

## APRIL DEADLINE MIDNIGHT, MAY 8

From date of this issue, exactly two weeks remain for entries in the Quigley Awards for the month of April. Deadline has been set for midnight of Saturday, May 8, at which time all campaigns must be at Committee Headquarters.

The following have been asked to serve as judges: E. L. Alpersen, Grand National; Arthur Mayer, Rialto Theatre, and Mort Blumenstock, Warner Bros. Pictures.



# CONSTRUCTS PURITAN STOCKS FOR "SALEM"

## Redmond Builds Replica of Old Time Punishment Device; Boys Organize a Sit-Down Strike

For a community of some 6,000, a three-change-a-week policy, local aversion to costume pictures and other obstacles, that was a heap of fine work turned in by Jimmie Redmond, at the Bonham, Fairbury, Nebr., on "Maid of Salem." Seeking about for something to make the booking an unusual event, Redmond struck on the idea of a sit-down organized by locals who occupied the lobby and front of the house until they received some definite word that the picture was booked (see photo). The stunt was built up so elaborately that there was comment all over the territory, especially since at that time the papers were filled with news of sit-downs in other parts.

Announcements from the theatre that every effort was being made to book the picture kept interest alive and after five days of fine publicity, special handbills were distributed with copy to the effect that the strike had been settled. Trailers also carried the news and the same medium was used to plug tie-ins with various merchants who reported themselves in favor of the strikers and supplied food and drink to keep them encouraged. Local dailies usually agin' stunt publicity were promoted to open up on this and papers in the territory also went for it.

Having exhausted the strike possibilities and to keep interest at top pitch, it was then decided to show the folks what a real old-time Puritan "stocks" looked like. From the theatre's odds and ends and posts from local lumber yard, a device similar to the one used in the picture was constructed. Then to obtain the maximum publicity benefit from the stunt, the bally was planted on the town's busiest corner and there it remained for eight days. The boys who participated in the sit-down were employed here to demonstrate the "stocks" and photo below shows them in action, boys putting

in ten-minute stretches in the device. Redmond reports this as most effective stunt on the date.

Merchant tie-ins were helpful, especially with the largest department store which at that time was promoting a spring sale on Puritan white goods and willing of course to cooperate. Three of the best windows, counter cards, etc., were incorporated. Drug store plugging a new tooth paste also came in, using the line "Make your teeth shine like the stars."

School children were allowed an afternoon off to see the picture, handbills distributed, personal phone calls made, and local salesmen who made the surrounding territory retained to distribute picture literature and otherwise advertise the date. Special front display and other means were utilized to spread the news, the result being reported as bringing in fully a 20 per cent increase in grosses.

*"Tell Us What You Did"*

## Police Give Street Concert For "History Made at Night"

Crowds jammed the streets to listen to a special concert given by the Police Band in conjunction with the opening of "History Is Made At Night," at the Majestic, Dallas, Tex. In addition to the bandmen, manager Fred McFadden secured seven "Texanitas" from the Pan-American Exposition to distribute heralds during the free show.

McFadden tied up with the Dispatch cooking school and had the picture plugged daily for a week. He also grabbed leading restaurants for window displays and co-op ads.

The Dispatch sports editor gave an entire column to the film, Society editors stressed Jean Arthur as did the fashion pages and under the heading of "Men Who Cook," Eddie Barr, Dispatch dramatic critic, used a feature giving important local names and tying the idea in closely with Carrillo's role.

*"Tell Us What You Did"*



JIMMIE REDMOND

## Benny Popularity Contest Planted by Schanberger

For the reissue of "Transatlantic Merry-Go-Round" at Keith's in Baltimore, Md., J. Lawrence Schanberger built his campaign around Jack Benny's radio popularity. A tieup was arranged with WCBM for a contest wherein listeners answered the query "Do you prefer Jack Benny in pictures or on the air?" Spot announcements were grabbed.

Another stunt was three-way deal with second radio station, the Jello Company and theatre with listeners invited to tell Schanberger what part of Benny's national program they liked best. This broke the night before opening.

*"Tell Us What You Did"*

## Jennings' Window Display

A prominent section of window space in five and ten in White Plains was secured by Manager Herb Jennings of the RKO Keith house there in connection with the showing of "Head Over Heels." Central idea of the stunt was for passersby to estimate number of Jessie Matthews pins on display, with tickets going to winners. Phonograph records and sheet music from the picture's score were also displayed.

*"Tell Us What You Did"*



REDMOND'S SIT-DOWN STRIKE STUNT AND PURITAN STOCK STREET BALLYHOO FOR "MAID OF SALEM"





RUSS HARDWICK

### Bags Containing Good Earth Distributed for That Date

Fred Bartow, MGM exploiter, as a teaser exploitation on "Good Earth" at the Apollo Theatre in Chicago filled 10,000 muslin bags with "good earth." Name and play dates were omitted but bag carried copy reading 'This bag contains lucky Chinese Good Earth; place it in your home facing east and it will always bring you good luck. Its charm becomes effective only after,' etc.

Another stunt was a promoted "trip around the good earth" appearing six days in the Chicago *Daily Times*. World globe clocks and reserved seats were awarded those submitting most accurate and neatest entries.

"Tell Us What You Did"

### Kress Creates 24-Page Section

To celebrate the opening of the new Tift Theatre, in Tifton, Ga., Manager Milt Kress did a whale of a job in sponsoring a special 24-page newspaper section for the event. Page one carried full streamer and photo of Roy E. Martin, head of the Martin circuit, of which the new house is a unit.

# NOVELTY STUNTS TOP "PLAINSMAN" DRIVE

## Trick Transportation Contest and Terrapin Derby Feature Hardwick's Award Campaign

What with the ingenuity displayed by those Southern theatremen in putting over Plaque campaigns on "Plainsman" during the past few months, it seemed that anything different or unusual on the picture was not to be looked for in the March entries. But Round Tabler Russ Hardwick turned up with a number of novel slants and variations on the date for the Plains, in Clovis, N. Mex., theatre being a "C" house seating less than 400.

Previous winners have used the prize costume angle for their "Plainsman" parade bally but Hardwick topped this by offering cash for the most unique method or means of transportation used to see the picture. Advertised widely over the territory, the entries included a boy riding a bull which incidentally he also used riding to school each day. Hardwick had the boy arrive the day before and planted the bull on the streets for a bally (see photo). Old fashioned stage coach was another entry as was a miniature covered wagon drawn by a dog. Farmer with team of oxen, boy on mule which he rode from town 37 miles away, Indian in full regalia, log cabin on float, man riding horse with saddle backwards, old time model T Ford, etc., were other entries. In another classification for his street parade Russ offered prizes for most artistically costumed riders.

Boy Scout tie-in was unusual insofar as a definite five-point plan of cooperation was arranged. This included ticket-selling, herald distribution house to house canvass; participation in parade by all scout troops; attendance at the picture in a group, scouts marching from headquarters; district scout rally with competition in seven events and essay contest on the picture. Hardwick

met with the Scouts in assembly a number of times to outline and explain the sponsorship and other angles. Scout Masters in adjoining towns were also invited to participate in the contests and parade.

In connection with the Scout Rally, Russ put on a Terrapin Derby with six racing turtles and 20 baby turtles, all of which were painted with different colors, names of stars, characters and title. Ring 15 feet in diameter with 12-inch fence was built on one side of which was replica of the theatre front, 36 inches wide, with entrance. Turtles were placed under tub in center of ring and when the tub was lifted the race was on. First baby turtle to find way through entrance of miniature theatre, and first racing turtle to cross edge of ring were declared winners. Scouts made selections of their favorites and those picking winners received guest tickets.

### Holds "Pioneer" Dance

Other ingenious and wide coverage was indicated in the following: "Plainsman-Pioneer Dance" in cooperation with local Pioneer celebration with prizes for most unusual costumes, for oldest and youngest couples doing square dance and schottisch. Bannered covered wagon was sent around the territory to advertise the date; relic contest sponsored with prizes for those turning in most interesting relics. This brought out gun actually used by Wild Bill Hickok and actual tintypes of the real Buffalo Bill.

Russ even had the grocery stores rubber-stamp eggs with the title and served free coffee out front from fire presided over by man in costume. The stockade stunt also commanded interest, Hardwick building a fence some 100 feet long to represent stockade and also created a log fort. Fence and building took two weeks with a bit of lettering being done each day. Hardwick generously credits his house personnel in putting over the campaign.



ONE OF THE ENTRANTS IN HARDWICK'S "PLAINSMAN" CONTEST AND THE FIVE-BLOCK STREET PARADE





Charninsky's "Romeo and Juliet" Banquet



Martin's "Champagne Waltz" Setpiece



Weppler's "Three Smart Girls" Bally

## Department Store Plugs "Romeo" for Charninsky

Pictured here is Miss Virginia Russ, elected the most popular debutante in Dallas in wedding gown worn by Norma Shearer in "Romeo and Juliet" at the banquet table in local department store promoted by Louis Charninsky at the Capitol for that engagement. Store plugged playdates and picture in their ads.

Preview was held at which newspaper critics were invited, with resultant rave notices, and stories of the production together with art work was gleaned in all local dailies.

*"Tell Us What You Did"*

## Agnew's "Gold" Contest

A contest was planted in the Barrhead News by W. A. Agnew, Pavilion Theatre, Renfrewshire, Scotland, for "Sutter's Gold" in which patrons were invited to fill out opinion cards stating whether they thought John Sutter had the right to dispossess the squatters who took possession of his land. Pay envelopes with small pieces of gilded coal were distributed on main streets, and for front decorations, pick, shovels and large chunks of gilded coal were used.

## Martin Entertains Star Of "Champagne Waltz"

When Gladys Swarthout arrived in South Bend recently for her concert with Frank Forest, Guy Martin, Colfax Theatre greeted the mezzo-soprano at the station as she stepped from the train. Photos were taken and stories run together with mention of playdates of "Champagne Waltz." Invitations were issued to prominent citizens to attend a cocktail party given for star.

Accompanying photo shows attractive setpiece used in lobby consisting of large flittered champagne glass, colored balloons used to represent the bubbles. Window cards were planted in stores about town and billboards strategically placed.

*"Tell Us What You Did"*

## Drissel Makes Speech

Roscoe Drissel, Loew's, Wilmington, Del., arranged to speak before the high school assemblies on "How Pictures Are Made" in connection with "History Is Made at Night," using the miniature production sets for illustration. A "kissable" lips contest tieup was made with five beauty parlors with contestants having lip impression most similar to Jean Arthur's receiving guest tickets.

## Weppler Stages Hen Race To Sell "Three Smart Girls"

One of the features of his "Three Smart Girls" campaign for Shea's State Theatre, Conneaut, Ohio, Manager E. L. Weppler staged a three-girl hen race with "want ad" for "Three Smart Girls" in the Conneaut News-Herald for three days preceding his opening. From the sixty-five girls who answered Weppler's ad, three were chosen to compete in the race. Each girl was given a banner plugging the attraction to wear on her back (see photo). Three goggled chickens on dog harnesses and leashes were turned over to them, and they raced down Main Street from the City Hall to the theatre. Stunt rated plenty of newspaper publicity.

Cooperative heralds featuring the goggled chickens and "Girls" were prepared and distributed by the grain and fuel company and regular roto herald was mailed in large quantities by theatre and distributed at A. & P. and Kroger stores.

*"Tell Us What You Did"*

## Schools Aid Sweeney On "Romeo and Juliet"

For the road show engagement of "Romeo and Juliet" at the La Porte Theatre, La Porte, Ind., Wayne Sweeney contacted Dean Dumnick of the Valparaiso University extending invitation for faculty to attend showing in return for which the English division cooperated by distributing educational cooperation discount coupons. Superintendent of Schools Noel granted permission for school to be dismissed early and also arranged for the transportation of the children in county busses.

Wayne also contacted university women who were anxious to raise funds for local charity for the secretary to sell tickets at the established price, same charged to the University women at a group rate. Screen Guide Reviews were distributed to patrons leaving theatre week in advance, and stories with art work were planted in all dailies.

*"Tell Us What You Did"*

## Gow's "Girls" Tieup

Tying up with local car dealer, Mel Gow, Capitol, Nanaimo, B. C., for "Three Smart Girls" promoted three new model cars, each of which was bannered and driven around town by three attractive girls. Another stunt promoted by Mel was ladies' wear shop cooperating by devoting four windows to Hollywood styles with picture and theatre credit prominently displayed.

YOU MAY GET MOST OF YOUR CASH RECEIPTS  
YOU CAN GET ALL OF THEM!

GENERAL REGISTER CORPORATION  
1540 BROADWAY NEW YORK



# Yearsley's "Pin Poll" Device Aids in Survey at Theatre

*Originator Explains Plan to Check Source of Patronage and Newspaper Advertising*

A combination patronage-density, advertising and parking survey device is the "Pin Poll" (see photo) recently used at the Warner Bros. operated Roosevelt Theatre in Philadelphia by Manager C. L. (Bill) Yearsley, its originator. It consists of a photographically enlarged section of an official city street map covering the northeast section of the city in which the theatre is a first run "key" house. At one end of the map the amusement pages of the five Philadelphia dailies were mounted, at the other end the local neighborhood weeklies, in all of which the theatre advertises. The map was 40 by 84, the supporting frame four feet by 14. The background was of comparatively soft pulpboard. Colored thumb tacks from the five-and-ten at five cents for 50 were used for markers. The frame was swung on counterweights in the foyer so that it could be raised out of reach when not in use. A cut-out sign on a standard faced patrons entering the foyer and invited them to "Stick a Pin, Please." This carried their attention to the map against a side wall. At the bottom of the map they read the request of "Stick a pin where you live."

The poll was taken between eight and 10 o'clock on 14 evenings with the manager in attendance at all times. Patrons were requested to stick a green tack if they came in an automobile, a red one if they came otherwise. To spare them any possible embarrassment at the distinction they were told that the parking and traffic situation was being investigated.

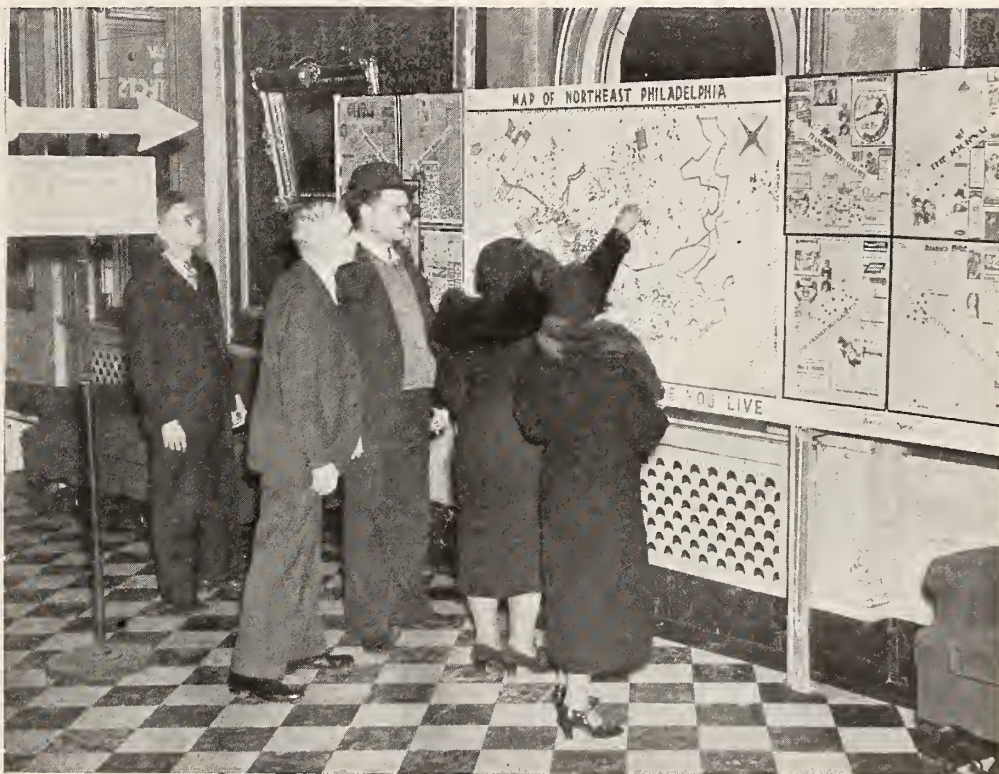
It was quickly found impractical for each member of a family or party to stick an individual tack. Accordingly one tack was used for each family group, couple, party or individual unit and results computed at three persons to each green tack and two persons to each red one.

A total of 600 green tacks for 1,800 auto patrons and 1,262 red tacks for 2,524 who came otherwise, representing a grand total of 4,324 patrons polled, were counted at the close of the experiment.

## Patrons Queried on Papers

The result revealed that 45 per cent of the patronage resided within a mile circle centering at the theatre; 20 per cent within the two-mile circle; 14 per cent within the three-mile and that 21 per cent came four miles farther, many from beyond the limits of the map. In the latter cases tacks were stuck in the map's edge in the direction from which patrons came.

The density of patronage within the mile circle showed how admission prices segregate theatre patronage even in close proximity to the house. Frankford Avenue, on which the Roosevelt is located, bisects the suburb of Frankford. The higher rental district west of the avenue provided 1,257, the cheaper section east of the street only



YEARSLEY, SECOND FROM LEFT, EXPLAINS MAP OPERATION

680 patrons. The theatre has 2,000 seats on one floor, prices 25 cents matinees, 35 cents evenings for adults. Children were not allowed to participate in the poll. The fact that 1,800 of the 4,324 patrons came in automobiles gives some idea of the importance of parking facilities for such houses.

Patrons were asked, "Which daily newspaper do you consult to see what is playing at the Roosevelt?" and the manager stuck a tack in each paper named. Then, "Do you get a local weekly at your home? Which one, please?" and the answer recorded. The Philadelphia dailies received the following vote: A—evening, 590; B—morning, 214; C—evening, 206; D—morning, 127, and C—morning, 39. The local weeklies polled 162, 16, 13 and 12, respectively. The first weekly enumerated is a free distribution sheet. As there seemed no good reason to let outsiders in on the comparison of the newspapers—with possible embarrassment to the local publishers especially—the tacks were pulled frequently and the totals kept by the manager.

The novelty of the idea and the map of their neighborhood was of real interest to patrons, who required no urging to take part in the poll. Women were most particular to stick their tacks in the very block and on the right side of the streets in which they lived. Incidentally, the stunt gave the manager a fine opportunity for friendly con-

tact with patrons. "Naturally," states Yearsley, "the value of the results and implications of such a poll will vary with conditions in which a theatre is situated and the nature of information desired. As a graphic method of ascertaining where a theatre's patronage lies and the comparative advertising value of newspapers used the experiment is of undoubted value."

*"Tell Us What You Did"*

## Cox's "Plainsman" Pioneer Page

In a town of only 400 inhabitants, W. E. Cox, Jr., Palace Theatre, Seminole, Tex., tied up the livewire merchants of that small village to sponsor a "pioneer" page in the "Gaines County News" in connection with the opening of the "The Plainsman." Paper is published in neighboring town and circulars printed from the ad were distributed.

FILMACK IS GEARED TO  
GIVE YOU SPECIAL TRAILER  
SERVICE AND QUALITY AT A  
PACE WHICH NO ONE ELSE  
CAN EVEN APPROACH. Try Us!

FILMACK  
TRAILER CO.

843  
SOUTH  
WABASH  
CHICAGO



# WASHINGTON LOEW THEATRE ADS

**TODAY**

Washington's **GREATEST** all-family show  
A THRILLING INDOOR **CIRCUS**... AND A  
GLORIOUS UPROARIOUS SCREEN HIT... FOR  
A REAL EASTER TREAT... Bring the whole  
family... They'll have a *Swell* Time!

**The Capitol's Gala  
EASTER  
CIRCUS**

Everything but the Tent  
With **WALLY SHARPLES**  
RINGMASTER

**TED ALLEN**... World's  
Champion Horseshoe Pitcher

**LIAZEED**  
**ARABIAN TROUPE**  
**LILLIAN ST. LEON**  
& COMPANY  
How Circus Riders Are Made

**FALLBERG'S**  
**WONDER BEARS**  
The Silent Entertainers

**GREAT JOHNSON**  
The Silent Entertainers

**PAUL JUNG** and his  
HOWLING CIRCUS CLOWNS

**WOOLFORD'S WEENIES**  
Frankfurters, Almost Human  
The only out of its kind  
in the world

**CAPTAIN PICKARD** and his  
**FRISCO SEALS**

**Loew's CAPITOL** F. AT 14 TH ME. 5001

Continuing the current Round Table series illustrating the work of circuit and individual theatre advertising departments, the ads on this page are the work of Ray Bell, ad head of Loew's Washington theatres in Carter Barron's district. Bell does a neat job of work, and especially is to be noted his effective handling of combination layouts.

**Loew's CAPITOL** FRIDAY

**DOUBLE-BARRELED DELIGHT**

**BANJO on my knee**

Barbara STANWYCK Joel McCREA  
HELEN WESTLEY BUDDY EBBEN  
WALTER FREEMAN KATHERINE AMILLE

**The Year's STAGE SHOW Sensation**

**DAVE APOLLON**

**STAR PARADE of 1937**

**TROPICAL SWING BAND**  
JOHNNY WOODS  
CHARLES LAMBERTON  
CHARTERED from their debut  
TOMMY BRETT LYDA RUE  
3 BERRY SISTERS MAIGOLD ALONKA  
YVONNE MORAY

**SWEETHEARTS AGAIN**  
as in "Naughty Marietta"  
and "Rose Marie"!

**Loew's PALACE**

Never before such enthusiasm... Jeanette MacDONALD and Nelson EDDY in Metro-Goldwyn-Mayer's glorious hit "MAYTIME"... Never before such enthusiasm... Jeanette MacDONALD and Nelson EDDY in Metro-Goldwyn-Mayer's glorious hit "MAYTIME"... Never before such enthusiasm... Jeanette MacDONALD and Nelson EDDY in Metro-Goldwyn-Mayer's glorious hit "MAYTIME"... Never before such enthusiasm... Jeanette MacDONALD and Nelson EDDY in Metro-Goldwyn-Mayer's glorious hit "MAYTIME"...

**Loew's PALACE** F. AT 13 TH

**OK! Nelson!** Have on for a 3<sup>rd</sup> WEEK

Having sat enthralled by the beauty of this production with its recommendation of reservation and out of the box perfection and the nearest record of any film spot best ever brought to the screen

**Jeanette MacDONALD**  
**Nelson EDDY** "Maytime"

**Loew's PALACE**

**What ARE THEY CHEERING?**

GABLE! CRAWFORD! SHEARER! HARLOW! LOY! MacDONALD and EDDY! TAYLOR! MARX BROS.! DIETRICH!

... And all of those other GREAT stars of the screen who are marching along in a colorful parade of compelling Movie hits to the screens of... LOEW'S CAPITOL... PALACE... COLUMBIA

**You'll CHEER, TOO, AS YOU THRILL TO THESE Smash Attractions**

Clark GABLE Myrna LOY in "PARNELL"	Norma SHEARER Leslie HOWARD in "ROMEO and JULIET"	Jean HARLOW Robt. TAYLOR in "PERSONAL PROPERTY"	Shirley TEMPLE in "WEE WILLIE WINKLE"
Mad Marx Bros. in "A DAY AT THE RACES"	FREDDIE BARTHOLOMEW Spencer TRACY in "CAPTAINS COURAGEOUS"	Loew's Capitol "A Family Affair" with Lionel BARRYMORE in "MAYTIME"	Loew's Columbia Joan CRAWFORD William POWELL Robt. MONTGOMERY in "The Last of Mrs. Cheyney"

**Something to Cheer about...**

HAPPINESS IN GENEROUS QUANTITIES WILL BE FOUND BY EVERY ENTERTAINMENT-GOER IN THESE GRAND, INVITING STAR-FILLED HITS... ON THEIR WAY TO LOEW'S CAPITOL, PALACE AND COLUMBIA.

Claudette Colbert—Fred MacMurray in "MAID OF SALEM"

Dick Powell—Madeleine Carroll  
Alice Faye—Those crazy Ritz Bros.  
in "HIVING BUSINESS ON THE AVENUE"

Jeanette MacDonald—Nelson EDDY in "MAYTIME"

MARK BROS. in "A DAY at the RACES"

Clark GABLE—Myrna LOY in "PARNELL"

RUDYARD KIPLING'S "CAPTAINS COURAGEOUS"

Madeline DIETRICH in "WEE WILLIE WINKLE"

**Loew's CAPITOL** FRIDAY

**"JOHN MEADE'S WOMAN"**

Edward ARNOLD • Francine LARRIMORE  
"The great drama of a man who married one woman to save another!"

Loew's PALACE

Loew's Capitol  
Joan CRAWFORD  
William POWELL  
Robt. MONTGOMERY

**Loew's CAPITOL** FRIDAY

**"JOHN MEADE'S WOMAN"**

Edward ARNOLD • Francine LARRIMORE  
"The great drama of a man who married one woman to save another!"

Loew's PALACE

Loew's Capitol  
Joan CRAWFORD  
William POWELL  
Robt. MONTGOMERY

There's no word in the Dictionary **BIG** enough to describe it **"MAYTIME"**

Playing a merry tune on Washington heart strings... in its second romantic week at Loew's PALACE

Nor is there a word BIG enough to adequately describe the MANY OTHER SMASH HITS that you'll see in coming weeks at Loew's CAPITOL... PALACE... and COLUMBIA!

NOW Loew's CAPITOL  
SIMONE SIMON-JAMES STEWART in "Satanstoe"  
Stage... "World famous SALICI PUPPETS"

NOW Loew's COLUMBIA  
STEP LIVELY, JEEVES with ARTHUR TREACHER

**In Person Scoop!**

**JACK BENNY**  
Star of the JELL-O Radio Program  
**MARY LIVINGSTONE**  
**GEORGES METAXAS**  
Romantic Singer of Songs  
... AND OTHER TALENTED PERSONALITIES IN ONE HUGE **Howling Show!**

SCREEN **"VOICE OF BUGLE ANN"**  
with LIONEL BARRYMORE  
ERIC LINDEN • MAUREN O'SULLIVAN

**Loew's FOX** TOMORROW ME. 5001

LAST TIMES TODAY BING CROSBY in "ANYTHING GOES" Stage... FATS WALLER • ROGER PRYOR



# YOU ARE INVITED TO JOIN UP

## J. L. SHASTEEN

manages the Era Theatre in Harvey, Ill., and has but recently become a manager. Shasteen says he received his early training at the Southtown Theatre in Chicago and is deeply interested in his work. Remember, your signing an application in the club is but the beginning of your obligation and we look forward to reports of your activities.



## SAM SCHIWETZ

is in Three Rivers, Tex., managing the Rialto Theatre for the Hall Industries. Sam says three years ago he started "catching tickets," then operated for eight months. From that point he became a manager of his present location, from which spot we look forward to hearing from him.



## CLYDE YOUNG

holds down the job of assistant at the Aztec Theatre in Enid, Okla., for the Griffith Amusement Co., having started work for them in Cleburne, Tex., as usher. Later was made doorman along with outdoor advertising and artist and then assistant under Lew Chatham. From there Clyde was transferred to Duncan, Okla., under R. F. Wilbern as assistant and remained there a little over a year when he was sent to the Aztec working under Tom Blair.



## JOSEPH MIKLOS

acts as the assistant manager of Warner's Embassy Theatre in New Britain, Conn. Joseph started at the Strand there as usher and was later transferred to the Embassy as doorman and then assistant manager, which post he is now holding down. Joe was captain of the New Britain High School tennis team and is now coach.



## FRANK RANDOLPH

manages Schine's Elmwood Theatre in Penn Yan, N. Y., and started in showbusiness as usher and assistant doorman at the Babcock Theatre, Bath, N. Y., working there for about six months when he took over the job of bill poster. Stayed in that job for a while and then started an advertising sheet in Wellsville, N. Y., which carried on for a while before he returned to Bath. Later Frank was transferred to the Regent at Geneva and in November of last year moved into his present assignment.



## HOWARD W. ROBARGE

manages the Cosmo Theatre in Merrill, Wis., and naturally drifted into showbusiness since his father was in it before he was born. Howard started in 25 years ago as usher at the Broadway, Superior, later poster clerk for Pathe in Minneapolis and then booker for Mutual Film Co. there. He has also served as salesman for the American Maid Film Exchange and Supreme Feature Film Co., then became associated with his father in an independent exchange. Then came the war, at the end of which we find Robarge managing the old Majestic in Wausau and then realigning himself with his Dad to acquire several theatres throughout Wisconsin. Four years ago he took over the management of the Cosmo.



LOBBY DISPLAY. Artist Leland Smith, Palace Theatre, Danville, Ill., created this lobby set-piece for "Banjo On My Knee". Cutout strutting figure was planted on bales of cotton lettered with title and cast.



## DANIEL HARRIS

is Joe Rubenfeld's assistant at Loew's Kameo, Brooklyn, N. Y., and started as usher in Loew's Paradise, Bronx sector, worked in that capacity about six months and was promoted to captain and then chief of service. In 1936 Dan was assigned the assistant's post of Loew's Lexington and remained there until his transfer to the Kameo.

## Birthday Greetings

William A. Agnew  
R. J. Baker  
Augie C. Berkholtz  
Jack P. Blitt  
Paul O. Brake  
Leonard Camarata  
L. W. Carroll  
Keith Chambers  
Edwin P. Dalton  
Arthur K. Dame  
John Stanley Davies  
Henry Dorsey  
Don G. Dungan  
F. Elliott  
Charles W. Felter  
Seth H. Field  
Orville F. Finkboner  
Lorenzo Gelabert  
Ned Gerber  
Phil Godel  
Vincent Gulli  
Morris Hatoff  
Rupert C. Hendry  
Nathan Hoffman  
F. E. Howland  
Joseph Isaac  
Herbert James  
Edward C. Johnson  
Roscoe Jones  
Richard M. Kennedy  
Bertell Kennerson  
Russ Kitchin  
Raymond Klein  
Joseph Kligler

Natalie Tolman Kunze  
Millard Lee  
Harry L. Levine  
George C. Lewis  
Al Liebman  
Louis Liss  
Albert B. Lourie  
Joe McDonald  
Tom F. McDonald  
William J. Mahon  
Mort Margolius  
E. H. Maritsky  
Ray H. Meyer  
Jack Murray  
Lawrence J. Nordine  
Gerald J. Novak  
Pierce C. O'Donnell  
Willis Parady  
Charles E. Payne  
Edwin Pettett  
Richard M. Phillips  
John F. Power  
Frederick M. Ross  
Jack Rubin  
L. Joseph Ryan  
Howard Schuster  
Melvin Sett  
Henry Silverman  
M. L. Silverman  
Walter D. Stevens  
Arden R. Strang  
Jesse V. Tamblinson  
Maurice Verbin  
Mrs. D. B. White

## RAY HANSON

in Fertile, Minn., is the owner-manager of the Fox Theatre. Hanson started in when 11 as ticket taker, later bill poster and usher and worked into projection booth and then house manager at Publix Fargo Theatre, Fargo, N. D. When sound came into being, Ray roadshowed the first talking pictures in northern Minnesota and worked as sound engineer for Cinema Supplies in Minneapolis. Later we find him back as projectionist in Fargo and last fall went into business for himself.



## DOZIER B. ROBERTS

manages the Elba Theatre in Elba, Ala., for Peoples Theatre, Inc. Roberts started in showbusiness doing sign work and selling popcorn for Fred McLendon. Since then he has made various changes, doing advertising, etc., and working at all five of the theatres. Dozier promises to keep in touch with us, so we shall be looking forward to reports of his recent activities at the Elba.



## JOE R. WILLS

managing the Uray Theatre in Ouray, Colo., a Diller Circuit house, says at the tender age of 12 he owned and operated the Pine Theatre in Morrison, Colo., sold out and went to California to finish school. After some time he worked in the MGM Studios writing a Who's Who and What's What in Hollywood column for Eastern newspapers. From there Joe returned to Colorado to work for Sound Equipment Service in Denver and thence to the Uray.



## RAY A. HOLTZ

manages the Majestic Theatre, Fairbury, Neb., and started his career at the age of 11, delivering heralds at the Bonham Theatre and was later put to work on the aisle as usher. From that point he became an operator and was then promoted to advertising and publicity manager and thence to his present job as manager of the Majestic and assistant at the Bonham.



## J. T. KRIEGER

is out in Herington, Kan., managing the Dickenson Theatre and started in this business at the tender age of 14 as usher. After various assignments, Krieger was made manager of the house in Paola, Kan., thence to Manhattan and then to his present job, where he has been since February of this year. Let's hear from you, "J. T.," so that we can report your activities in our section.



## BARNEY DE VIETTI

is in Helper, Utah, managing the Strand Theatre for C. E. Huish and obtained his first job as billposter for the Litezzetti Theatre. When the theatre was sold he went along with the new owners as stage hand, from that to the projection room as re-winder and marquee changer. Next step for Barney was chief projectionist and held that position for some time, until he was made assistant and then manager of the Strand Theatre out in Helper.



# TECHNOLOGICAL

## The Bluebook School

Conducted by

ANSWER TO QUESTION NO. 66

F. H. RICHARDSON

Bluebook School Question No. 66 was: (A) Suppose we have a circuit offering two ohms resistance; a d.c. generator supplying current. Attached to this circuit are fifty 32-c.p. lamps, a fan motor using six amperes, and a branch circuit offering three ohms resistance and operating seven 32-c.p. lamps. How many horsepower must the driving motor supply? All voltage 110. (B) What is the field coil of a dynamic speaker? Describe four possible sources of current for it. (C) What determines the proper distance between light source and mirror light collector.

Because of the fact that Section A was so worded that it might be, and evidently was, construed in different ways, I shall not penalize any one by publication of names. Here are some of the results, in horsepower, culled at random: 6.5, 5.88, 4.00, 4.763, 3.4172, 3.3, 15.785, 9.39, 9.00, 4.57, 14.40, 3.937. In view of all this, I submitted the question to Dr. Alfred N. Goldsmith, past-president S.M.P.E., who has replied as follows:

"Dear Pop: This is in answer to your letter of April 10th. As a matter of fact, you worded Question 66 rather vaguely and I am afraid that the best you can do is to use the following solution, but not to be strict with anyone who interprets your descriptions differently.

"I have assumed that a 32 c.p. lamp takes 0.2 amperes at 115 volts, which gives it a resistance of 575 ohms. I have also assumed that it acts just like a constant cold resistance of 575 ohms, although this is not true because the resistance of a tungsten lamp increases as it gets hotter, and consequently is higher as you raise the voltage across the lamp than if you lower the voltage across the lamp. Nevertheless, unless we assume that the resistance of each lamp remains constant at 575 ohms, the problem becomes tremendously complicated and would require curves giving the relation between resistance and applied voltage for its complete solution.

"On this basis, then, seven lamps in parallel are equivalent to resistance of 82 ohms; and 50 lamps in parallel are equivalent to a resistance of 11.5 ohms.

"In order to solve the problem as you gave

it without using rather more mathematics than I believe you had in mind for the projectionist, I think it best to work it out backward (that is, starting from the seven lamps in parallel at the outer end of the circuit). I have solved the problem in ten steps.

"Step 1. The seven lamps in parallel have a resistance of 82 ohms. I have assumed that the voltage across them has been reduced to about 110 volts. Accordingly they take 1.34 amperes.

"Step 2. Therefore the three ohms in series with the lamps also take 1.34 ampere, and the drop across the three ohms is 4.02 volts.

"Step 3. This means that the circuit now has a voltage across it of 110 plus 4.02, or 114.02 volts, and that 1.34 amperes flow through it.

"Step 4. The fan motor takes 6 amperes.

"Step 5. Accordingly the main circuit now carries 6 plus 1.34, or 7.34 amperes.

"Step 6. The 50 lamps in parallel have a resistance of 11.5 ohms. There is 114.02 volts across them, and therefore 9.9 amperes flow through the lot.

"Step 7. The result is that in the circuit we now have a total current of 9.9 plus 7.34 or 17.24 amperes.

"Step 8. The 17.24 amperes in question flow through the two ohms of the circuit (which is scattered along the entire circuit), and the drop across the two ohms is 34.48 volts.

"Step 9. Accordingly the voltage generated by the d.c. generator is 114.02 plus 34.48, or 148.50 volts, and it also generates 17.24 amperes. Accordingly, then, the generator produces 2560 watts, which is 3.43 horsepower.

"Step 10. I have carried your problem forward by assuming that the generator is driven by a motor or engine with 70-per cent overall efficiency. Then the motor in question will have a power of 3.43 divided by 70-per cent, which is 4.9 horsepower.

"So that the real answer to your question is that it would take a 5-horsepower motor to operate the system."

(B) Leo Cimikoski says, "The field coil of a dynamic speaker is the winding of an electromagnet, which must be supplied with smooth d.c. Use of a.c. would develop hum in the speaker. Pure d.c. is not essential, however, because the field coil itself acts to some extent as a filter choke; also any irregularities in the field supply are not amplified. For these reasons perfectly smooth d.c. is not required for satisfactory operation.

"Four possible sources of field coil supply are (1) a bank of storage batteries, (2) line d.c. or d.c. from rectifier or generator of motor-generator set, (3) current rectified either by tube or disc type, (4) the field winding of a loudspeaker, which also can be made to serve as a filter choke within the amplifier's rectifier circuit."

(C) Almost every one replied substantially as follows: Focal length of a mirror determines distance of light source from its surface, which same is very critical and interlocks with distance from mirror to aperture.

Condor Pictures, Inc., has leased office space in the Empire Trust Building, 580 Fifth Avenue, New York, through Harold E. Wolf.

## BLUEBOOK SCHOOL QUESTION NO. 71

What present conditions hamper perfect sound reproduction and projection?

Do you consider previewing of productions for sound volume scoring advisable?

What are your present views of best method of handling sound volume level in theatres?

What, if any, suggestions can you advance looking to possible improvement in sound reproduction and projection?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

## Cinecolor Sues Vericolor Over Patent Infringement

Cinecolor this week filed suit in Los Angeles against Vericolor charging infringement of several patents for film coloring machines. The plaintiffs seek an injunction and an accounting of an estimated \$20,000 of profit claimed accruing to Vericolor as a result of the alleged infringement.

Individual defendants named are T. L. Doherty, Norman Doherty, Cecil Kemper and Henrie DuGal. The plaintiffs cite as the original patentees, William T. Crestinel, Charles W. Prynne, Bruce Burns and Charles E. Fitch.

## Erpi Royalty Suit Reply

Electrical Research Products, Inc., this week filed its answer in the \$211,743 breach of contract suit brought against it in the federal court at New York by John G. Paine as agent and trustee for music publishers. Mr. Paine claims that he contracted with Erpi in September, 1927, to permit Erpi to sub-license producers to use songs in the United States and Canada of which the publishers held the copyrights. Later, in July, 1929, the rights were extended for all foreign countries. Mr. Paine alleges that \$21,743 in royalties remain unpaid. The answer admits the contract but denies that any royalties are unpaid. Erpi also claims that the statute of limitations has expired on part of the claims.

## F. H. Richardson's BLUEBOOK of PROJECTION

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Rockefeller Center New York



# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

## AMBASSADOR-CONN-MELODY

		Running Time		Rel. Date	Minutes	Reviewed
Title	Star					
Born to Fight.....	Frankie Darro-Jack La Rue.....	Nov. 31	.....			
Devil Diamond, The.....	Kane Richmond-June Gale.....	Jan. 15	'37			
Galloping Dynamite.....	Kermit Maynard-Arlane Allen.....	Dec. 30				
Headline Crasher.....	Frankie Darro-Kane Richmond.....	Dec. 25				
Phantom Patrol.....	Kermit Maynard-Jean Barclay.....	Oct. 30				
Racing Blood.....	Frankie Darro-Kane Richmond.....	Nov. 15				
Sing While You're Able.....	Pinky Tomlin.....	Mar. 20	'37			
Tough to Handle.....	Frankie Darro-Kane Richmond.....	Mar. 24	'37			
Valley of Terror.....	Kermit Maynard-Harley Wood.....	Jan. 20	'37			
Wildcat Trooper.....	Kermit Maynard-H. Bosworth.....	Oct. 16				
Wild Horse Roundup.....	Kermit Maynard-Dickie Jones.....	Nov. 20				
With Love and Kisses.....	Pinky Tomlin-Toby Wing.....	Dec. 20				

### Coming

Whistling Bullets.....	Kermit Maynard.....	May 3	'37			
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## BURROUGHS-TARZAN

		Running Time		Rel. Date	Minutes	Reviewed
Title	Star					
Phantom of Sante Fe, The.....	Nina Quartaro-Norman Kerry.....	Jan. 1	'37			
(all color)						
Tundra (G).....	Del Cambre.....	Sept. 15			78	Aug. 29

### Coming

White Glove, Tha.....		May 1	'37			
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## CELEBRITY

		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed
<i>Coming</i>				
For Love of You.....	F. Foresta-Riscoe and Wayne.....		60.....	
Kiss Me Goodbye.....	M. Schneider-Riscoe and Wayne.....		62.....	

## CHESTERFIELD

		Running Time		Rel. Date	Minutes	Reviewed
Title	Star					
Below the Deadline.....	Cecilia Parker-Russell Hepton.....	June 1			64	
House of Secrets.....	Leslie Fenton-Muriel Evans.....	Oct. 26			67	
(See "In the Cutting Room," Nov. 7.)						
Lady Luck.....	Patricia Farr-Wm. Bakewell.....	July 6			66	
Missing Girls (G).....	Roger Pryor-Sydney Blackmer.....	Sept. 10			66	Oct. 10
Red Lights Ahead.....	Andy Clyde-Lucille Gleason.....	Dec. 29				

### Coming

Light Fingered Ladies.....						
Policewoman.....						

## COLUMBIA

		Running Time		Rel. Date	Minutes	Reviewed
Title	Star					
Adventure in Manhattan (G).....	Jean Arthur-Joel McCrea.....	Oct. 8			73	Oct. 31
Alibi for Murder (G).....	M. Churchill-Wm. Gargan.....	Sept. 23			60	Oct. 24
Beloved Vagabond, The (G).....	Maurice Chevalier.....	Dec. 14			80	Sept. 26
Blackmailer.....	William Gargan-Florence Rice.....	July 19			66	
(See "In the Cutting Room," Mar. 28.)						
Code of the Range.....	Charles Starrett-Mary Blake.....	Oct. 9			55	
Come Closer, Folks.....	James Dunn-Marian Marsh.....	Nov. 7			61	
Counterfeit.....	Chester Morris-Margot Grahame.....	June 12			74	
(See "Queer Money," "In the Cutting Room," May 2.)						
Counterfeit Lady (G).....	Ralph Bellamy-Jean Perry.....	Dec. 31			60	Jan. 23 '37
Cowboy Star, The.....	Charles Starrett-Iris Shunn.....	Nov. 20			56	
(See "In the Cutting Room," Oct. 10.)						
Craig's Wife (G).....	John Boles-Rosalind Russell.....	Oct. 1			75	Sept. 19
Devil's Playground (A).....	Delores Del Rio-Richard Dix.....	Jan. 24	'37		74	Feb. 27 '37
Devil Squadron (G).....	Richard Dix-Karen Morley.....	May 1			80	May 16
End of the Trail (G).....	Jack Holt-Louise Henry.....	Sept. 18			72	Nov. 21
Final Hour, The.....	M. Churchill-Ralph Bellamy.....	June 30			58	
Find the Witness (G).....	Rosalind Keith-Chas. Quigley.....	Jan. 8	'37		57	Mar. 8 '37
Fugitive Sheriff, The (G).....	Ken Maynard-Beth Marlon.....	June 1			58	Oct. 24
I Promise to Pay (G).....	Lee Carillo-Chester Morris.....	Apr. 21	'37		65	Feb. 27 '37
(Exploitation: Apr. 3 '37, p. 64.)						
Killer at Large (G).....	Mary Brian-Russell Hardie.....	Oct. 1			58	Nov. 7
King Stens Out, The (G).....	Grace Moore-Franchot Tone.....	May 28			86	May 23
(Exploitation: July 25, p. 81.)						
Lady from Nowhere.....	Mary Astor-Charles Quigley.....	Nov. 21			60	
Law of the Ranger.....	Bob Allen.....	Feb. 26	'37		57	
Legion of Terror (G).....	Marguerite Churchill-B. Cabot.....	Nov. 1			60	Nov. 7
Let's Get Married.....	Ralph Bellamy-Ida Lupino.....	Mar. 25	'37			
(See "Weather or No," "In the Cutting Room," Jan. 16 '37.)						
Man Who Lived Twice, The (G).....	Isabel Jewell-Ralph Bellamy.....	Sept. 25			73	Oct. 24
Meet Nero Wolfe (G).....	Edward Arnold-Lionel Stander.....	Aug. 1			72	July 25
(Exploitation: Oct. 3, p. 81.)						
More Than a Secretary (G).....	Jean Arthur-George Brent.....	Dec. 24			77	Dec. 26
Motor Madness.....	Rosalind Keith-Alien Brook.....	Apr. 5	'37		62	
(See "Speed Mad," "In the Cutting Room," Feb. 20 '37.)						
North of Nome (G).....	Jack Holt-Evelyn Venable.....	Nov. 14			63	Oct. 31

		Running Time		Rel. Date	Minutes	Reviewed
Title	Star					
Parole Racket (G).....	Paul Kelly-Rosalind Keith.....	Mar. 4	'37		62	Apr. 10 '37
Pennies from Heaven (G).....	Bing Crosby-Madge Evans.....	Nov. 25			83	Dec. 18
(Exploitation: Dec. 5, p. 79; Feb. 8 '37, p. 72; Mar. 27 '37, pp. 81, 82; Apr. 3 '37, p. 66.)						
Racketeers in Exile (G).....	George Bancroft-Evelyn Venable.....	Mar. 31	'37		67	Apr. 3 '37
Ranger Courage.....	Bob Allen-Martha Tibbets.....	Oct. 30			58	
Rio Grande Ranger.....	Bob Allen-Iris Meredith.....	Dec. 11			54	
(See "In the Cutting Room," Nov. 7.)						
Shakedown (G).....	Lew Ayres-Jean Perry.....	July 17			57	Sept. 12
Speed to Spare.....	Dorothy Wilson-Chas. Quigley.....	Apr. 20	'37			
(See "Racing Luck," "In the Cutting Room," Feb. 13 '37.)						
Stampede.....	Charles Starrett-Finls Barton.....	June 8			58	
Theodora Goes Wild (G).....	Irene Dunne-Melvyn Douglas.....	Nov. 12			95	Nov. 14
(Exploitation: Jan. 23 '37, p. 81.)						
They Met in a Taxi (G).....	Chester Morris-Fay Wray.....	Sept. 1			70	Aug. 8
Trapped.....	Charles Starrett-Peggy Stratford.....	Mar. 5	'37		55	
Trouble in Morocco (G).....	Jack Holt-Mae Clarke.....	Mar. 22	'37		62	Mar. 20 '37
Tugboat Princess.....	Walter C. Kelly-Edith Fellows.....	Oct. 15			69	
Two Fisted Gentleman.....	James Dunn-June Clayworth.....	Aug. 15			63	
(See "The Fighter," "In the Cutting Room," July 4.)						
Two Gun Law.....	Chas. Starrett-Peggy Stratford.....	Apr. 7	'37		56	
Unknown Ranger, The.....	Robert Allen-Martha Tibbets.....	Sept. 15			58	
Westbound Mail.....	Chas. Starrett-Rosalind Keith.....	Jan. 22	'37		54	
When You're in Love (G).....	Grace Moore-Cary Grant.....	Feb. 27	'37		104	Feb. 20 '37
Woman in Distress (G).....	May Robson-Irene Hervey.....	Jan. 17	'37		68	Feb. 13 '37
Women of Glamour (G).....	Melvyn Douglas-Virginia Bruce.....	Jan. 28	'37		72	Mar. 20 '37
(Exploitation: Feb. 27 '37, p. 81.)						

### Coming

Absent Without Leave.....	Dolly Haas.....					
Awful Truth, The.....	Irene Dunne.....					
Blazing Glory.....	Jack Holt-Grace Bradley.....					
Criminals of the Air.....	Rosalind Keith-Chas. Quigley.....	Apr. 30	'37			
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27 '37.)						
Devil Is Driving, The.....	Richard Dix-Jean Perry.....	May 21	'37			
(See "In the Cutting Room," Feb. 27 '37.)						
Fie!der's Field.....	Chas. Quigley-Jacqueline Wells.....					
Frame Up, The.....	Paul Kelly-Jacqueline Wells.....	May 1	'37			
League of Frightened Men.....	Walter Connolly-Irene Hervey.....	May 25	'37			
(See "In the Cutting Room," Mar. 20 '37.)						
Lost Horizon (A).....	Ronald Colman-Jane Wyatt.....	Feb. 135			27	'37
(Exploitation: Sept. 5, p. 75; Mar. 6 '37, p. 89.)						
Once a Hero.....	Richard Dix-Fay Wray.....					
(See "In the Cutting Room," Apr. 17 '37.)						
Professional Juror.....	Otto Kruger-D. Montgomery.....					
Reckless Ranger.....	Bob Allen-Barbara Weeks.....	May 30	'37			
Shooting Showdown.....	Chas. Starrett-Barbara Weeks.....					
Sound of Your Voice.....	Grace Moore.....					
Texas Cyclone.....	Chas. Starrett-Barbara Weeks.....					
Thunder in the City (G).....	Edw. G. Robinson-Lull Deste.....	Apr. 25	'37		76	Feb. 13 '37
(See "In the Cutting Room," Feb. 20 '37.)						
Venus Makes Trouble.....	James Dunn-Patricia Ellis.....	May 14	'37			
(See "In the Cutting Room," Apr. 3 '37.)						
White Heat.....	Don Terry-Rosalind Keith.....					
With Kind Regards.....	Betty Furness-Ralph Bellamy.....					

## CRESCENT

		Running Time		Rel. Date	Minutes	Reviewed
Title	Star					
Battle of Greed (G).....	Tom Keene-Gwynne Shipman.....	Jan. 18	'37		65	Jan. 9 '37
Glory Trail, The (G).....	Tom Keene-Jean Barclay.....	Sept. 15			65	July 10
Old Louisiana (G).....	Tom Keene-Rita Cansino.....	Mar. 1	'37		64	Mar. 20 '37
Rebellion (G).....	Tom Keene-Rita Cansino.....	Oct. 27			60	Oct. 17
Under Strange Flags.....	Tom Keene.....	Apr. 12	'37			

### Coming

Drums of Destiny.....	Tom Keene.....	June 12	'37			
Right to Kill, The.....	Tom Keene.....	May 12	'37			
Star of Empire.....	Tom Keene.....	July 8	'37			

## DANUBIA

DANUBIA						
		(Hungarian Dialogue)		Running Time		
Title	Star	Rel. Date	Minutes	Reviewed		
Be Good Unto Death.....	Lacl Devenyi .....	Sept. 10.....	80.....			
Blue Danube Romance.....	Zita Perzczell .....	Jan. 20,'37.....	85.....			
Car of Dreams.....	Torzs-Perzczell .....	Oct. 10.....	90.....			
Don't Cry Mother.....	Eva Rutkay.....	Aug. 25.....	78.....			
Dreams of Love.....	Frank Taray .....	Jan. 3,'37.....	103.....			
(English titles)						
Friendly Expression .....	Radey-Szoke .....	Nov. 1.....	65.....			
Hungarian Village .....	Travelogue .....	Dec. 25.....	29.....			
(English titles)						
Man of Gold.....	Maria Egri-F. Kiss.....	Apr. 12,'37.....	92.....			
Man Under the Bridge.....	Csotes-Lazar .....	Nov. 15.....	82.....			



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
March Tales	Tucay-Kabos	July 15	88	88	
New Landlord, The	Csortos-Egry	Aug. 20	98	98	
Salary \$200 Monthly	Javor-Felop	Dec. 31	82	82	
Scotchman in Hungary	Rado-Orosi	Dec. 12	95	95	
Sister Mary	Szorenyi-Sved	Mar. 28	91	91	
Son of the Steppes	Kiss-Komcar	Dec. 26	85	85	
Stern on the Pusta	Kiss-Komcar	Apr. 5	78	78	
Sweet Stepmother	Maria Tasnadl	Sept. 15	90	90	
(English titles)					
This Villa for Sale	Verebes-Csikos	June 15	80	80	
Three Spinners	Emille Markus-Rajnay	Dec. 1	84	84	

## DuWORLD

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crimson Circle	Noah Beery	Jan. 1	37	37	
Kilou, The Killer	Technicolor	Oct. 1	60	June 1	35
Mysteries of Notre Dame		Oct. 1	58	58	
Nobody's Boy	Robert Lynen	Sept. 15	81	81	
Opera of Paris	Georges Thill	Oct. 1	50	50	

## FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Bullets or Ballots (G) 981	Edw. G. Robinson-Jean Blondell	June 6	81	May 23	
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)					
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14	72	Sept. 19	
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31	66	Oct. 3	
(Exploitation: Dec. 5, p. 79.)					
Case of the Velvet Claws, The					
(G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23	
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15	
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 21, p. 76; Mar. 8, '37, p. 88.)					
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19	66	July 18	
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20	
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 98.)					
Geld Diggers of 1937 (G) 151	Dick Powell-Jean Blondell	Dec. 26	101	Dec. 12	
(Exploitation: Jan. 2, '37, p. 100; Jan. 9, '37, p. 71; Feb. 13, '37, p. 88; Mar. 6, '37, p. 90.)					
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 8	
(Exploitation: May 18, p. 85; July 4, p. 72.)					
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20	85	Jan. 9, '37	
(Exploitation: Mar. 27, '37, pp. 78, 81; Apr. 3, '37, p. 69.)					
Guns of the Pecos 980	Dick Foran-Anne Nagel	Jan. 2	65	Jan. 13	
Hearts Divided (G) 955	Marlon Davies-Dick Powell	Jan. 20	70	June 13	
Here Comes Carter (G) 189	Ross Alexander-Anne Nagel	Oct. 24	60	Dec. 12	
Her Husband's Secretary (A)					
173	Jean Muir-Warren Hull	Mar. 20	61	Mar. 6, '37	
Love Begins at Twenty (G)					
975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30	
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10	95	Mar. 6, '37	
Men in Exile 174	Richard Purcell-June Travis	Apr. 4	97		
(See "In the Cutting Room," Nov. 21.)					
Mountain Justice 181	Josephine Hutchinson-G. Brent	Apr. 24	87		
(See "In the Cutting Room," Oct. 31.)					
Murder by an Aristocrat (G)					
974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4	
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan. 23	97	Mar. 6, '37	
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28	97	Jan. 18, '37	
Sing Me a Love Song (G) 180	James Melton-Patricia Ellis	Jan. 9	97	Oct. 17	
(Exploitation: Dec. 26, p. 70.)					
Stage Struck (G) 155	Jean Blondell-Dick Powell	Sept. 12	91	Aug. 19	
(Exploitation: Sept. 5, p. 79.)					
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 8	97	Dec. 26	
That Man's Here Again (G)					
175	Mary Maguire-Tom Brown	Apr. 17	97	Mar. 27, '37	
Three Men on a Horse (G) 151	Frank McHugh-Jean Blondell	Nov. 21	85	Dec. 5	
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 28, p. 70; Jan. 2, '37, p. 106; Jan. 9, '37, p. 71; Mar. 13, '37, p. 80.)					
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56		
(See "On Secret Service," "In the Cutting Room," May 16.)					
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23	
(Exploitation: Aug. 1, p. 90.)					
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8	
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9, '37, p. 64.)					

## Coming

Campus Scandals	Frank McHugh				
Cherokee Strip	Dick Foran-Jane Bryan	May 15	97		
Devil's Saddle Legion, The	Dick Foran-Anne Nagel				
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15	97	Aug. 29	
Gentleman After Midnight, A	Leslie Howard-O. de Havilland				
Gentleman from Kimberley, The	Warner Baxter-Anita Louise				
Life of Emile Zola, The	Paul Muni				
Mr. Dodds Takes the Air	Kenny Baker				
Prince and the Pauper, The					
(G) 112	Mauch Twins-Errol Flynn	May 8	97	Apr. 17, '37	
San Quentin (G)	Pat O'Brien-Humphrey Bogart			Apr. 3, '37	
Slight Case of Murder, A	Edward G. Robinson				
Slim	Pat O'Brien-Henry Fonda				
(See "In the Cutting Room," Jan. 16, '37.)					
Stuttering Bishop, The	Donald Woods-Ann Dvorak				
Talent Scout	Donald Woods-Jeanne Medden				
Varsity Show	Ruby Keeler-Dick Powell				

## FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Astero	Miss Kyvell	Feb. 21	97	90	

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crustale	Nina Afentaki	Oct. 11	95		
Eros	A. Marikos	Sept. 7	110		
Exo Ftohea	B. Argyro	Sept. 20	96		
Far from the Crowd	Mary Tsagonis	Mar. 7	97	82	
Sarcos and the Eagle	Olympia Deos	Oct. 18	118		

## GB PICTURES

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15	97	78	
East Meets West (G) 3518	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12	
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb. 15	97	70	Dec. 8
Everything is Thunder (A)					
3609	C. Bennett-D. Montgomery	Oct. 1	74	Sept. 12	
Head Over Heels in Love (G)					
3604	Jessie Matthews-Louis Borrell	Feb. 20	97	67	Feb. 13, '37
(Exploitation: Feb. 27, '37, p. 84; Mar. 13, '37, p. 78.)					
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1	69	Mar. 31	
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15	63	May 10	
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20	97	71	Nov. 28
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6, '37, p. 88.)					
Man Who Lived Again (A)					
3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10	
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1	80	May 10	
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2, '37, p. 106.)					
River of Unrest (G) 3621	John Lodge-John Loder	Jan. 15	97	69	May 10
(Reviewed under the title, "Ourselves Alone.")					
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 28	
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15	70	July 11	
(Reviewed under the title, "Doomed Cargo.")					
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 1	97	100	Feb. 27, '37
(See "The Great Barrier," production article, Feb. 6, '37, p. 20; exploitation: Apr. 3, '37, p. 65.)					
Strangers on a Honeymoon (G)					
3615	C. Cummings-Noah Beery	Dec. 15	67	Jan. 9, '37	
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20	64	Apr. 4	
(Reviewed under the title, "Once in a Million.")					
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 12	97	76	Jan. 2, '37
(Reviewed under the title, "Sabotage.")					
You're in the Army Now (G)					
3620	Wallace Ford-Anna Lee	Mar. 1	97	73	Feb. 20, '37
(Reviewed under the title, "O. H. M. S.")					

## Coming

Gangway	Jessie Matthews				
King Solomon's Mines 3818	Roland Young-Cedric Hardwicke				
Non Stop New York	Anna Lee-Desmond Tester				

## GRAND NATIONAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30	97	82	Feb. 13, '37
Captain Calamity 128	George Houston-Movita	Nov. 29	88		
Devil on Horseback, The (G)					
126	Lilli Damita-Fred Keating	Oct. 11	70½	Oct. 9	
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27	97		
Gold Racket, The 138	Conrad Nagel-Eleanor Hunt	Apr. 10	97		
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2	97	73	Dec. 19
(Exploitation: Jan. 16, '37, p. 74; Jan. 23, '37, p. 78; Feb. 8, '37, pp. 74, 77; Feb. 20, '37, p. 85; Feb. 27, '37, p. 81.)					
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 8	97	68½	Jan. 2, '37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20	81	Dec. 12	
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3	97		
Man in the Mirror, The 112 (A) E. E. Horton-Genevieve Tobin		Apr. 17	97	75	Jan. 18, '37
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13	97		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6	97	58½	Aug. 29
(Reviewed under the title, "The Amazing Quest.")					
Scotland Yard Commands (G)					
152	Clive Brook-V. Hopper	Jan. 23	97	61	Feb. 20, '37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4	79½	Sept. 19	
(Reviewed under the title, "In His Steps") (Exploitation: Nov. 14, p. 90.)					
Song of the Gringo (G) 144	Tex Ritter-Jean Woodbury	Nov. 22	62	Nov. 14	
Trouble in Texas (G) 148	Tex Ritter	Feb. 27	97	63	Mar. 13, '37
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 21	97	72½	Mar. 6, '37
We're in the Legion Now (G)					
129	Reginald Denny-Esther Ralston	Jan. 18	97	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")					
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25	81	Oct. 24	
Yellow Cargo (G) 138	Conrad Nagel-Eleanor Hunt	Nov. 8	63	Nov. 14	

## Coming

Boots of Destiny	Ken Maynard-Claudia Dell				
Dusty Ermine (A)	Jane Baxter-Ronald Squire			Oct. 10	
Dynamite	James Cagney				
Face the Facts	Stuart Erwin				
Forever Yours 155	Beniamino Gigli	May 15	97		
Girl Said No, The	Robt. Armstrong-Irene Hervey				
Government Agent 139	Conrad Nagel-Eleanor Hunt	May 29	97		
Juggernaut 154	Boris Karloff	Apr. 30	97		
Killers of the Sea 135	Lowell Thomas	May 8	97		
Marked Money	Conrad Nagel-Eleanor Hunt				
Renfrew of the Mounted					
Shadow, The	Rod La Rocque				
Sing Cowboy, Sing 145	Tex Ritter-Louise Stanley	May 22	97		
Small Town Boy, The	Stuart Erwin-Joyce Compton				
Something to Sing About					
Spy of Napoleon (G)	R. Barthelmess-D. Haas			Oct. 10	



## (THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Sweetheart of the Navy.....	Eric Linden-Cecilia Parker.....	May 8, '37	90	June 6	
Two Who Dared (A) 113.....	Anna Sten-Henry Wilcoxon.....	May 8, '37	90	June 6	

(Reviewed under the title, "A Woman Alone.")

## GUARANTEED

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Crime Patrol .....	Ray Walker-Geneva Mitchell.....	Mar. 1, '37	15	Mar. 1, '37	
Just My Luck.....	Eddie Nugent-Charles Ray.....	June 15	15	June 15	
Luck of the Irish.....	Richard Hayward.....	Sept. 15	15	Sept. 15	
Phantom Ship.....	Bela Lugosi-Shirley Grey.....	Oct. 15	15	Oct. 15	
Women in White.....	Molly Lamont-Lester Matthews.....	July 15	15	July 15	

## Coming

Early Bird, The.....	Richard Hayward.....				
Irish and Proud of It.....	Richard Hayward.....				

## HOFFBERG

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Calling All Cars.....	Jack LaRue-Lillian Miles.....	Feb. 10, '37	62	Jan. 26, '35	
Fire Trap, The.....	Norman Foster-Evelyn Knapp.....	Jan. 10, '37	58	Dec. 7, '35	
Girl from Maxim's.....	Leslie Hensen-Frances Day.....	Oct. 15	65	Oct. 14, '33	
Inyaah.....	Borneo Expedition.....	Nov. 15	70	Nov. 15	
Rescue Squad.....	Ralph Forbes-Sheila Terry.....	Feb. 10, '37	82	Feb. 10, '37	
Song of the Scarlet Flower.....	Swedish.....	Sept. 15	80	Sept. 15	
Tenderfoot Goes West, A.....	Jack LaRue-Russell Gleason.....	Oct. 15	82	Oct. 15	
Uncle from America.....	Czech Film.....	Dec. 15	90	Dec. 15	
Volco of India.....	Hoeffler Expedition.....	Nov. 15	70	Nov. 15	
Wanted Men.....	Charles Laughton-Dorothy Glisk.....	Sept. 15	82	Sept. 15	
Wedding of Pale, The (G).....	Rasmussen's Eskimo Drama.....	Mar. 1, '37	85	Mar. 20, '37	

## Coming

Crime of Veodes.....	Fred Washington.....		83		
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## IMPERIAL

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Broken Blossoms (A).....	Dolly Haas-E. Williams.....	Dec. 15	80	June 6	
High Hat.....	Frank Luther-Dorothy Dare.....	Jan. 1, '37	90	Jan. 1, '37	
Rich Relations.....	Ralph Forbes-Frances Grant.....	Feb. 1, '37	90	Feb. 1, '37	
She Shall Have Music.....	Jack Hylton-June Clyde.....	Nov. 15	90	Dec. 1, '35	
With Pleasure, Madame.....	Conrad Nagel-Marta Labarr.....	Apr. 15, '37	90	Apr. 15, '37	

## Coming

Deerslayer.....	Betty Burgess-Jack LaRue.....				
I Demand Payment.....	Betty Burgess-Jack LaRue.....				

## INVINCIBLE

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ellis Island.....	Donald Cook-Peggy Shannon.....	Nov. 5	68	Nov. 5	
Easy Money (G).....	Onslow Stevens-Kay Linaker.....	June 10	68 1/2	July 11	
It Couldn't Have Happened (G).....	Reginald Denny-Jack LaRue.....	Aug. 1	64	Aug. 29	

## Coming

Borrowed Time.....					
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## METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
After the Thin Man (G) 713.....	William Powell-Myrna Loy.....	Dec. 25	112	Dec. 12	
(Exploitation: Jan. 9, '37, p. 71; Feb. 6, '37, p. 72; Feb. 13, '37, p. 86.)					
All American Chump (G) 705.....	Stuart Erwin-Betty Furness.....	Oct. 16	64	Sept. 5	
April Romance (G) 708.....	Richard Tauber.....	Nov. 20	82	Feb. 13, '37	
Born to Dance (G) 709.....	Eleanor Powell-James Stewart.....	Nov. 27	108	Nov. 21	
(Exploitation: Jan. 2, '37, p. 108; Jan. 23, '37, p. 80; Mar. 20, '37, p. 77.)					
Camille (A) 639.....	Greta Garbo-Robert Taylor.....	Jan. 1, '37	108	Dec. 19	
(See production article, Dec. 24, p. 16; exploitation: Jan. 2, '37, p. 107; Mar. 13, '37, p. 78; Mar. 27, '37, p. 78.)					
Dangerous Number (G) 718.....	Robert Young-Ann Sothern.....	Jan. 22, '37	71	Feb. 6, '37	
Devil Doll, The (G) 831.....	Lionel Barrymore-M. O'Sullivan.....	July 10	79	July 11	
Devil Is a Sissy, The (G) 858.....	Freddie Bartholomew-J. Cooper.....	Sept. 16	92	Sept. 12	
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2, '37, p. 100; Jan. 9, '37, p. 88.)					
Espionage (G) 723.....	Edmund Lowe-Madge Evans.....	Feb. 26, '37	67	Mar. 8, '37	
Family Affair, A (G) 832.....	Lionel Barrymore-Cecilia Parker.....	Mar. 12, '37	69	Mar. 20, '37	
Fury (G) 810.....	Sylvia Sydney-Spencer Tracy.....	June 5	94	May 30	
(Exploitation: Jan. 20, p. 117; June 27, pp. 80, 81; Sept. 8, p. 80; Apr. 10, '37, p. 91.)					
General Spanky (G) 714.....	Spanky McFarland-P. Holmes.....	11	72	Oct. 31	
Good Old Soak 726.....	Wallace Beery-Betty Furness.....	Apr. 23, '37	77	Apr. 23, '37	
(See "In the Cutting Room," Apr. 10, '37.)					
Gorgeous Hussy, The (G) 833.....	Joan Crawford-Robert Taylor.....	Aug. 28	105	Sept. 5	
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 78; Jan. 3, '37, p. 68.)					
Great Ziegfeld, The (G) 700.....	W. Powell-M. Loy-L. Rainer.....	Sept. 4	180	Apr. 4	
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 78; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 65; Oct. 10, p. 92; Nov. 28, p. 105; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
His Brother's Wife (A) 657.....	Robt. Taylor-Barbara Stanwyck.....	Aug. 7	80	Aug. 22	
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)					
Kelly the Second (G) 702.....	Patsy Kelly-Pert Kelton.....	Aug. 21	71	Oct. 10	
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell.....	Feb. 19, '37	98	Feb. 27, '37	
(Exploitation: Apr. 3, '37, p. 66.)					
Labeled Lady (G) 648.....	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy.....	Oct. 9	96	Oct. 17	
Longest Night, The (G) 704.....	Robert Young-Florence Rice.....	Oct. 21	51	Oct. 31	
Love on the Run (G) 654.....	Clark Gable-Joan Crawford.....	Nov. 20	81	Nov. 21	
(Exploitation: Jan. 9, '37, p. 84; Mar. 27, '37, p. 82.)					

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Mad Holiday (G) 706.....	Elissa Landi-Edmund Lowe.....	Nov. 13	71	Nov. 14	
Mama Steps Out (G) 721.....	Guy Kibbee-Alice Brady.....	Feb. 5, '37	65	Feb. 8, '37	
Man of the People (G) 716.....	Joseph Calleja-Florence Rice.....	Jan. 29, '37	81	Jan. 30, '37	
Maytime (G) 720.....	J. MacDonald-Nelson Eddy.....	Mar. 28, '37	132	Mar. 13, '37	
(Musical analysis. Mar. 27, '37, p. 15; exploitation: Feb. 27, '37, p. 85; Apr. 3, '37, p. 64; Apr. 17, '37, p. 78.)					
Mister Cinderella 707.....	Jack Haley-Betty Furness.....	Oct. 23	78	Oct. 23	
Nobody's Baby (G) 729.....	Patsy Kelly-Robt. Armstrong.....	Apr. 23, '37	67	Feb. 6, '37	
Old Hutch (G) 629.....	Wallace Beery-Cecilia Parker.....	Sept. 25	80	Sept. 8	
Our Relations (G) 710.....	Laurel and Hardy.....	Oct. 30	74	Nov. 21	
Personal Property (G) 725.....	Jean Harlow-Robert Taylor.....	Mar. 19, '37	84	Mar. 20, '37	
Piccadilly Jim (G) 655.....	Robt. Montgomery-Madge Evans.....	Aug. 14	87	Aug. 15	
Romeo and Juliet (G) 1100.....	Norma Shearer-Leslie Howard.....	Apr. 16, '37	127	July 18	
(See production article, Mar. 28, p. 16; exploitation: Jan. 9, '37, p. 68; Jan. 23, '37, p. 79; Jan. 30, '37, p. 83; Feb. 6, '37, p. 77; Apr. 17, '37, pp. 78, 79.)					
San Francisco (G) 636.....	Clark Gable-J. MacDonald.....	June 28	111	July 4	
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)					
Sinner Take All (A) 712.....	Bruce Cabot-Margaret Lindsay.....	Dec. 16	74	Dec. 19	
Song of the City (G) 724.....	Dean Jeffries-Margaret Lindsay.....	Apr. 2, '37	74	Mar. 27, '37	
Suzy (G) 518.....	Jean Harlow-Franchot Tone.....	July 24	95	July 18	
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)					
Sworn Enemy (G) 703.....	Robert Young-Florence Rice.....	Sept. 11	78	July 11	
(Exploitation: Dec. 26, p. 70.)					
Tarzan Escapes (G) 711.....	J. Weissmuller-M. O'Sullivan.....	Nov. 8	89	Nov. 7	
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6, '37, p. 72; Feb. 20, '37, p. 85.)					
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice.....	Jan. 8, '37	72	Jan. 9, '37	
Way Out West (G) 734.....	Laurel and Hardy.....	Apr. 18, '37	64	Jan. 2, '37	
We Went to College (G) 628.....	Walter Abel-Edith Atwater.....	June 19	69	June 27	
Women Are Trouble (G) 701.....	Stuart Erwin-Florence Rice.....	July 31	59	June 20	

## Coming

Broadway Melody of 1937.....	Eleanor Powell-Robt. Taylor.....	July 2	37	July 2	
Captains Courageous (G) 717.....	F. Bartholomew-Spencer Tracy.....	May 21, '37	121	Apr. 3, '37	
Day at the Races, A.....	Marx Brothers-Allan Jones.....	May 21, '37	121	Apr. 3, '37	
(See "In the Cutting Room," Mar. 6, '37.)					
Emperor's Candlesticks.....	William Powell-Luise Rainer.....	May 28, '37	113	Dec. 26, '31	
Firefly, The.....	Jeanette MacDonald-Allan Jones.....	July 18, '37	64	Jan. 2, '37	
Good Earth, The (A).....	Paul Muni-Luise Rainer.....	Feb. 138	Feb. 8, '37		
(See production article, July 11, p. 76; exploitation: Feb. 6, '37, p. 72; Feb. 20, '37, p. 83; Apr. 3, '37, p. 69.)					
Hell Divers (G).....	Clark Gable-Wallace Beery.....	June 18	113	Dec. 26, '31	
Manhattan Melodrama (G).....	C. Gable-M. Loy-W. Powell.....	July 18	95	Apr. 28, '34	
Marle Walewska.....	Greta Garbo-Charles Boyer.....	Aug. 106	Mar. 2, '35		
Naughty Marietta (G).....	Jeanette MacDonald-N. Eddy.....	Apr. 30, '37	106	Mar. 2, '35	
Night Must Fall (A) 727.....	Robt. Montgomery-R. Russell.....	Apr. 30, '37	106	Mar. 2, '35	
Parnell 722.....	Clark Gable-Myrna Loy.....	July 18, '37	64	Jan. 2, '37	
(See production article, Feb. 13, '37, p. 16.)					
Pick a Star.....	Jack Haley-Patsy Kelly.....	May 7, '37	7	May 7, '37	
They Gave Him a Gun.....	S. Tracy-G. George-F. Tone.....	May 7, '37	7	May 7, '37	
(See "In the Cutting Room," Apr. 3, '37.)					
Thirteenth Chair, The.....	Madge Evans-Henry Daniell.....	May 14, '37	100	Oct. 10	
Trader Horn (G).....	Harry Carey-Edwina Booth.....	May 125	Jan. 24, '31		
Topper.....	Constance Bennett-Cary Grant.....	May 125	Jan. 24, '31		

## PARAMOUNT

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Accusing Finger (G) 3614.....	Paul Kelly-Marsha Hunt.....	Oct. 23	62	Nov. 31	
Along Came Love (G) 3618.....	Irene Hervey-Chas. Starrett.....	Nov. 8	66	Feb. 20, '37	
And Sudden Death (G) 3583.....	Randolph Scott-Frances Drake.....	June 19	68	June 13	
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 28, p. 75; Jan. 30, '37, p. 84.)					
Arizona Mahoney (G) 3621.....	Larry Crabbe-Joe Cook.....	Dec. 4	88	Feb. 20, '37	
Arizona Raiders, The (G) 3584.....	Larry Crabbe-Marsha Hunt.....	June 28	57	Oct. 17	
Big Broadcast of 1937, The (G) 3612.....	Jack Benny-Burns & Allen.....	Oct. 9	100	Oct. 10	
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)					
Borderland (G) 3668.....	William Boyd-Jimmy Ellison.....	Feb. 26, '37	82	Feb. 13, '37	
Bulldog Drummond Escapes (G) 3626.....	Ray Milland-Heather Angel.....	Jan. 15, '37	65	Mar. 13, '37	
Champagne Waltz (G) 3628.....	Gladys Swarthout-F. MacMurray.....	Jan. 29, '37	85	Dec. 12	
(Exploitation: Jan. 16, '37, pp. 79, 80.)					
Clarence 3632.....	Roscoe Karns-Charlotte Wynters.....	Feb. 12, '37	77	Feb. 12, '37	
(See "In the Cutting Room," Dec. 26.)					
College Holiday (G) 3623.....	Jack Benny-Burns & Allen.....	Dec. 25	87	Des. 26	
(Exploitation: Mar. 6, '37, pp. 88, 92; Apr. 10, '37, p. 91.)					
Crime Nobody Saw, The (G) 3635.....	Lew Ayres-Ruth Coleman.....	Mar. 12, '37	60	Apr. 17, '37	
Doctor's Dairly, A (G) 3627.....	John Trent-Helen Burgess.....	Jan. 22, '37	77	Jan. 30, '37	
Early to Bed (G) 3569.....	Chas. Ruggles-Mary Boland.....	June 5	73	July 25	
(Exploitation: Aug. 1, p. 90.)					
Easy to Take 3617.....	Marsha Hunt-John Howard.....	Nov. 6	67	Nov. 6	
(See "In the Cutting Room, Oct. 3.)					
General Died at Dawn, The (G) 3607.....	Gary Cooper-Madeleine Carroll.....	Sept. 4	96	Sept. 2	
(Exploitation: Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Girl from Scotland Yard.....	Karen Morley-Robert Baldwin.....	Apr. 2	77	Apr. 2	
Girl of the Ozarks, The (G) 3561.....	Virginia Weldler-Leif Erikson.....	June 12	68	June 6	
Go West, Young Man (A) 3616.....	Mae West-Randolph Scott.....	Nov. 13	80	Nov. 14	
(Exploitation: Dec. 26, p. 72; Jan. 2, '37, p. 106; Jan. 30, '37, p. 84.)					
Heart of the West 3567.....	William Boyd-Jimmy Ellison.....	July 24	78	July 24	
Her Husband Lies (A) 3638.....	Risarde Cortez-Gail Patrick.....	Mar. 19, '37	76	Mar. 20, '37	
Hideaway Girl (G) 3619.....	Martha Raye-Robt. Cummings.....	Nov. 29	72	Nov. 14	
Hills of Old Wyoming (G).....	William Boyd-Gale Sheridan.....	Apr. 16, '37	75	Apr. 17, '37	
Hollywood Boulevard (G) 3603.....	Marsha Hunt-Robt. Cummings.....	Aug. 25	74	Nov. 23	



## (THE RELEASE CHART--CON'T)

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Hopalong Cassidy Returns (G)					
3666	William Boyd-Evelyn Brent	Oct. 23	75	Aug. 22	
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14	81	Aug. 20	
Internes Can't Take Money (A) Barbara Stanwyck-Joel McCrea		Apr. 9, '37	79	Apr. 17, '37	
John Meade's Woman (A)					
3630	Edw. Arnold-Francine Larrimore	Feb. 26, '37	87	Feb. 27, '37	
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27	84	Nov. 28	
King of Gamblers	Lloyd Nolan-Claire Trevor	Apr. 23, '37			
(See "In the Cutting Room," Apr. 10, '37.)					
Lady, Be Careful (G) 3608	Low Ayres-Mary Carlisle	Sept. 4	71	Aug. 29	
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 13	80	Feb. 27, '37	
Maid of Salem (G) 3631	C. Colbert-Fred MacMurray	Feb. 19, '37	86	Jan. 30, '37	
(Exploitation: Mar. 20, '37, p. 76.)					
Mind Your Own Business (G)					
3625	Charles Ruggles-Alice Brady	Jan. 8, '37	75	Dec. 19	
Murder Goes to College (G)					
3633	Roscoe Karns-Marsha Hunt	Mar. 5, '37	71	Mar. 6, '37	
Murder With Pictures (G)					
3610	Low Ayres-Gail Patrick	Sept. 25	71	Sept. 6	
My American Wife (G) 3601	Francis Lederer-Ann Sothorn	Aug. 7	63	July 28	
(Exploitation: Sept. 19, p. 65.)					
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5, '37	79	Feb. 6, '37	
Palm Springs (G) 3559	Frances Langford-Smith Belieu	June 5	72	June 6	
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1, '37	113	Nov. 28	
(Exploitation: Jan. 30, '37, p. 85; Feb. 20, '37, p. 82; Feb. 27, '37, p. 83; Mar. 6, '37, p. 91; Mar. 13, '37, p. 80; Mar. 20, '37, pp. 78, 82; Mar. 27, '37, pp. 80, 82, 83; Apr. 3, '37, p. 66.)					
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13	
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)					
Return of Sephie Leng, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20	
(Exploitation: Aug. 1, p. 90.)					
Rhythm on the Range (G)					
3569	Bing Crosby-Frances Farmer	July 31	87	July 25	
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)					
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30	80	Oct. 24	
Seraglio (G) 3527	Seymour Hicks-Donald Callthrop	Dec. 20	73	Dec. 21, '35	
Son Comes Home, A (C) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15	
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20	
Straight from the Shoulder (G)					
3605	Ralph Bellamy-Katherine Locke	Aug. 28	71	Aug. 22	
Swing High, Swing Low (G)					
3634	Carole Lombard-F. MacMurray	Mar. 12, '37	97	Mar. 20, '37	
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28	99	Aug. '29	
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16, '37, p. 81.)					
Three Cheers for Love (G)					
3565	E. Whitney-Robt. Cummings	July 11	64	July 4	
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11	61	Sept. 5	
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11	77	Jan. 2, '37	
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arlene Judge	Oct. 2	109	Sept. 26	
(Exploitation: Jan. 16, '37, p. 76; Feb. 13, '37, p. 86.)					
Waikiki Wedding (G) 3837	Bing Crosby-Shirley Ross	Mar. 26, '37	89	Apr. 3, '37	
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16	81	Oct. 8	
(Exploitation: Dec. 5, p. 78.)					
Wives Never Know (G) 3609	Charles Ruggles-Mery Boland	Sept. 18	73	Sept. 12	
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8	

## Coming

Angel	Marlene Dietrich-H. Marshall	July 23, '37		
Barrier, The	Chas. Bickford-Ann Dvorak	July 30, '37		
Easy Living	Jean Arthur-Ray Milland	July 16, '37		
Exclusive	F. MacMurray-Frances Farmer	July 16, '37		
Forlorn River	June Martell-Larry Crabbe	July 16, '37		
Great Gambini, The	Alvin Tamiroff-Marian Marsh	June 11, '37		
High, Wide and Handsome	Irene Dunne-Randolph Scott	(See "In the Cutting Room," Apr. 10, '37.)		
Hotel Haywire	Leo Carrillo-Mary Carlisle	June 4, '37		
I Met Him in Paris	Claudette Colbert-Robt. Young	May 28, '37		
(See "In the Cutting Room," Apr. 3, '37.)				
Last Train from Madrid	Robert Cummings-Helen Mack	June 25, '37		
Make Way for Tomorrow	Beulah Bondi-Victor Moore	Apr. 30, '37		
Midnight Madonna	Warren William-Mady Correll	July 2, '37		
Mountain Music	Bob Burns-Martha Raye	June 18, '37		
Night of Mystery, A	Roscoe Karns-Ruth Coleman	May 21, '37		
North of the Rio Grande	William Boyd	June 18, '37		
Rustlers' Valley	William Boyd-George Hayes	July 2, '37		
Souls at Sea	Gary Cooper-George Raft	(See production article, Jan. 30, '37, p. 16.)		
Turn Off the Moon	Chas. Ruggles-Eleanore Whitney	May 14, '37		
(See "In the Cutting Room," Apr. 17, '37.)				
Wild Money	Edward Everett Horton	July 9, '37		

## PURITAN

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6	62	Aug. 22	
Ghost Petrol (G)	Tim McCoy-Claudia Dell	Aug. 3	60	Sept. 19	
Lion's Den, The	Tim McCoy-Joan Woodbury	July 8			
Prison Shadows	Eddie Nugent-Lucille Lund	June 15	76		
Traitor, The	Tim McCoy-Frances Grant	Aug. 29			

## RAY KIRKWOOD

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3, '37			
El Justiciero	Ernesto Gullien	Jan. 3, '37			
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19, '37			
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4, '37			

## RELIABLE

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Ambush Valley	Bob Custer	Nov. 1	58		
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15	56		
Santa Fe Rides	Bob Custer	Feb. 25, '37	58		
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28, '37	58		
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 8	58		

## Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

## REPUBLIC

Title	Star	Running Time			
		Rel. Date	Minutes	Reviewed	
Bar Z Bad Man 6323	Johnny Mack Brown-L. January	Jan. 20, '37	51		
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21	61	Feb. 13, '37	
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov. 18	70		
(See "In the Cutting Room," Oct. 24.)					
Bill Cracks Down (G) 6928	Grant Withers-Beatrice Roberts	Mar. 22, '37	59	Mar. 27, '37	
Bold Cavaliero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18, '37	71	Dec. 5	
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28	58		
Buildup Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21	56	Sept. 28	
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14	60		
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1, '37	82		
(See "In the Cutting Room," Feb. 13, '37.)					
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9	68	Oct. 31	
Down to the Sea 6009	Ben Lyon-Ann Rutherford	Aug. 25	67	July 11	
(Exploitation: Sept. 5, p. 80.)					
Fellow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5	82	Aug. 15	
(Exploitation: Nov. 7, p. 82.)					
Gambling Terror, The 6324	Johnny Mack Brown-L. Meredith	Feb. 15, '37	53		
Gentleman from Louisiana (G)					
3503	Eddie Quillan-Charlotte Henry	Aug. 17	86	Aug. 22	
Ghost Town Gold 6312	Bob Livingston-Rey Corrigan	Oct. 26	55		
Git Along Little Dogies (G)					
6302	Gene Autry-Judith Allen	Mar. 22, '37	62	Apr. 3, '37	
Go-Get 'Em Haines 3549	William Boyd-Shellie Terry	June 18	60		
Gunn Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19	49		
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14, '37	56		
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14	68	Dec. 12	
Hearts in Bondage (G) 6008	James Dunn-Charlotte Henry	Aug. 15	72	June 6	
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3, '37	57		
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5, '37	67	Mar. 27, '37	
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25, '37	67	Feb. 6, '37	
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11, '37	60	Jan. 18, '37	
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23	55		
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24, '37	60		
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28	58	Jan. 16, '37	
Mandarin Mystery, The (G)					
6031	Eddie Quillan-Charlotte Henry	Dec. 7	83	Nov. 29	
Navy Blues 6015	Mary Brian-Dick Purcell	Apr. 19, '37	68		
Navy Born (G) 3518	William Gargan-Claire Dodd	June 15	67	June 27	
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19	59		
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21	58		
(See "In the Cutting Room, Nov. 7.)					
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22, '37	58	Mar. 13, '37	
President's Mystery, The (G)					
6007	Henry Wilcoxon-Betty Furness	Oct. 8	78	Oct. 8	
Ride, Ranger, Ride 8304	Gene Autry-Smiley Burnette	Sept. 30	59		
Riders of the Whistling Skull					
6314	Bob Livingston-Ray Corrigan	Jan. 4, '37	55		
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9	53		
(See "In the Cutting Room," Nov. 7.)					
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28, '37	58		
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5	
Three Mesquiteers, The (G)					
6311	Bob Livingston-Ray Corrigan	Sept. 21	56	Sept. 12	
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25	
Trail of Vengeance 6325	Johnny Mack Brown-L. Meredith	Mar. 29, '37	54		
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1, '37	52		
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15, '37	68	Feb. 6, '37	
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24	58		
(See "In the Cutting Room," Sept. 12.)					
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 8	53		
(See "In the Cutting Room," May 23.)					

## Coming

Affairs of Cappy Ricks, The	Walter Brennan-Mary Brian	May 17, '37		
Come On Cowboys 6317	Bob Livingston-Ray Corrigan	May 19, '37		
Dangerous Holiday	William Bakewell-Lynn Roberts	May 24, '37		
Doomed at Sundown 6337	Bob Steele	June 7, '37		
Gun Lords of Stirrup Basin				
6336	Bob Steele-Louise Stanley	May 10, '37		
Gunsmoke Ranch 6318	Bob Livingston-Ray Corrigan	Apr. 26, '37		
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 10, '37	83	Apr. 10, '37
It Could Happen to You	Alan Baxter-Andrea Leeds			
Law Man Is Born, A 6327	Johnny Mack Brown-L. Meredith	June 21, '37		
Michael O'Halloran 3510	Wynne Gibson-Warren Hull	May 10, '37		
(See "In the Cutting Room," Apr. 10, '37.)				
Range Defenders 6318	Bob Livingston-Ray Corrigan	June 30, '37		
Rhythm in the Clouds	Warren Hull-Patricia Ellis			
Rootin' Tootin' Rhythm 6307	Gene Autry-Armida	May 3, '37		



## (THE RELEASE CHART--CONT'D)

## RKO RADIO

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Big Game, The (G) 702.....	June Travis-Philip Husten.....	Oct. 9	75	Oct. 3	
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)					
Bride Walks Out, The (G) 531.....	Barbara Stanwyck-G. Raymend.....	July 10	80	July 11	
(Exploitation: Oct. 24, p. 80; Nov. 7, p. 84.)					
Bunker Bean 630.....	Owen Davis, Jr. Leulse Latimer.....	June 28	67		
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)					
China Passage 718.....	Constance Worth-V. Haworth.....	Mar. 12	37	65	
(See "In the Cutting Room," Jan. 9, '37.)					
Criminal Lawyer (G) 713.....	Lee Tracy-Margot Grahame.....	Jan. 29	37	72	Apr. 10, '37
(Exploitation: Feb. 27, '37, p. 81.)					
Daniel Boone (G) 781.....	George O'Brien-Heather Angel.....	Oct. 16	77	Oct. 31	
(Exploitation: Oct. 31, p. 74.)					
Don't Tell the Wife (G) 720.....	Guy Kibbee-Una Merkel.....	Mar. 5	37	62	Feb. 27, '37
Don't Turn 'Em Loose (A) 636.....	Bruce Cabot-Leulse Latimer.....	Sept. 18	65	Aug. 29	
Grand Jury 633.....	Fred Stone-Leulse Latimer.....	Aug. 7	61		
Last Outlaw, The (G) 629.....	Harry Carey-Heath Gibson.....	June 19	70	May 30	
Let's Sing Again (G) 648.....	Bebby Breen-Henry Armetta.....	June 12	68	Apr. 25	
(Exploitation: Feb. 20, '37, p. 80.)					
Make Way for a Lady (G) 704.....	Anne Shirley-Herbert Marshall.....	Nov. 13	65	Dec. 19	
Man Who Found Himself, The (G) 722.....	John Beal-Joan Fontaine.....	Apr. 2	37	67	Mar. 13, '37
Mary of Scotland (G) 634.....	Kath. Hepburn-Fredric March.....	Aug. 28	123	July 25	
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76; Mar. 13, '37, p. 80.)					
M'Liss (G) 632.....	Anne Shirley-John Beal.....	July 17	66	July 11	
Mummy's Boys (G) 701.....	Wheeler and Weelsey.....	Oct. 21	68	Aug. 22	
Night Waitress (G) 711.....	Margot Grahame-Gorden Jones.....	Dec. 18	57	Jan. 2, '37	
Outcasts of Poker Flat, The (G) 640.....	Barbara Stanwyck-P. Fester.....	Jan. 15	37	67	Jan. 2, '37
(See production article, Aug. 22, p. 16.)					
Quality Street (G) 709.....	Kath. Hepburn-Franchot Tene.....	Mar. 26	37	84	Mar. 20, '37
Racing Lady (G) 707.....	Ann Dvorak-Smith Bellow.....	Jan. 29	37	59	Dec. 12
Rainbow on the River (G) 714.....	Bobby Breen-May Reben.....	Dec. 25	88	Dec. 12	
(Exploitation: Dec. 26, p. 71.)					
Sea Devils (G) 714.....	Victor McLaglen-Presten Fester.....	Feb. 19	37	88	Feb. 20, '37
Second Wife (G) 634.....	Walter Abel-Grtrude Michael.....	Aug. 21	59	Aug. 22	
Smartest Girl in Town (G) 706.....	Ann Sothern-Gene Raymond.....	Nov. 27	58	Nov. 7	
Seldier and the Lady, The (A) 717.....	Anten Walbrook-Elliz. Allan.....	Apr. 9	37	85	Feb. 27, '37
(Reviewed under the title, "Michael Stregoff," (Exploitation: Mar. 13, '37, p. 79.)					
Swing Time (G) 637.....	Fred Astaire-Ginger Rogers.....	Sept. 4	103	Aug. 29	
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2, '37, pp. 100, 106, 108; Mar. 13, '37, p. 80.)					
That Girl from Paris (G) 712.....	Lily Pens-Gene Raymend.....	Jan. 22	37	105	Dec. 19
(Exploitation: Feb. 27, '37, p. 84.)					
They Wanted to Marry (G) 715.....	Gordon Jones-Betty Furness.....	Feb. 5	37	60	Dec. 26
Too Many Wives (G) 723.....	Anne Shirley-John Morley.....	Apr. 9	37	61	Apr. 17, '37
Walking on Air (G) 638.....	Gene Raymond-Ann Sothern.....	Sept. 11	69	Aug. 22	
Wanted: Jane Turner 843.....	Gloria Stuart-Lee Tracy.....	Dec. 4	67		
(See "General Delivery," "In the Cutting Room," Oct. 3.)					
We're on the Jury 718 (G).....	Helen Brederick-Victor Moore.....	Feb. 12	37	71	Jan. 23, '37
We Who Are About to Die (G) 639.....	Preston Fester-Ann Dverak.....	Jan. 8	37	82	Oct. 17
(See "In the Cutting Room," Apr. 17, '37.)					
When's Your Birthday? (G) 770.....	Joe E. Brown-Marlan Marsh.....	Feb. 19	37	77	Feb. 20, '37
Without Orders (G) 704.....	Sally Ellers-Robt. Armstrong.....	Oct. 23	64	Oct. 10	
Winterset (G) 703.....	Burgess Meredith-Marge.....	Nov. 20	77	Nov. 21	
(Exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 84; Feb. 27, '37, p. 81.)					
Woman I Love, The 721.....	Paul Muni-Miriam Hopkins.....	Apr. 23	37	88	
(See "Escadrille," "In the Cutting Room," Jan. 16, '37.)					
Woman Rebels, A (A) 842.....	Kath. Hepburn-H. Marshall.....	Nov. 8	88	Oct. 31	

## Coming

All Is Confusion.....	Joe E. Brown-Florence Rice.....				
(See "In the Cutting Room," Apr. 17, '37.)					
Looking for Trouble.....	George O'Brien-Cecilia Parker.....				
(See "In the Cutting Room," Apr. 3, '37.)					
Mexican Quarter.....	Jehn Beal-Armda.....				
Missus America.....	Victor Moore-Helen Brederick.....				
(See "In the Cutting Room," Apr. 10, '37.)					
New Faces of 1937.....	Joe Penner-Harriet Hilliard.....				
Shall We Dance 724.....	Fred Astaire-Ginger Rogers.....	Apr. 30	37		
There Goes My Girl.....	Ann Sothern-Gene Raymond.....	May 28	37		
(See "In the Cutting Room," Apr. 17, '37.)					
Toast of New York 719.....	Edward Arnold-Frances Farmer.....	May 14	37		
(See "In the Cutting Room," Feb. 27, '37.)					
Tomorrow's Headlines.....	Lee Tracy-Diana Gibson.....	May 21	37		
(See "In the Cutting Room," Apr. 10, '37.)					
You Can't Buy Luck.....	Vinton Hawerth-Helen Mack.....	May 7	37		
(See "Borrowed Time," "In the Cutting Room," Mar. 8, '37.)					

## STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Below the Deadline.....	Russell Hepton.....	Grand National.....	June 8	69		
Easy Money (G).....	Dnslew Stevens.....	Grand National.....	July 10	66 1/2	July 1	
Human Adventure, The (G).....	Educational.....	W. G. Shields.....	Oct. 16	72	Oct. 10	
I Was a Captive of Nazi Germany (G).....	Isobel Steele.....	Malvina.....	Aug. 1	73	Aug. 8	
Lady Luck.....	Wm. Bakewell.....	Grand National.....	Aug. 15			

Title	Star	Dist'r	Rel. Date	Running Time		Reviewed
				Minutes	Minutes	
Revolt of the Demons (G).....	Dorothy Stone.....	Grand National.....	July 20	60	July 13	
(Reviewed under the title of "Revolt of the Zombies.")						
Trouble Ahead (G).....	Charles Farrell.....	Atlantia.....	Sept. 17	75	Sept. 28	
Riding Avenger (G).....	Hoet Gibson.....	Grand National.....	June 15	57	July 16	
Ring Around the Moon (G).....	Erin D'Brien-Moore.....	Grand National.....	Dec. 15	69 1/2	Mar. 28	
Romance Rides the Range (G).....	Marion Shilling.....	Spectrum.....	Sept. 28	59	Sept. 26	

## Coming

Cavalcade of China.....	James B. Leeng.....			6	ris	
Chinese Melody.....	James B. Leeng.....			6	ris	
Devil on Earth.....	James B. Leeng.....			6	ris	
Melody of the Plains (G).....	Fred Scott.....	Spectrum.....		55	Apr. 10, '37	
Singing Buckaroo, The.....	Fred Scott.....	Spectrum.....				
(See "In the Cutting Room," Nov. 21.)						
Squadron "B".....	Ralph Graves.....	Advance.....				
Three Leglennaires (G).....	Robt. Armstrong.....	General.....		60	Mar. 27, '37	

## SUPREME

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Brand of the Outlaws.....	Bob Steele.....	Aug. 15			
Crooked Trail, The.....	Johnny Mack Brown.....	July 25			
Everyman's Law.....	Johnny Mack Brown.....	June 10			
Law Rides, The.....	Bob Steele.....	June 25			

## TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time		Reviewed
			Minutes	Minutes	
Ambassador Bill (G) 767.....	Will Rogers-M. Churchill.....	Oct. 23	70	Oct. 24, '31	
(re-issue)					
As You Like It (G) 711.....	Ellis. Bergner-Laurence Olivier.....	Jan. 8	37	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23, '37, p. 79.)					
Back to Nature (G) 714.....	Jed Prouty-Spring Byington.....	Sept. 18	56	Aug. 22	
Banjo On My Knee (G) 726.....	Barbara Stanwyck-Jeet McCrea.....	Dec. 4	95	Dec. 3	
(Exploitation: Feb. 13, '37, p. 89.)					
Border Patrolman, The (G) 650.....	Gee. D'Brien-Polly Ann Yeung.....	July 8	59	June 27	
Can This Be Dixie? (G) 723.....	Jane Withers-Slim Summerville.....	Nov. 13	70	Nov. 14	
Career Woman (G) 728.....	Claire Trevor-Michael Whalen.....	Dec. 18	77	Nov. 28	
Charlie Chan at the Opera (G) 730.....	Warner Oland-Boris Karloff.....	Jan. 8	37	68	Nov. 23
Charlie Chan at the Race Track* (G) 704.....	Warner Oland-Helen Weed.....	Aug. 7	70	Oct. 26, '33	
Crack-up (G) 727.....	Peter Lerre-Brian Donlevy.....	Jan. 15	37	70	Jan. 16, '37
Crime of Dr. Ferbes, The* (G) 655.....	Gloria Stuart-Robert Kent.....	June 28	78	June 20	
Dimples (G) 715.....	Shirley Temple-Frank Morgan.....	Oct. 16	78	Oct. 17	
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)					
Doctor Bull (G) 768.....	Will Rogers-Marian Nixen.....	Feb. 5	37	79	Oct. 14, '33
(re-issue)					
Educating Father* (G) 645.....	Jed Prouty-Shirley Deane.....	July 10	57	May 30	
Fair Warning (G) 740.....	Betty Furness-John Payne.....	Mar. 5	37	68	Jan. 23, '37
15 Maiden Lane (G) 716.....	Claire Trevor-Cesar Romero.....	Oct. 30	64	Oct. 3	
Fifty Roads to Town (G) 748.....	Den Ameche-Ann Sothern.....	Apr. 18	37	81	Apr. 3, '37
Girls' Dermistry (G) 702.....	Herbert Marshall-Simone Simon.....	Aug. 14	66	Aug. 1	
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Dec. 31, p. 77; Nov. 7, p. 83.)					
High Tension* (G) 653.....	Brian Donlevy-Glenda Farrell.....	July 17	63	June 20	
Holy Terror, The (G) 734.....	Jane Withers-Anthony Martin.....	Feb. 5	37	67	Jan. 9, '37
King of the Royal Mounted (G) 709.....	Robert Kent-Rosalind Keith.....	Sept. 11	58	Aug. 29	
Ladies in Love (G) 710.....	Janet Gaynor-Constance Bennett.....	Oct. 9	97	Oct. 19	
Laughing at Trouble 724.....	Jane Darwell-Lels Wilsen.....	Dec. 11	97		
(See "Glory," "In the Cutting Room," Oct. 17.)					
Little Miss Nobody* (G) 851.....	Jane Withers-Ralph Morgan.....	June 12	72	Mar. 26	
Lloyds of London (G) 735.....	F. Barthelmew-M. Carroll.....	Jan. 29	37	117	Nov. 26
(Exploitation: Nov. 21, p. 108; Mar. 6, '37, p. 89; Mar. 27, '37, pp. 79, 82; Apr. 3, '37, pp. 65, 71.)					
Love Is News (G) 729.....	Loretta Yeung-Tyrone Power.....	Feb. 26	37	78	Feb. 27, '37
Midnight Taxi (G) 744.....	Brian Donlevy-Frances Drake.....	Apr. 2	37	73	Mar. 27, '37
Nancy Steele Is Missing (G) 738.....	Victor McLaglen-Peter Lerre.....	Mar. 12	37	84	Mar. 20, '37
Off to the Races (G) 736.....	Jed Prouty-Shirley Deane.....	Feb. 19	37	57	Jan. 16, '37
On the Avenue (G) 732.....	Dick Powell-Madeleine Carrell.....	Feb. 12	37	89	Feb. 13, '37
(Exploitation: Mar. 20, '37, p. 78; Apr. 17, '37, pp. 80, 82.)					
One in a Million (G) 722.....	Senja Henle-Adolphe Menjou.....	Jan. 1	37	94	Dec. 26
(Exploitation: Mar. 20, '37, p. 78; Apr. 17, '37, pp. 80, 82.)					
Pepper (G) 708.....	Jane Withers-Irvin S. Cebb.....	Sept. 11	64	July 18	
Pigskin Parade (G) 713.....	Stuart Erwin-Patsy Kelly.....	Oct. 23	93	Oct. 24	
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9, '37, pp. 66, 71.)					
Poor Little Rich Girl, The* (G) 657.....	Shirley Temple-Alice Faye.....	July 24	79	June 6	
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)					
Private Number* (G) 845.....	Loretta Yeung-Robert Taylor.....	June 5	79	May 30	
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)					
Ramona (G) 707.....	Loretta Yeung-Den Ameche.....	Sept. 25	84	Sept. 19	
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)					
Rounlan (G) 717.....	Dienne Quintuplets-J. Hersholt.....	Nov. 20	81	Nov. 21	
(Exploitation: Jan. 23, '37, p. 78; Feb. 27, '37, p. 64; Mar. 8, '37, pp. 90, 91.)					
Road to Glory, The 706.....	Fredric March-Warner Baxter.....	Sept. 4	101	June 6	
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9, '37, p. 68; Jan. 16, '37, p. 78.)					
Secret Valley (G) 731.....	Richard Arlen-Virginia Grey.....	Jan. 13	37	57	Feb. 1



## UNIVERSAL

Brothers of the West.....	Tom Tyler	June	30,'37
Flashing Mallets.....	Herman Brix	May	10,'37
Flying Fists.....	Herman Brix	Apr.	25,'37
Lost Ranch.....	Tom Tyler	July	10,'37
Mystery Range.....	Tom Tyler	May	20,'37
Orphans of the Pecos.....	Tom Tyler	June	5,'37
Roaring Motors.....	Herman Brix	May	30,'37
Trail Feud, The.....	Tom Tyler	May	1,'37
Winning Stroke, The.....	Herman Brix	June	15,'37



## (THE RELEASE CHART--CONT'D)

## WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Minutes	Reviewed	Running Time
Anthony Adverse (G) 801.....	Fredric March-O. de Havilland	Aug. 29.....	139.....	May 23	
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Dec. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)					
Bengal Tiger, The (G) 118.....	Barton MacLane-June Travis.....	Sept. 5.....	60.....	July 11	
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82; Feb. 27, '37, p. 82.)					
Big Noise, The (G) 925.....	Guy Kibbee-Warren Hull.....	June 27.....	58.....	Apr. 25	
Black Legion (A) 108.....	H. Bogart-E. D'Brien-Moore.....	Jan. 30, '37.....	83.....	Jan. 9, '37	
(Exploitation: Jan. 16, '37, p. 76; Mar. 13, '37, pp. 80, 83; Mar. 20, '37, p. 82; Mar. 27, '37, p. 79; Apr. 3, '37, p. 66; Apr. 10, '37, p. 95.)					
Cain and Mabel (G) 102.....	Marion Davies-Clark Gable.....	Sept. 26.....	90.....	Oct. 31	
(See production article, Aug. 29, p. 36; exploitation: Jan. 16, '37, p. 80; Jan. 30, '37, p. 83; Feb. 13, '37, p. 86.)					
California Mail 930.....	Dick Foran-Linda Perry.....	Nov. 14.....	56.....		
Call It a Day (G) 113.....	Olivia de Havilland-I. Hunter.....	Apr. 17, '37.....	90.....	Mar. 13, '37	
Charge of the Light Brigade (G) 901.....	Errol Flynn-D. de Havilland.....	Nov. 7.....	115.....	Oct. 24	
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16, '37, p. 78; Jan. 23, '37, p. 78; Feb. 6, '37, p. 74; Mar. 3, '37, p. 65; Apr. 10, '37, p. 92.)					
Fugitive in the Sky (G) 120.....	Jean Muir-Warren Hull.....	Nov. 28.....	58.....	Oct. 31	
Give Me Your Heart (G) 109.....	Kay Francis-George Brent.....	Sept. 26.....	88.....	July 18	
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16, '37, p. 76.)					
God's Country and the Woman (G) 105.....	George Brent-Beverly Roberts.....	Jan. 16, '37.....	85.....	Dec. 26	
(Exploitation: Feb. 13, '37, pp. 84, 85; Feb. 27, '37, p. 80.)					
Great O'Malley, The (G) 110.....	Pat D'Brien-Sybil Jason.....	Feb. 13, '37.....	71.....	Dec. 12	
(Exploitation: Apr. 10, '37, p. 91.)					
Green Pastures, The (G) 902.....	Rox Ingram.....	Aug. 1.....	83.....	May 30	
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30, '37, p. 81.)					
Hot Money (G) 926.....	Ross Alexander-Beverly Roberts.....	July 18.....	68.....	Aug. 1	
Isle of Fury (G) 110.....	Marg't Lindsay-H. Bogart.....	Oct. 10.....	60.....	Sept. 5	
Jailbreak (G) 927.....	Craig Reynolds-June Travis.....	Aug. 8.....	60.....	May 16	
(Exploitation: Dec. 5, p. 80.)					
King and the Chorus Girl (G) 104.....	Fernand Gravet-Joan Blondell.....	Mar. 27, '37.....	95.....	Mar. 6, '37	
(Exploitation: Mar. 20, '37, p. 76; Mar. 27, '37, p. 79.)					
King of Hockey (G) 121.....	Anne Nagel-Richard Purcell.....	Dec. 19.....	55.....	Nov. 14	
Land Beyond the Law 128.....	Dick Foran-Linda Perry.....	Jan. 13, '37.....			
Midnight Court (G) 911.....	Ann Dvorak-John Litel.....	Mar. 8, '37.....	60.....	Mar. 13, '37	
Midsummer Night's Dream (G) All Star.....		Oct. 8.....	117.....	Oct. 12, '35	
(Pictorial: Aug. 3, '35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 15, '37, p. 78.)					
One Way Passage (G).....	Kay Francis-William Powell.....	Dec. 12.....	69.....	July 30, '32	
(re-issue)					
Polo Joe (G) 111.....	Joe E. Brown-Carol Hughes.....	Dec. 5.....	65.....	Sept. 26	
Public Enemy's Wife (G) 913.....	Pat D'Brien-Margaret Lindsay.....	July 25.....	69.....	June 27	
Ready, Willing and Able (G).....	Lee Dixon-Ruby Keeler.....	Mar. 8, '37.....	93.....	Feb. 6, '37	
Satan Met a Lady 912.....	Warren William-Bette Davis.....	Aug. 8.....	74.....		
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)					
Smart Blonde (G) 122.....	Glenda Farrell-Barton MacLane.....	Jan. 23, '37.....	59.....	Dec. 5	
Sons O'Guns (G) 911.....	Joe E. Brown-Joan Blondell.....	May 30.....	79.....	May 2	
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)					
Times Square Playboy (G) 924.....	Warren William-June Travis.....	May 9.....	62.....	Mar. 21	
Treachery Rides the Range (G) 929.....	Dick Foran-Paula Stone.....	May 2.....	56.....	Mar. 7	

## Coming

Angle Shooter.....	Joan Blondell-Pat D'Brien.....				
Another Dawn (A).....	Kay Francis-Errol Flynn.....	*70.....	Apr. 10, '37		
(See production article, Mar. 6, '37, p. 16.)					
Blazing Sixes.....	Dick Foran-Helen Valkis.....				
Confession.....	Kay Francis-Ian Hunter.....				
(See "One Hour of Romance," "In the Cutting Room," Apr. 10, '37.)					
Dance, Charlie, Dance.....	Stuart Erwin-Jean Muir.....				
Deep South, The.....	Gloria Dixon-Claude Rains.....				
Desert Song.....	Frank McHugh.....				
Don't Pull Your Punches (G) 123.....	Barton MacLane-June Travis.....	*60.....	Jan. 30, '37		
Empty Holsters.....	Dick Foran-Patricia Walthall.....				
Ever Since Eve.....	Marion Davies-R. Montgomery.....				
Fly Away Baby.....	Glenda Farrell-Barton MacLane.....				
Footloose Heiress.....	Craig Reynolds-Ann Sheridan.....				
(See "In the Cutting Room," Apr. 10, '37.)					
Go Getter, The.....	George Brent-Anita Louise.....	May 22, '37.....			
(See "In the Cutting Room," Mar. 6, '37.)					
Kid Galahad.....	Edw. G. Robinson-Bette Davis.....	May 29, '37.....			
(See "In the Cutting Room," Mar. 27, '37.)					
Lady Luck.....	Barton MacLane-Ann Sheridan.....				
Marry the Girl.....	Frank McHugh-Mary Boland.....				
(See "In the Cutting Room," Feb. 13, '37.)					
Melody for Two (G).....	James Melton-Patricia Ellis.....	May 1, '37.....	*60.....	Jan. 18, '37	
Perfect Specimen, The.....	Errol Flynn-Miriam Hopkins.....				
Public Wedding Number One.....	Jane Wymen-William Hopper.....				
Singing Marine, The.....	Dick Powell-Doris Weston.....				
(See "In the Cutting Room," Mar. 27, '37.)					
That Certain Woman.....	Bette Davis-Henry Fonda.....				
War Lord.....	Boris Karloff-Beverly Roberts.....				
(See "In the Cutting Room," Apr. 10, '37.)					
White Bondage (G).....	Jean Muir-Gordon Oliver.....	*60.....	Mar. 13, '37		

## WILLIAM STEINER

Title	Star	Rel. Date	Minutes	Reviewed	Running Time
From Nine to Nine.....	Ruth Roland-Roland Drew.....	Dec. 21.....	6 rls.....		
I Cover Chinatown.....	Norman Foster.....	Nov. 18.....	7 rls.....		

## WORLD

Title	Star	Rel. Date	Minutes	Reviewed	Running Time
Masquerade in Vienna (A).....	Paula Wessely.....	Jan. 28, '37.....	95.....	Feb. 13, '37	
My Song of Love.....	Tito Schipa.....	Mar. 31, '37.....			
Silalom (G).....	Skling Film.....	Dec. 15.....	66.....	Jan. 23, '37	
Treno Popolare.....	Italian Feature.....	Dec. 25.....			

## Coming

Aurora Sul Mare.....	Italian Feature.....				
Itto.....	Simone-Berrario.....				
Love on Skis.....	Walter Rimli.....				
Ninety Degrees South.....	Antarctic Film.....				
Second Bureau.....	Jean Murat-Diana Korono.....				
Secrets of Stamboul.....	Valerie Hobson.....				
Ski Chase.....	Hannes Schneider.....	Sept. 1, '37.....	84.....		
Street Without a Name.....	Constant Remy-Pola Illery.....				
Song of Ceylon.....	Basil Wright.....				

## OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed	Running Time
Amphytrion (A).....	Henri Garat.....	Globe.....	Mar. 23, '37.....	103.....	Apr. 3, '37	
Beethoven Concerto (G).....	V. Gardin.....	Amkino.....	Mar. 23, '37.....	90.....	Apr. 10, '37	
Calling the Tune (G).....	Sam Livesay.....	Assoe. British.....				
Carnival in Flanders (A).....	Francoise Rosay.....	American Tobis.....	Sept. 22.....	93.....	Oct. 8	
(Reviewed under the title, "La Kermesse Herolique.")						
Cavalry (G).....	Elisa Cegani.....	United Artists.....		100.....	Sept. 26	
Ciboulette (G).....	Simone Bernier.....	Franco-American.....	Sept. 11.....	95.....	Dec. 13	
Cloistered (G).....		Best.....	May 19.....	80.....	Nov. 7	
(Exploitation: Mar. 27, '37, p. 78.)						
Der Kampf (A).....	L. Loebinger.....	Amkino.....	Sept. 9.....		Sept. 19	
Dominant Sex, The (A).....	Phillips Holmes.....	Assoe. British.....			82.....	Feb. 20, '37
Eternal Mask, The (A).....	Mathias Wieman.....	Mayer-Burstyn.....	Jan. 12, '37.....	70.....	Jan. 20, '37	
Everything in Rhythm (G).....	Harry Roy.....	Assoe. British.....		75.....	June 27	
Flying Doctor, The (G).....	Charles Farrell.....	20th Century-Fox.....		92.....	Dec. 19	
Golem, The (A).....	Harry Bauer.....	Metropolis.....	Mar. 20, '37.....	88.....	Mar. 27, '37	
Great Call, The (G).....	Camille Pilotte.....	United Artists.....		90.....	Dec. 5	
Greater Promise, A (G).....	Tamarina.....	Amkino.....	Oct. 6.....	90.....	Oct. 17	
Gypsies (G).....	Alexander Granach.....	Amkino.....	July 28.....	90.....	Aug. 22	
Gypsy (A).....	Roland Young.....	Warner.....			Feb. 13, '37	
Gypsy Melody (A).....	Lupe Velez.....	Assoe. British.....		70.....	Aug. 8	
Incertidumbre (G).....	Hilda Moreno.....	United Artists.....	Sept. 18.....	70.....	Sept. 26	
Interrupted Honeymoon, The (A).....	Claude Huibert.....	British Lion.....		78.....	June 27	
It Isn't Done (G).....	Cecil Kellaway.....	British Empire.....		90.....	Mar. 27, '37	
It's You I Want (A).....	Seymour Hicks.....	British Lion.....		70.....	Nov. 21	
Janosik (G).....	Palo Bleik.....	French.....	Nov. 24.....	82.....	Dec. 6	
Juggernaut (A).....	Boris Karloff.....	Twickenham.....		70.....	Oct. 17	
La Damsella di Bard (G).....	E. Grammatica.....	Artisti.....		85.....	Jan. 9, '37	
La Fusse.....	Femin Genier.....	French.....	Aug. 1.....	83.....		
Land Without Music (G).....	Richard Tauber.....	General.....		80.....	Oct. 24	
La Paloma (G).....	Charles Kullman.....	Casino.....	Oct. 18.....	83.....	Oct. 24	
Last Rose, The (G).....	Hanna Ralph.....	Casino.....	Oct. 8.....	102.....	Oct. 17	
(Reviewed under the title, "Letzte Rose.")						
Late Mattia Pascal, The (A).....	Pierre Blanchard.....	British Lion.....			Apr. 10, '37	
Les Petits (G).....	Alice Tisset.....	Franco-American.....	Dec. 29.....	90.....	Jan. 23, '37	
Loves of Teni, The (A).....	Cella Montalvan.....	Metropolis.....	Nov. 4.....	70.....	Nov. 14	
Marriage of Corbal, The (A).....	Nils Asther.....	General.....		80.....	June 18	
Mill on the Floss, The (G).....	Frank Lawton.....	National.....		90.....	Feb. 13, '37	
Moonlight Sonata (G).....	Paderewski.....	United Artists.....		90.....	Mar. 13, '37	
My Song Goes Round the World (G).....	Joseph Schmidt.....	Casino.....	Sept. 24.....	87.....	Oct. 10	
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")						
Nightingale (G).....	V. Ivasheva.....	Amkino.....	Nov. 2.....	96.....	Nov. 14	
Orphan of the Wilderness.....	Gwen Munro.....	British Empire.....	Jan. 29, '37.....	85.....	Mar. 6, '37	
Pepo Le Moko (A).....	Jean Gabin.....	Parls Film.....		100.....	Mar. 20, '37	
Prenoz Garde a la Peinture.....	Simone Simon.....	French.....	Aug. 1.....	86.....		
Prisoners (G).....	A. I. Chaban.....	Amkino.....	Feb. 18, '37.....	93.....	Feb. 27, '37	
Pygmalion (G).....	Lily Bouwmeester.....	Filmex Cinetone.....			Apr. 17, '37	
Razumov (G).....	Pierre Fresnay.....	Garrison.....	Mar. 8, '37.....	95.....	Mar. 27, '37	
Revolutionists (G).....	V. V. Shchukin.....	Amkino.....	Dec. '36.....	100.....	Feb. 6, '37	
Romance in the House of Hapsburg, A.....	Paul Otto.....	Casino.....	Oct. 9.....	81.....	Oct. 17	
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")						
Sensation (A).....	John Lodge.....	Wardour.....		75.....	Jan. 23, '37	
Song of Freedom, The (G).....	Paul Robeson.....	British Lion.....		80.....	Sept. 8	
Son of Mongolia, A (A).....	Tseven Raddan.....	Amkino.....	Nov. 20.....	90.....	Dec. 19	
Southern Mail (A).....	Richard Willm.....	Solar.....		100.....	Feb. 20, '37	
Spain in Flames (A).....		Amkino.....	Jan. 28, '37.....	63.....	Feb. 13, '37	
Star Fell from Heaven, A (G).....	Florine McKinney.....	Assoe. British.....		70.....	June 27	
Tenth Man, The (G).....	John Lodge.....	Assoe. British.....			Aug. 29	
There on the Big Ranch (G).....	Tito Gulzar.....	Bustamente.....		105.....	Nov. 1	
30 Seconds of Love (G).....	Elsa Merlini.....	E. J. A.....		80.....	Jan. 2, '37	
This'll Make You Whistle (A).....	Jack Buchanan.....	Willcox.....		78.....	Jan. 9, '37	
Three Maxims, The (G).....	Anna Neagle.....	General.....		87.....	Aug. 1	
Tsar to Lenin (A).....		Lenauer Intern'l.....	Mar. 6, '37.....	68.....	Mar. 27, '37	
Two's Company (G).....	Ned Sparks.....	B. & D.....			May 18	
Waltz for You, A (G).....	Louis Graveure.....	Casino.....	Sept. 25.....	94.....	Oct. 8	
(Reviewed under the title, "Ein Walzer Fuer Dich.")						
White Squadron (G).....	Antonio Centa.....	E. N. I. C.....		85.....	Dec. 26	
Yellow Cruise, The (G).....		French.....	Nov. 17.....	90.....	Dec. 5	
Yiddle With His Fiddle.....	Molly Picon.....	Sphinx.....	Dec. 31.....	91.....		



## (THE RELEASE CHART--CONT'D)

SHORT  
FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

## CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Little Boy Blue.....	July 30.....	
Happy Days.....	Sept. 30.....	

## COLUMBIA

Title	Rel. Date	Min.
BRADWAY COMEDIES		
Am I Having Fun (11-21).....	Sept. 18f.....	20....
Andy Clyde		
Ay Tank Ay Go (1-23-37).....	Dec. 4f.....	16½..
(All Star)		
Champ's a Champ, The.....	June 20.....	18....
(All Star)		
Dizzy Doctors (4-17-37).....	Mar. 19, 37f17½..	
(3 Stooges)		

Double Trouble.....		
Andy Clyde		
False Alarms (10-10).....	Aug. 16f.....	10....
(3 Stooges)		
Fibbing Fibbers (12-5).....	Oct. 19f.....	18....
Walter Catlett		
Free Rent (1-30-37).....	Dec. 20f.....	18....
(All Star)		
Grips, Grunts and Groans		
(3 Stooges) (3-27-37).....	Jan. 15, 37f19....	

Knee Action (2-27-37).....	Jan. 9, 37f17....	
Andy Clyde		
Love Comes to Mooneyville.....	Nov. 14f.....	18....
(1-2-37)		

Mister Smarty (8-1).....	July 15.....	18....
Andy Clyde		
New News (4-17-37).....	Apr. 1, 37f17½..	
(Collins-Kennedy)		

Dh, Duchess (11-21).....	Oct. 9f.....	20....
Polly Moran		
Pain in the Pullman, A.....	June 27.....	18....
(3 Stooges)		

Sailor Made.....	Feb. 12, 37f19....	
Polly Moran		
Slippery Silks (2-20-37).....	Dec. 27f.....	17½..
(3 Stooges)		

Stuck in the Sticks.....	Mar. 26, 37f18....	
Andy Clyde		
Super Snooper, The.....	Feb. 25, 37f19½..	
El Brendel		

Three Dumb Clucks.....	Apr. 17, 37f17....	
(3 Stooges)		
Unrelated Relations.....	Jan. 9.....	18....
(All Star)		

Whoops, I'm an Indian		
(3 Stooges) (11-14).....	Sept. 11f.....	2 rls.

Birds in Love (11-14).....	Oct. 28f.....	7½..
Bon Bon Parade.....	Nov. 20f.....	8½..
Boy and His Dog, A		
(1-9-37).....	Dec. 23f.....	7....

Gifts from the Air.....	Jan. 1, 37f7½..	
In My Gondola (10-17).....	Sept. 31f.....	7....
Glee Worms.....	June 24.....	7....
Let's Go (4-17-37).....	Apr. 16, 37f7½..	

Merry Mannequins.....	Mar. 19, 37f6½..	
Merry Mutineers (11-7).....	Oct. 2f.....	7....
Novelty Ship, The (9-5).....	Aug. 15.....	7....
Skeleton Frolic (2-20-37).....	Jan. 29, 37f7½..	

Two Lazy Crows (11-28).....	Nov. 26f.....	7....
Untrained Seal, The (8-1).....	July 26.....	7....

Gold Quest of the Ages.....		
(2-27-37).....	Jan. 28, 37f10....	
Star Gazers (11-7).....	Oct. 15f.....	9½..
When the West Was		
Young (3-20-37).....	Mar. 12, 37f9....	

Wonder Spots of America		
(11-14).....	Sept. 4f.....	9½..

Mad Money (9-5).....	Sept. 4f.....	11½..
Runway Marriage, The		
(1-16-37).....	Dec. 18.....	11....
Wedding Deal, The.....	Feb. 26, 37f.....	

FEATURETTES		
Community Sing (No. 1)		
(2-27-37).....	Jan. 17, 37f10....	
Community Sing (No. 2).....	Feb. 19, 37f.....	
Herald of the Skies.....	Apr. 2, 37f9½..	
Story of Norton I, Emperor		
of the United States		
(2-6-37).....	Dec. 18f.....	9....

HAPPY HOUR		
Did Woman in the Woods,		
The.....	Apr. 23, 37f3 rls.	

Title	Rel. Date	Min.
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KRAZY KAT CARTOONS		
13. Peace Conference.....	Apr. 10.....	7....
(re-issue)		

14. Highway Snobbery		
(8-22).....	Aug. 9.....	7....

15. Krazy's Newsreel (11-7).....	Oct. 24f.....	7....
16. Merry Cafe (1-23-37).....	Dec. 26f.....	7....
17. Lyin' Hunter, The		
(3-27-37).....	Feb. 12, 37f7....	

18. Krazy's Race of Time.....	May 7, 37f.....	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29).....	Aug. 22.....	10....
Fishing Thrills (2-13-37).....	Jan. 22, 37f10....	
Fit to Win.....	May 7, 37f.....	10....
Fleet Hoofs (4-17-37).....	Mar. 5, 37f10....	
Football Flashes (10-10).....	Aug. 30.....	10....
Fun in the Water		
(4-17-37).....	Apr. 10, 37f10....	

Hold 'Em Cowboy (11-14).....	Sept. 25f.....	10....
Little Champs (8-29).....	Aug. 10.....	10....
Plane Devils (1-9-37).....	Nov. 28f.....	9½..
Scrambled Legs (3-27-37).....	Feb. 22, 37f10....	
Skilng Is Believing (11-14).....	Oct. 26f.....	10....
Speed Mad.....	Apr. 17.....	10....
Sport Magic.....	June 13.....	9½..
Touring the Sport World		
(7-25).....	July 11.....	10....

SCRAPPY CARTOONS		
Dizzy Ducks (12-19).....	Nov. 28f.....	6½..
Looney Balloonists (11-28).....	Sept. 24f.....	7....
Playing Politics (8-1).....	July 8.....	7....
Puttin' Out the Kitten.....	Mar. 26, 37f.....	
Scrappy's Band Concert.....	Apr. 29, 37f.....	
Scrappy's Camera Troubles		
(6-20).....	June 5.....	7....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14).....	Sept. 11f.....	10....
No. 2—(11-21).....	Oct. 23f.....	10....
No. 3—(1-9-37).....	Nov. 28f.....	10....
No. 4—(2-6-37).....	Dec. 28f.....	10....
No. 5—(2-27-37).....	Jan. 22, 37f10....	
No. 6—.....	Feb. 19, 37f10....	
No. 7—.....	Mar. 23, 37f9½..	
No. 8—.....	Apr. 30, 37f.....	

SPECIAL		
Belgium (3-6-37).....	Dec. 25f.....	8½..
Castle Town of France		
(2-20-37).....	Nov. 1f.....	6½..
Old Paris and Berne		
(2-20-37).....	Dec. 18f.....	8½..
Robinson Crusoe (12-5).....	Sept. 7f.....	32....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14).....	Sept. 11f.....	10....
No. 2—(11-21).....	Oct. 23f.....	10....
No. 3—(1-9-37).....	Nov. 28f.....	10....
No. 4—(2-6-37).....	Dec. 28f.....	10....
No. 5—(2-27-37).....	Jan. 22, 37f10....	
No. 6—.....	Feb. 19, 37f10....	
No. 7—.....	Mar. 23, 37f9½..	
No. 8—.....	Apr. 30, 37f.....	

SPECIAL		
Belgium (3-6-37).....	Dec. 25f.....	8½..
Castle Town of France		
(2-20-37).....	Nov. 1f.....	6½..
Old Paris and Berne		
(2-20-37).....	Dec. 18f.....	8½..
Robinson Crusoe (12-5).....	Sept. 7f.....	32....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14).....	Sept. 11f.....	10....
No. 2—(11-21).....	Oct. 23f.....	10....
No. 3—(1-9-37).....	Nov. 28f.....	10....
No. 4—(2-6-37).....	Dec. 28f.....	10....
No. 5—(2-27-37).....	Jan. 22, 37f10....	
No. 6—.....	Feb. 19, 37f10....	
No. 7—.....	Mar. 23, 37f9½..	
No. 8—.....	Apr. 30, 37f.....	

SPECIAL		
Belgium (3-6-37).....	Dec. 25f.....	8½..
Castle Town of France		
(2-20-37).....	Nov. 1f.....	6½..
Old Paris and Berne		
(2-20-37).....	Dec. 18f.....	8½..
Robinson Crusoe (12-5).....	Sept. 7f.....	32....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14).....	Sept. 11f.....	10....
No. 2—(11-21).....	Oct. 23f.....	10....
No. 3—(1-9-37).....	Nov. 28f.....	10....
No. 4—(2-6-37).....	Dec. 28f.....	10....
No. 5—(2-27-37).....	Jan. 22, 37f10....	
No. 6—.....	Feb. 19, 37f10....	
No. 7—.....	Mar. 23, 37f9½..	
No. 8—.....	Apr. 30, 37f.....	

SPECIAL		
Belgium (3-6-37).....	Dec. 25f.....	8½..
Castle Town of France		
(2-20-37).....	Nov. 1f.....	6½..
Old Paris and Berne		
(2-20-37).....	Dec. 18f.....	8½..
Robinson Crusoe (12-5).....	Sept. 7f.....	32....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14).....	Sept. 11f.....	10....
No. 2—(11-21).....	Oct. 23f.....	10....
No. 3—(1-9-37).....	Nov. 28f.....	10....
No. 4—(2-6-37).....	Dec. 28f.....	10....
No. 5—(2-27-37).....	Jan. 22, 37f10....	
No. 6—.....	Feb. 19, 37f10....	
No. 7—.....	Mar. 23, 37f9½..	
No. 8—.....	Apr. 30, 37f.....	

SPECIAL		
Belgium (3-6-37).....	Dec. 25f.....	8½..
Castle Town of France		
(2-20-37).....	Nov. 1f.....	6½..
Old Paris and Berne		
(2-20-37).....	Dec. 18f.....	8½..
Robinson Crusoe (12-5).....	Sept. 7f.....	32....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14).....	Sept. 11f.....	10....
No. 2—(11-21).....	Oct. 23f.....	10....
No. 3—(1-9-37).....	Nov. 28f.....	10....
No. 4—(2-6-37).....	Dec. 28f.....	10....
No. 5—(2-27-37).....	Jan. 22, 37f10....	
No. 6—.....	Feb. 19, 37f10....	
No. 7—.....	Mar. 23, 37f9½..	
No. 8—.....	Apr. 30, 37f.....	

SPECIAL		
Belgium (3-6-37).....	Dec. 25f.....	8½..
Castle Town of France		
(2-20-37).....	Nov. 1f.....	6½..
Old Paris and Berne		
(2-20-37).....	Dec. 18f.....	8½..
Robinson Crusoe (12-5).....	Sept. 7f.....	32....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14).....	Sept. 11f.....	10....
No. 2—(11-21).....	Oct. 23f.....	10....
No. 3—(1-9-37).....	Nov. 28f.....	10....
No. 4—(2-6-37).....	Dec. 28f.....	10....
No. 5—(2-27-37).....	Jan. 22, 37f10....	
No. 6—.....	Feb. 19, 37f10....	
No. 7—.....	Mar. 23, 37f9½..	
No. 8—.....	Apr. 30, 37f.....	

SPECIAL		
Belgium (3-6-37).....	Dec. 25f.....	8½..
Castle Town of France		
(2-20-37).....	Nov. 1f.....	6½..
Old Paris and Berne		
(2-20-37).....	Dec. 18f.....	8½..
Robinson Crusoe (12-5).....	Sept. 7f.....	32....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14).....	Sept. 11f.....	10....
No. 2—(11-21).....	Oct. 23f.....	10....
No. 3—(1-9-37).....	Nov. 28f.....	10....
No. 4—(2-6-37).....	Dec. 28f.....	10....
No. 5—(2-27-37).....	Jan. 22, 37f10....	
No. 6—.....	Feb. 19, 37f10....	
No. 7—.....	Mar. 23, 37f9½..	
No. 8—.....	Apr. 30, 37f.....	

SPECIAL		
Belgium (3-6-37).....	Dec. 25f.....	8½..
Castle Town of France		
(2-20-37).....	Nov. 1f.....	6½..
Old Paris and Berne		
(2-20-37).....	Dec. 18f.....	8½..
Robinson Crusoe (12-5).....	Sept. 7f.....	32....

SCREEN SNAPSHOTS		
No. 11—(8-1).....	June 26.....	10....
No. 12—(8-8).....	July 17.....	10....
No. 13—(8-22).....	Aug. 13.....	10....

Bully Frog, A (10-10).....	Sept. 18†.....	6....
Coronation, The .....	May 14,'37†..	1 rl..
Farmer Al Falfa In the		



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Ski Skill (4-10-37).....	10....	
(Reviewed under the title, "Ski Skill")		
Sports on Ice.....	10f....	10....
Tennis Tactics.....	10f....	10....
Wanted—A Master (1-2-37).....	26f....	10....

## SPECIAL

Audio-copliks (1-18).....	8....	
Servant of the People		
(3-20-37).....	Apr. 9, '37	21....
(Exploitation: Feb. 27, '37, p. 87.)		

## TABLDIO MUSICALS

Annie Laurie (1-9-37).....	Oct. 31f....	10....
Bars and Stripes.....	Feb. 20, '37	11....
Dancing on the Ceiling.....	Jan. 2, '37	9....
Every Sunday.....	Nov. 28f....	10....
Little Maestro (4-17-37).....	Mar. 27, '37	11....
New Shoes (6-6).....	Sept. 5f....	11....
Swing Banditry (9-5).....	Sept. 19f....	11....

## PARAMOUNT

Title	Rel. Date	Min.
BETTY BDDP CARTDOONS		
Be Human.....	Nov. 20f....	7....
Ding Dong Doggie.....	July 23, '37	11 r.l.
Grampy's Indoor Dating.....	Oct. 16f....	7....
Happy You and Merry Me		
(9-22).....	Aug. 21f....	7....
House Cleaning Blues.....	Jan. 15, '37	1 r.l.
Hot Air Salesman, The		
(3-20-37).....	Mar. 12, '37	7....
Impractical Joker, The.....	June 18, '37	1 r.l.
Making Friends.....	Dec. 18f....	7....
More Pep.....	June 19....	8....
Pudgy Takes a Bow-Wow.....	Apr. 9, '37	1 r.l.
Pudgy Picks a Fight.....	May 14, '37	1 r.l.
Training Pigeons.....	Sept. 18f....	7....
Whoops! I'm a Cowboy.....	Feb. 12, '37	1 r.l.
You're Not Built That Way.....	July 17....	8....

## COLD CLASSICS

Bunny-Meening (3-13-37).....	Feb. 12, '37	7....
Chicken a la King.....	Apr. 18, '37	1 r.l.
Christmas Comes But Once		
a Year.....	Dec. 4f....	8....
Greedy Humpty Dumpty.....	July 10....	8....
Hawaiian Birds.....	Aug. 28f....	9....
Play Safe.....	Oct. 16f....	7....

## HEADLINERS

Blue Velvet Music.....	Apr. 9, '37	.....
Mark Warnow and Orch.		
Friml Favorites.....	June 4, '37	1 r.l.
Rudolf Friml, Jr. and Orch.		
Gypsy Revels (8-22).....	Aug. 7f....	11....
Knock, Knock,		
Who's There?.....	Sept. 18f....	11....
Vincent Lopez and Orch.		
Musical Charmers.....	Oct. 9f....	11....
Phil Spitalny and Girl Orch.		
Musical Fashions.....	July 3....	11....
Ina Ray Hutton and Her		
Melodians.....		
Music by Morgan.....	Feb. 12, '37	1 r.l.
Russ Morgan and Orch.		
Music in the Morgan Manner.....	June 12....	11....
Russ Morgan and Orch.		
Music, Music Everywhere.....	Dec. 18f....	11....
Clyde Lucas and Orch.		
Musio Dver Broadway.....	Aug. 28f....	10....
George Hall and Orch.		
Play, Oon (8-15).....	July 31....	10....
Oon Bester and Orch.		
Rah, Rah, Football.....	Oct. 30f....	10....
Willi Osborne and		
Colleagues.....		
Song Hits on Parade.....	Jan. 15, '37	1 r.l.
Freddie Rich and Orch.		
Star Reporter in Hollywood		
(11-21).....	Nov. 20f....	10....
Ted Husling-Bennie Bart-		
lett-Dorothy Lamour		
Star Reporter, The, No. 2		
(3-27-37).....	Mar. 12, '37	11....
Swing Hutton Swing.....	May 7, '37	1 r.l.
Ina Ray Hutton and Orch.		

MUSICAL RDMANCE  
(Technicolor)

In Did Wyoming (2-27-37).....	Jan. 15, '37	9....
Lover's Paradise.....	Sept. 11f....	10....
Schubert's Serenade.....	May 21, '37	.....
Song of the Islands.....	July 23, '37	1 r.l.
Trees (3-20-37).....	Mar. 19, '37	9....
Western Sketches.....	Nov. 20f....	1 r.l.

## PARAGRAPHICS

Aviator Shorty.....	July 23, '37	1 r.l.
Broadway Highlights, No. 8.....	Dec. 11f....	1 r.l.
Broadway Highlights, No. 9.....	.....	1 r.l.
Circus Comes to Town, The.....	May 25, '37	1 r.l.
It's a Living.....	Mar. 5, '37	1 r.l.
Lulu's Love.....	Aug. 14f....	18....
Madison Sq. Garden.....	Dec. 11f....	.....
Nobody Home.....	Apr. 2, '37	1 r.l.

Title	Rel. Date	Min.
Rhythm of the River.....	Oct. 9f....	10....
Safety in the Air.....	May 28, '37	1 r.l.
Sailor Shorty.....	Oct. 23....	10....
Snow.....	Jan. 8, '37	.....
Straight as an Arrow		
(11-21).....	Oct. 9f....	10....
That's Their Business.....	Nov. 13....	11....
Where Champions Meet		
(2-20-37).....	Jan. 8, '37	9....
Where Snow Is King.....	Feb. 5, '37	1 r.l.

## PARAMOUNT PICTORIAL

No. 12—Meet the Pelican—		
Viola Mitchell — Steel		
Suits.....	June 19....	10....
No. 13.....	July 17....	1 r.l.

## PARAMOUNT PICTORIAL (New Series)

No. 1 — What's Afoot —		
Golden Acres—Oon Baker		
(8-22).....	Aug. 21f....	10....
No. 2 — Science to the		
Rescue — Frozen Fog —		
Keys to Concentrating.....	Sept. 18f....	10....
No. 3 — Miss Christopher		
Columbus—Take a Num-		
ber—Keep Out! Lions.....	Oct. 16f....	10....
No. 4 — A Modern Monster		
— Furs on Parade — All		
Aboard.....	Nov. 13f....	10....
No. 5 — Bamboo — Clamdig-		
gers' Rodeo — Vienna		
Boys' Chole.....	Dec. 5f....	10....
No. 6 — Cornering a Killer		
— Twilight — Let's All		
Learn to Ski.....	Jan. 3, '37	1 r.l.
No. 7.....	Feb. 12, '37	1 r.l.
No. 8.....	Mar. 12, '37	1 r.l.
No. 9.....	Apr. 9, '37	1 r.l.
No. 10.....	May 7, '37	1 r.l.
No. 11.....	June 4, '37	1 r.l.
No. 12.....	July 2, '37	1 r.l.

## PARAMOUNT VARIETIES

Fashions In Love.....	July 24....	8....
Poodle, The.....	May 22....	10....
Rhythm Party, The.....	June 26....	9....
Shorty at the Seashore.....	July 10....	9....

## POPEYE THE SAILOR

Hold the Wire.....	Oct. 23f....	7....
Hospitality.....	Apr. 18, '37	1 r.l.
I'm in the Army Now.....	Dec. 25f....	7....
I Wanna Be a Lifeguard.....	June 28....	7....
Let's Get Movin'.....	July 24....	7....
Little Sweet Pea.....	Sept. 25f....	7....
Lost and Foundry.....	July 16, '37	1 r.l.
Morning, Noon and Night		
Club.....	June 18, '37	1 r.l.
My Artistical Temperature.....	Mar. 19, '37	1 r.l.
Never Kick a Woman.....	Aug. 28f....	7....
Organ Grinder's Swing		
(3-6-37).....	Feb. 19, '37	7....
Paneless Windr Washer,		
The (2-27-37).....	Jan. 22, '37	7....
Popeye the Sailor Meets		
Sinbad the Sailor (11-14).....	Nov. 27f....	17....
(Technicolor special)		
Spinach Roadster, The.....	Nov. 27f....	7....
Twisker Pitcher, The.....	May 21, '37	1 r.l.
What, No Spinach?.....	May 29....	7....

## PARAMOUNT SOUND NEWS

Two Editions Weekly		
PDPULAR SCIENCE		
(Cinecolor)		
No. 8.....	July 17....	10....

## POPULAR SCIENCE (New Series)

No. 1 (8-22).....	Aug. 28f....	11....
No. 2 (11-28).....	Oct. 30f....	10....
No. 3.....	Dec. 25f....	1 r.l.
No. 4 (3-2-27).....	Feb. 26, '37	11....
No. 5.....	Apr. 30, '37	1 r.l.
No. 6.....	July 2, '37	1 r.l.

## SCREEN SONGS

Hills of Did Wyomin', The		
(8-22).....	July 31....	10....
The Westerners		
I Can't Escape from You.....	Sept. 25f....	8....
Joe Richman and Orch.		
Never Should Have Told		
You (3-6-37).....	Jan. 29, '37	8....
Please Keep Me in Your		
Dreams.....	May 28, '37	1 r.l.
Henry King and Orch.		
Talking Through My Heart.....	Nov. 27f....	7....
Olek Stabile and Orch.		
Twilight on the Trail.....	Mar. 26, '37	1 r.l.
The Westerners		
You Came to My Rescue.....	July 30, '37	1 r.l.
Shep Fields and Orch.		

GRANTLAND RICE SPDRTLIGHTS  
(NEW SERIES)

No. 24—Catching Trouble.....	May 8....	10....
No. 25—River of Thrills.....	June 5....	10....
No. 26—Sporting Compari-		
sons.....	July 3....	10....

Title	Rel. Date	Min.
No. 27—Neptune's Scholars		
(8-22).....	Aug. 7f....	10....
No. 28—Lucky Spills.....	Sept. 4f....	10....
No. 29—Fighting Marlin.....	Oct. 2f....	10....
No. 30—Sporting Quiz		
(11-21).....	Nov. 6f....	10....
No. 31—Chimp Champs.....	Dec. 4f....	10....
No. 32—Sporting Pals.....	Jan. 1, '37	1 r.l.
No. 33—Underwater Ro-		
mance, An (3-6-37).....	Jan. 29, '37	10....
No. 34—On the Nose		
(3-13-37).....	Feb. 28, '37	10....
No. 35—Galloping Gauchos.....	Mar. 26, '37	1 r.l.
No. 36—Wrestling.....	Apr. 30, '37	1 r.l.
No. 37—Swing Stars.....	May 7, '37	1 r.l.

## RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 24.....	May 29....	8....
No. 25.....	July 10....	5....
EASY ACES		
Etiquette.....	Nov. 29....	9....
Fool Your Friends.....	June 9....	10....
Job's a Job, A.....	May 22....	10....

## HEADLINER SERIES

No. 5—Bad Medicine.....	May 22....	15....
No. 6—Sleepy Time.....	July 24....	20....

## (1936-37)

1—Lalaloosa.....	Nov. 20f....	16....
2—Singing in the Air.....	Feb. 19, '37	19....
3—Rhythm on the Rampage.....	Apr. 2, '37	18....

## EDGAR KENNEY COMEDIES

Bad Housekeeping (4-10-37).....	Mar. 5, '37	19....
Dumb's the Word.....	June 11, '37	18....
Humpty Ache.....	July 10....	18....
Hillbilly Goat (1-23-37).....	Jan. 15, '37	18....
Locks and Bonds.....	Apr. 16, '37	19....
Vocalizing (10-10).....	Oct. 23f....	20½....

## MAJOR BOWES AMATEUR PARADE

No. 2.....	June 5....	10....
No. 3.....	July 3....	10....

## MARCH OF TIME

No. 5.....	May 15....	21....
No. 6.....	June 12....	23....
No. 7.....	July 10....	23....
No. 8.....	Aug. 7....	21....

## (1936-37)

No. 1.....	Sept. 4f....	23....
No. 2.....	Oct. 21....	21½....
No. 3.....	Nov. 3f....	21....
No. 4 (12-12).....	Nov. 27f....	22....
No. 5.....	Dec. 25f....	19....
No. 6.....	Jan. 22, '37	19....
No. 7.....	Feb. 10, '37	21....
No. 8.....	Mar. 19, '37	20....
No. 9 (4-17-37).....	Apr. 16, '37	21....

## PATHE NEWS

Released twice a week

## PATHE REVIEWS

Released once a month

## PATHE TOPICS

Released seven times a year

## RADIO FLASH COMEDIES

Dog Blight.....	June 12....	16....
Don't Be Like That		
(1-30-37).....	Dec. 4f....	18....
Fight Is Right (5-2).....	Apr. 10....	17....
Horse Play (4-3-37).....	Mar. 19, '37	18....
Who's Looney Now?.....	Sept. 4f....	18....

## RADIO MUSICAL COMEDIES

Camp Meetin' (10-3).....	Oct. 9f....	18....
Deep South (1-23-37).....	Jan. 1, '37	17....
Melody in May (2-1).....	May 1....	19....
Swing It.....	July 3....	18....
That Man Samson.....	May 28, '37	19....

## RAINBOW PARADE CARTOONS

Bold King Cole.....	May 29....	7....
Cupid Gets Her Man.....	July 24....	7....
Inlawful.....	Apr. 30, '37	.....
It's a Greek Life (3-28).....	Aug. 2....	7....
Toonerville Picnic.....	Oct. 2f....	7....
Trolley Ahoj.....	July 3....	8....
Wall's Welcome, A.....	June 19....	7....

## SMART SET

And So to Wed.....	June 19....	19....
Grandma's Buoys (1-2-37).....	Dec. 18f....	18....
Inlawful.....	Apr. 30, '37	17....
So and Sew.....	Sept. 18f....	15....

## SPDRTS WITH BILL CDROM

Foreign Sports.....	Apr. 9, '37	10....
Goals for Gold and Glory.....	Oct. 30f....	11....
High, Wide and Dashing.....	Sept. 4f....	9....
Iceman, The.....	Jan. 15, '37	9....
Ladies Day.....	Dec. 18f....	11....
Pardon My Spray (10-10).....	Oct. 2f....	10....
Putting on the Dog.....	Feb. 12, '37	.....
Row, Mr. Row.....	June 19....	11....

Title	Rel. Date	Min.
Saratoga Summers		
(3-27-37).....	Mar. 12, '37	10....
Singing Wheels (12-26).....	Nov. 20f....	11....

## STRUGGLE TO LIVE

Deadly Females.....	Nov. 13f....	9½....
Desert Land.....	Apr. 16, '37	8....
Forest Gangsters (1-23-37).....	Jan. 8, '37	9....
Living Jewels.....	June 12....	10....
Swamp Land.....	Sept. 18f....	9....

## SUPERBA COMEDIES

Bridal Grief.....	Feb. 5, '37	10....
Listen to Freezin' (8-15).....	July 31....	15....
Dne Live Ghost.....	Nov. 6f....	21....
Wholesaling Along.....	May 29....	17....
Wrong Romance, The.....	May 14, '37	19....

## WORLD ON PARADE

California Missions.....	Apr. 16, '37	11....
Gold Mania (1-16-37).....	Dec. 25f....	11....
Graveyard of Ships (1-2-37).....	Nov. 27f....	11....
Heart of the Sierras.....	Nov. 6f....	11....
Manhattan Waterfront (3-27-37).....	Feb. 19, '37	11....
Mt. Vernon.....	Mar. 19, '37	10....
Romantic Mexico.....	Jan. 22, '37	10....
Trinidad.....	Sept. 11f....	10....
Venice of the North.....	May 15f....	10....
Washington in Virginia..... (10-3).....	Oct. 9f....	10....



## (THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.	Title	Rel. Date	Min.
No. 22	June 22	9	Vitaphone Diversions	Apr. 3	37	Romance of Robert Burns	Apr. 10	37	OUR OWN UNITED STATES		
No. 23 (7-11)	July 6	10	Smith and Dale			(4-10-37)		18	No. 10—Vacation Spots	May 18	11
No. 24 (7-18)	July 20	10	BIG V. COMEDIES			Owen King-Linda Perry			No. 11—Irons In the Fire	June 13	11
No. 25 (8-15)	Aug. 3	10	Joe Palooka In Here's How	June 6	21	Lifers of the Party, The	Apr. 17	37	No. 12—Can You Imagine	July 11	10
No. 26	Aug. 17	10	Shemp Howard-			Yacht Club Boys			No. 13—For Sports Sake	Aug. 8	10
No. 27 (10-10)	Sept. 14	9	Robert Norton			Joe Palooka in "Taking			PEPPER POT		
No. 28 (10-17)	Oct. 19	8	Wife of the Party, The			the Count"	Apr. 24	37	Beneath the Sea	Apr. 18	9
No. 29	Oct. 26	9	(6-22)	June 20	22	Shemp Howard-Robert Norton			Pictorial Review	June 27	11
No. 30	Nov. 23	10	Ken Murray			COLORTOUR ADOVENTURE			When Fish Fight	July 11	10
No. 31	Dec. 21	9	Good Old Plumbertine,			(Cinecolor)			PICTORIAL REVIEWS		
No. 32 (2-6-37)	Feb. 1	9 1/2	The	July 11	20	Pearl of the Pacific (7-11)	Sept. 5	10	No. 1—Oscar's Recipes—		
No. 33 (3-27-37)	Mar. 15	37	Johnny Berkes			Colorful Occupation (9-19)	Oct. 3	10	Furs (9-19)	Sept. 12	10
No. 34 (4-17-37)	Mar. 22	37	Olly Bird, The	July 25	20	Northern Lights	Oct. 31	10	No. 2—George Rector—		
No. 35 (4-17-37)	Apr. 12	37	Ken Murray			Along the Mediterranean	Dec. 5	10	Fashions	Oct. 10	10
MEANY-MINY-MOE CARTOONS			Joe Palooka In Punch and			Hollanders, The (1-23-37)	Jan. 2	37	No. 3—Girl Football—		
Big Race, The (3-13-37)	Mar. 3	37	Beauty	Aug. 15	20	Nice Work (2-13-37)	Jan. 30	37	Knitted Wear	Nov. 21	10
Golfers, The (2-13-37)	Jan. 11	37	Shemp Howard-			Land of the Midnight Sun			No. 4—Southern Wear—		
House of Magic (2-13-37)	Feb. 8	37	Robert Norton			(3-13-37)	Feb. 27	37	Aviation (1-23-37)	Dec. 26	11
Knights for a Day (1-9-37)	Dec. 28	10	Dough-Nuts	Nov. 14	21	Nature the Artist (4-10-37)	Mar. 20	37	No. 5—Sports Afloat		
Lumber Camp (3-20-37)	Mar. 15	37	Yacht Club Boys			Cradle of Civilization	Apr. 17	37	(2-6-37)	Jan. 16	37
Steel Workers	Apr. 26	37	BROADWAY BREVITIES			LOONEY TUNES			No. 6—Swimming — Wood		
Turkey Dinner	Nov. 30	10	I'm Much Obligated	May 2	21	No. 20—Fish Tales	May 23	7	Carving	Feb. 13	37
Bargain Matinee	Apr. 12	37	Vera Van-George Oobbs	May 23	20	No. 21—Shanghaied Ship			No. 7—Phonograph Records		
MENTONE MUSICAL COMEDIES			Maid for a Day	May 23	20	mates	June 20	7	—Lipsticks (4-10-37)	Mar. 20	37
Bargain Matinee (3-20-37)	Apr. 4	37	Grace Hayes			No. 22—Porky's Pet (7-18)	July 11	7	No. 8—Coiffeurs—Shoes	Apr. 10	37
Cocktail Party, The	May 12	37	City's Slicker, The	May 30	2	No. 23—Porky, the Rain-			VITAPHONE NOVELTIES		
Filippen's Frolics (7-11)	July 15	18	Dawn D'Oay-Radio Rubes			maker (8-29)	Aug. 1	7	Nut Guilty (6-27)	Nov. 21	10
Fun Begins at Home	Feb. 17	37	Romance In the Air	May 18	10	No. 24—Porky's Poultry			Logging Along	Sept. 26	10
Fun in the Fire House			Winl Shaw-Phil Regan			Plant (9-19)	Aug. 22	7	Dunce of Invention, Am	Oct. 24	10
(11-7)	Oct. 28	10	Changing of the Guard			No. 25—Milk and Money	Oct. 31	7	Ray Gross		
Gus Van's Garden Party			(5-16)	June 8	20	No. 26—Porky's Moving			Diklehoma As Is	Dec. 19	10
(10-10)	Sept. 21	11	Sybil Jason			Day			Cal Tinney		
It's on the Record	Mar. 17	37	Rhythm Little	June 13	2	No. 27—Little Beau Porky	Oct. 24	7	Poets of the Organ (8-22)	Jan. 16	37
Musical Airways (10-10)	Sept. 30	11	Hal LeRoy-Toby Wing			No. 28—Village Smithy, The	Nov. 14	7	Mr. and Mrs. Jesse Crawford		
Royal Cafe	Nov. 25	10	Song of a Nation, The			No. 29—Porky of the North-			Whale Ho (7-14)	Feb. 13	37
School for Swing (2-6-37)	Jan. 20	37	(8-20)	July 4	20	woods (1-9-37)	Dec. 19	7	Medium Well Done	Mar. 6	37
Shoes With Rhythm	June 9	37	Donald Woods-			No. 30—Porky the Wrestler	Jan. 9	37	Hardeen		
Teddy Bergman Inter-			Claire Dodd			No. 31—Porky's Road Race	Feb. 6	37	Ghost to Ghost Heekup, A	Apr. 3	37
national Broadcast (6-6)	June 3	20	When You're Single	July 18	2	No. 32—Placid Perky			Radio Ramblers		
Television Highlights	Dec. 23	10	Cross and Dunn			(2-27-37)			Home Run on the Keys		
DSWALO CARTOONS			Shake Mr. Shakespeare			No. 33—Porky's Romance	Apr. 17	37	(4-3-37)	Apr. 24	37
Battle Royal (7-18)	June 22	7	(7-11)	Aug. 22	20	MELODY MASTERS			Babe Ruth		
Beachcombers (10-3)	Oct. 5	9	Carolyn Marsh			Dave Apollon and His Band	May 16	10	SERIALS		
Birthday Party, The	Mar. 29	37	Echo Mountain	Aug. 29	20	Vincent Lopez and Orches-			12 Episodes Each Unless Otherwise Specified		
Duck Hunt (3-13-37)	Mar. 8	37	Fred Lawrence-Rosalind Marquis			tra	June 6	10	REPUBLIC		
Everybody Sings (1-30-37)	Feb. 22	37	Rush Hour Rhapsody (9-19)	Sept. 5	19	Carl Hoff and Orchestra	July 11	11	Dick Tracy 6401 (2-27-37)	Feb. 20	37
Farming Fools	May 25	7	Jean Sargent			Nick Lucas and His Trou-			Ralph Byrd-Kay Hughes		
Gopher Trouble	Nov. 30	7	Joe Palooka In "The			badours	Aug. 15	10	(15 episodes)		
Kiddle Revue	Sept. 21	7	Cheke's on You" (9-19)	Sept. 12	21	Clyde Lucas and Orchestre			Painted Stallion, The 6421	June 5	37
Muscle Hath Charms (8-8)	Sept. 7	8	Shemp Howard-			(7-14)	Sept. 5	11	Ray Corrigan-Hoot Gibson		
Night Life of the Bugs			Robert Norton			Harry Roser and Eskimos	Sept. 26	9	Robbins Crusoe of Clipper		
(10-3)	Oct. 9	8	Backyard Broadcast, The			Emil Coleman and Orch.			Island 5583	Nov. 14	10
Peppert Show (10-13)	Nov. 21	8	(9-5)	Sept. 26	21	(7-11)	Oct. 17	11	Mala (14 episodes)		
Trailin' Trouble	May 3	37	Say It With Candy	Oct. 3	20	Leon Navara and His Orch.			S. D. S. Coast Guard		
Unpopular Mechanic (10-17)	Nov. 8	8	Virginia Verrill			(9-19)	Nov. 7	11	6441	Aug. 28	37
STRANGER THAN FICTION SERIES			Sheik to Sheik	Oct. 10	21	Clyde McCoy and Orch.			Vigilantes Are Coming, The		
No. 20—Novelty	June 1	9	Georges Metaxa			(8-29)	Nov. 28	10	3582	Aug. 22	10
No. 21—Novelty	June 15	9	Can't Think of It	Oct. 24	18	Jimmie Lunceford and Orch.			Bob Livingston-Kay Hughes		
No. 22—Novelty	July 29	9	Ken Murray-Dswald			(1-23-37)	Dec. 19	10	Zorro Rides Again 6461	Nov. 20	37
No. 23—Novelty (7-11)	July 13	10	Captain Bluebeard	Feb. 13	37	George Hall and Orch.	Jan. 9	37			
No. 24—Novelty (7-18)	July 27	10	Georgie Price			Louisiana Kings	Jan. 23	37			
No. 25—Novelty (8-1)	Aug. 10	10	Sunday Round-up, The	Oct. 31	18	Roger Wolfe Kahn and					
No. 26—Novelty (8-8)	Aug. 24	9	Dick Foran-Linda Perry			Orch.	Feb. 8	37			
No. 27—Novelty	Sept. 28	8	Sweethearts and Flowers	Nov. 7	20	Cab Calloway and Drch.					
No. 28—Novelty (9-24)	Oct. 12	8 1/2	Regis Toomey-			(3-13-37)	Feb. 20	37			
No. 29—Novelty (9-24)	Nov. 9	8 1/2	Prelsser Sisters			Peter Van Steeden and					
No. 30—Novelty (12-26)	Dec. 7	10	That's Pictures (8-29)	Nov. 21	21	Orch.	Mar. 8	37			
No. 31—Novelty (1-2-37)	Jan. 4	9	Jay C. Filppen			Jacques Fray and Orch.					
No. 32—Novelty (1-30-37)	Feb. 1	37	Joe Palooka In "The			(4-10-37)	Mar. 27	37			
No. 33—Novelty (2-13-37)	Mar. 1	37	Blonde Bomber"	Nov. 28	21	Jam Session, A	Apr. 17	37			
No. 34—Novelty (4-17-37)	Mar. 29	37	Shemp Howard-			Clyde McCoy and Drch.					
No. 35—Novelty (4-17-37)	Apr. 26	37	Robert Norton			MERRIE MELOOIES					
No. 36—Novelty (4-17-37)			Here Comes the Circus	Dec. 5	18	(In Color)					
UNIVERSAL SPECIAL			"Poodles" Hanneford			No. 18—I'm a Big Sbot					
King Edward the VIII	Dec. 14	9 1/2	"Give Me Liberty"	Dec. 19	22	Now (3-28)	Apr. 11	7			
You Can't Get Away			John Littel			No. 19—Let It Be Me	May 2	7			
With It	Nov. 30	25	It's All Over Now (2-8-37)	Dec. 26	20	No. 20—I'd Love to Take					
VITAPHONE			Dan Healy			Orders from Yew	May 16	7			
BIG TIME VAUDEVILLE REEL			Joe and Asbestos In			No. 21—Bingo Crosbyana	May 30	7			
Vitaphone Entertainers			"A Horse's Tale"			No. 22—When I See Hoe	June 27	10			
(7-11)	June 27	11	(2-13-37)	Jan. 9	37	No. 23—I Love to Yee					
Sylvie Foss			Harry Gribbon-			(6-20)	July 18	7			
Vitaphone Topnotchers (2-1)	May 30	10	Hamtree Harrington			No. 24—Sunday Go To					
Vitaphone Stegshow	July 25	11	Pretty Pretender, The	Jan. 23	37	Meetin' Time (9-5)	Aug. 8	7			
Vitaphone Galettes	Sept. 19	11	(2-13-37)			No. 25—At Your Service,					
Jack Pepper			Bernice Claire			Madame	Aug. 29	7			
Vitaphone Internationals	Oct. 17	11	Joe Palooka In "Kick Me			No. 26—Toy Town Hall					
Holtz-Lee			Again" (3-6-37)	Feb. 6	37	(9-19)	Sept. 19	7			
Vaudeville Is Back	Nov. 14	11	Shemp Howard-			No. 27—Boulevardier of the					
Johnny Perkins			Robert Norton			Bronx	Oct. 10	7			
Vaude-Villians	Dec. 12	10	Captain Blueblood	Feb. 3	37	No. 28—Don't Look Now	Nov. 7	7			
Marty May			Georgie Price			No. 29—Cocoonut Grove	Nov. 28	7			
Reel Vaudeville (1-30-37)	Jan. 2	37	Swing for Sale (3-13-37)	Feb. 27	37	No. 30—He Was Her Man	Jan. 2	37			
Harry Rose			Hal LeRoy			No. 31—Pigs Is Pigs					
Bad-Time Vaudeville			Under Southern Stars	Feb. 20	37	(1-16-37)	Jan. 30	37			
(2-20-37)	Jan. 30	37	Fred Lawrence-J. Bryan			No. 32—I Only Have Eyes					
Bring On the Girls	Mar. 6	37	Hotel a la Swing	Mar. 13	37	for You (3-6-37)	Mar. 6	37			
Edgar Bergen			Eddie Foy, Jr.			No. 33—The Fella With the					
			Mall and Female	Mar. 27	37	Fiddle (4-10-37)	Mar. 27	37			
			Ken Murray								
			Play Street (4-10-37)	Apr. 3	37						
			Prelsser Sisters								



# J. C. JENKINS—HIS COLYUM

Rio Grande City, Texas

Dear Herald:

If they had made a mistake and put this town on the south side of the river it would have been a close second to Reonosa and Matamoras. It has all the earmarks of both of those towns.

Rio Grande City is said to be the oldest town on the Texas border, and it's on the border, too, for it is only about a mile from the Mexican border and it has a population of something like three thousand folks, including about 2,500 Mexicans, and the other 500 know when election day comes.

This town is said to be very wealthy. Many of the wealthier ranchmen live here and we were told that several large ranches were originally obtained through Spanish grants from the king of Spain and carried down from one generation to another.

The town was in Mexico until the Rio Grande river was made the line between the United States and Mexico. The line, we were told, was originally the Red River of the south, now the line between Oklahoma and Texas.

Just joining the town on the east is located the government post, now known as Fort Ringold, at which is stationed a troop of Regulars, about 200 cavalymen. This is said to be the oldest fort on the southern boundary of the United States and is kept there, presumably, to direct the patrolling of the border.

Just east of the town, a mile or so, is a large mound (or mountain as it is called) and on top is a large cross. One legend is that a Mexican family was driven to the top of the hill by the high overflow water of the Rio Grande and erected the cross in thanksgiving for their deliverance.

Another legend is that about 90 years ago the Oblate Missionaries of Mary Immaculate wandered to this summit and that they were responsible for erection of the cross. Then, too, it is claimed that the Franciscan Fathers came here in 1716 and erected the cross and afterwards went to San Antonio and built the Alamo in 1718.

A lot of this may be but a pipe dream; we don't know; but it makes a good story for the old settlers. Anyway, we do know that the cross is up there, for we saw it.

If you should go from Mission to Rio Grande City don't pay a whole lot of attention to the country, for you won't see much. It is a little bit poorer than a lot we have seen in some other states. If the Oblate Missionaries or the Franciscan Fathers were looking for a good place to raise cucumbers and Hubbard squashes they ran out of gas in a poor country.

Rio Grande City has one theatre, operated by a Mexican, and, judging from the billing out front, the dialogue is in Mexican dialect. Another theatre being built will also be a Mexican house. We failed to find anyone connected with either and we couldn't savvy the billing. Fort Ringold has a theatre, Uncle Sam provides the pictures, and we were told that this theatre gets the bulk of the business.

Rio Grande City serves beer that is brewed in the United States, and that helps.

According to the press, J. C. Fanning of

the Brownsville theatres came near losing his life recently. It seems that J. C. was out on the bay fishing for redfish and he hooked a big hammerhead shark and the shark dragged his boat around for a spell and then started down the pass for the Gulf, taking J. C. and his boat with him, but the Gulf was so rough he was afraid his boat would not stand the sea, so he cut the fish loose. We are not vouching for the truthfulness of this, but J. C. has not denied it to date.

We told J. C. we had a much easier way to catch sharks. When we'd go shark fishing we took a bell along with us and when we would ring the bell the sharks would gather around the boat, presumably thinking that dinner was ready, then we'd sprinkle cow-itch on their backs and when

they ran out in the brush to scratch their backs we'd knock 'em in the head with a club. J. C. said, "Oh, yeah, you're from Nebraska, ain't you?" then he handed us the belt.

We would like for Elmer Gailey of Wayne, Neb., H. J. Longaker of Glenwood, Minn., Zimmerman of San Marcos, Texas, Lee of Shulsburg, Wis., and Joe Hewitt of Robinson, Ill., to make a note of this.

The fruit season is over down here now and they are harvesting cabbage, beets, spinach, potatoes, turnips and strawberries, and we had huckleberry pie for dinner today, but they don't grow huckleberries down here: they get them in cans from Minnesota. In fact, they seem to harvest something about every month of the year. Later on they will harvest broomcorn and cotton besides their watermelon crop unless they have to plow 'em up.

We have called on theatre boys from Pennsylvania to the Pacific and from Canada down here and we can't recall having ever met a theatremen who showed us any more consideration than has Shine Mason of the Palace theatre here. In fact, he treats us just like he thought we were a respectable citizen. As far as we know, he is just about 100 per cent in everything.

It has been 98 in the shade here all day and we have been so dizzy that we can hardly see this typewriter. We attribute this to our having been overcome by the heat when we were driving in Minnesota last summer, which came near being our finish, and we are assuming that you boys will forgive us for not burdening you farther, but whether you do or not, we are going to stop right now.

COLONEL J. C. JENKINS  
The HERALD's Vagabond Colymnist  
*The HERALD COVERS THE FIELD like an April Shower.*

## Allow Criterion Appeal

An appeal to the circuit court of appeals in New York was allowed to the Criterion Advertising Company from an allowance of a claim against RKO by Federal Judge Vincent L. Leibell on Tuesday. The Criterion claim was allowed for \$337,024 by Judge William Bondy on March 13, but Criterion asserts it should be \$404,686.

## Artists Reelect Tibbett

The American Guild of Musical Artists has re-elected Lawrence Tibbett as president. Richard Bonelli and Alma Gluck were re-named vice-presidents and Frank La Forge, treasurer. New officers chosen were Frank Sheridan, vice-president, and Queena Mario, recording secretary. Leo Fischer was re-appointed executive secretary.

A net estate of \$577,790 was left by the late Thomas Meighan, according to a transfer tax appraisal filed in Mineola, N. Y. The gross estate was \$623,804.59. The will left household effects and four-fifths of the residue in trust for the widow, Frances Ring Meighan.

## IN THE NEWSREELS

MOVIE TONE NEWS—No. 62, Vol. 19.—Giant Navy bombers span Pacific Ocean....Ancient cars in hydraulic press....Mammoth convention of high-hats of bird-dom in South Africa....Motorcycle maniacs....Governor Hoffman....Leon Trotsky....Queen Mother Mary....French girls seek eternal youth....Parker Dam....Lew Lehr....Sports.

MOVIE TONE NEWS—No. 63, Vol. 19.—Navy sails for big war drill....Wild motorists blow off steam....Young girls take water jumps at Sydney....Ed Sullivan....Pet dogs and cats get medals for rescue....President tosses out first ball in season's opener....Sports in Boston, Annapolis and Australia.

NEWS OF THE DAY—No. 260, Vol. 8.—Latest Films of Havoc in Madrid....Bigger and better ocean flying....Army eagles hold spectacular maneuvers....Skyscrapers look down on jousting knights....Another "Battle of the Century!"....Students "play" with man-made lightning....Mexico has new kind of "revolution"....Workers to be king's guests at coronation.

NEWS OF THE DAY—No. 261, Vol. 8.—President opens baseball season....Diamond spotlight is on Bob Feller....Japanese make aviation history....Fleet sails....Parade at West Point....Navy's "little guns" battle for titles....The Tattoo business....Notables attend Kasper Quads' baptism....College lads race in decrepit autos.

PARAMOUNT NEWS—No. 73.—Rush shells for college crew races....Art for all is result of new process....Leon Trotsky on trial....New diving dress....Juliana of Holland and husband visit Paris....College built glider kills two in crash....Horse racing rides into its biggest year...."Spring are here."

PARAMOUNT NEWS—No. 74.—Cadets take to open, first 1937 parade....Spring brings sports thrills and novelties....Storm goes on over Missouri state murals....Japanese flyers break records....Pope present "Golden Rose" to Queen Elena of Italy....Quadruplets christened....Pacific war games as fleet sails....Big league baseball gets into swing.

PATHE NEWS—No. 77, Vol. 8.—New era in Wagner act ruling....The Yankee is prepared for the coming defense of the America's Cup....Lame duck....Navy flying boats in mass flight to Hawaii....U. S. joins coronation parade.

PATHE NEWS—No. 78, Vol. 8.—London gets ready....Tiny tars see stars....President tosses out first ball as baseball gets under way....Tattooed security....Golden Gate bridge....Dog heroes....Cadets salute spring.

UNIVERSAL NEWSPAPER NEWSREEL—No. 554, Vol. 9.—Loyalists get new weapons....Snowfall saves dust bowl....Nation's glovers mix it up....Students forge lightning....Comes spring—it's lovely....12 Navy planes hop Pacific....Scrap buyers melt mountain....Redskin poloists scalped....Fascists girls in training....Classic art comes to life.

UNIVERSAL NEWSPAPER NEWSREEL—No. 555, Vol. 9.—It's "Batter Up" again....Husky crew trounces Bears....Red Wings take hockey cup....Coronation mounts trained....Very "future admirals" box....Fleet sails....Kaspars in multiple rites....200 race in 41st marathon....Japanese make flight time....Jittering jalopies race....Belgian Fascists swamped.



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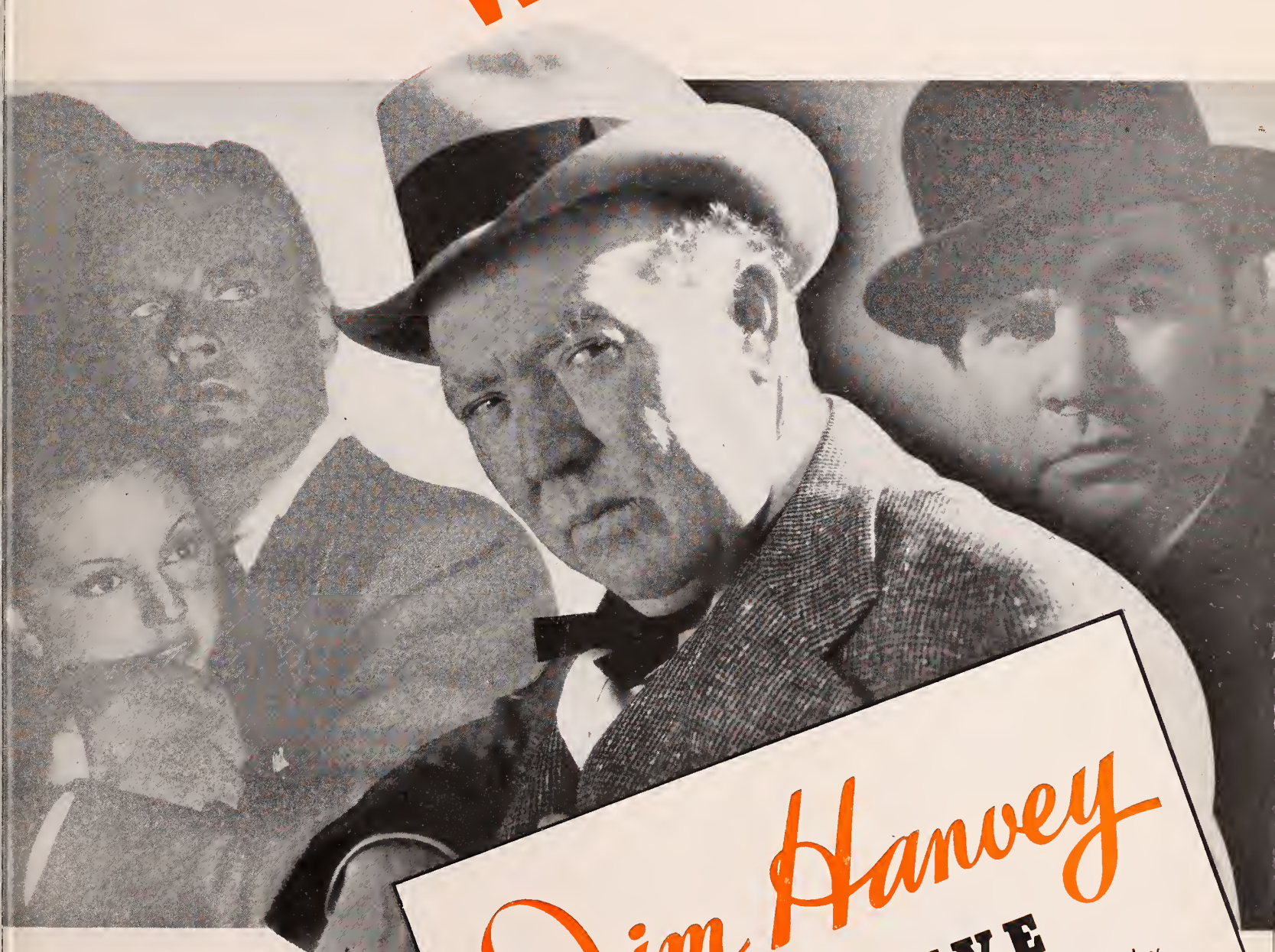
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MOTION PICTURE PROJECTIONIST OR FREE-lanced sound service men can make good living representing several standard items needed for theatre use. Must be willing to work on commission basis and willing to carry samples. Good references and territory you can cover. Also bank affiliation. BOX 788A, MOTION PICTURE HERALD.



WHAT A CAST!  
WHAT A STORY!  
WHAT A "GUY"!

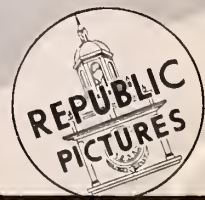


# Jim Hanvey

## DETECTIVE

Original Story by  
OCTAVUS ROY COHEN

with **GUY KIBBEE** **TOM BROWN**  
**LUCIE KAYE** • **CATHERINE DOUCET** • **ED BROPHY**  
Directed by **PHIL ROSEN** • Executive Producer **ALBERT E. LEVOY**  
**A REPUBLIC PICTURE**



"Light and amusing . . . fun throughout" . . .  
—*Daily Variety*

"Kibbee swell as new type sleuth . . . real entertainment" . . .  
—*Hollywood Reporter*

"Guy Kibbee creates a unique, lovable character" . . .  
—*M. P. Daily*

"Entire production has an air of general excellence which marks the picture as cinch boxoffice" . . .  
—*Boxoffice*



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# **TURN OFF THE MOON**

**DANCING! ROMANCING!  
GIRLS! GAYETY! MUSIC!  
UPROARIOUS FUN!**

**Produced by FANCHON**  
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## **"TURN OFF THE MOON"**

with **CHARLIE RUGGLES** • Eleanore Whitney  
Johnny Downs • Kenny Baker • Phil Harris  
and His Orchestra • Ben Blue • Marjorie Gateson  
A Paramount Picture • Directed by Lewis Seiler

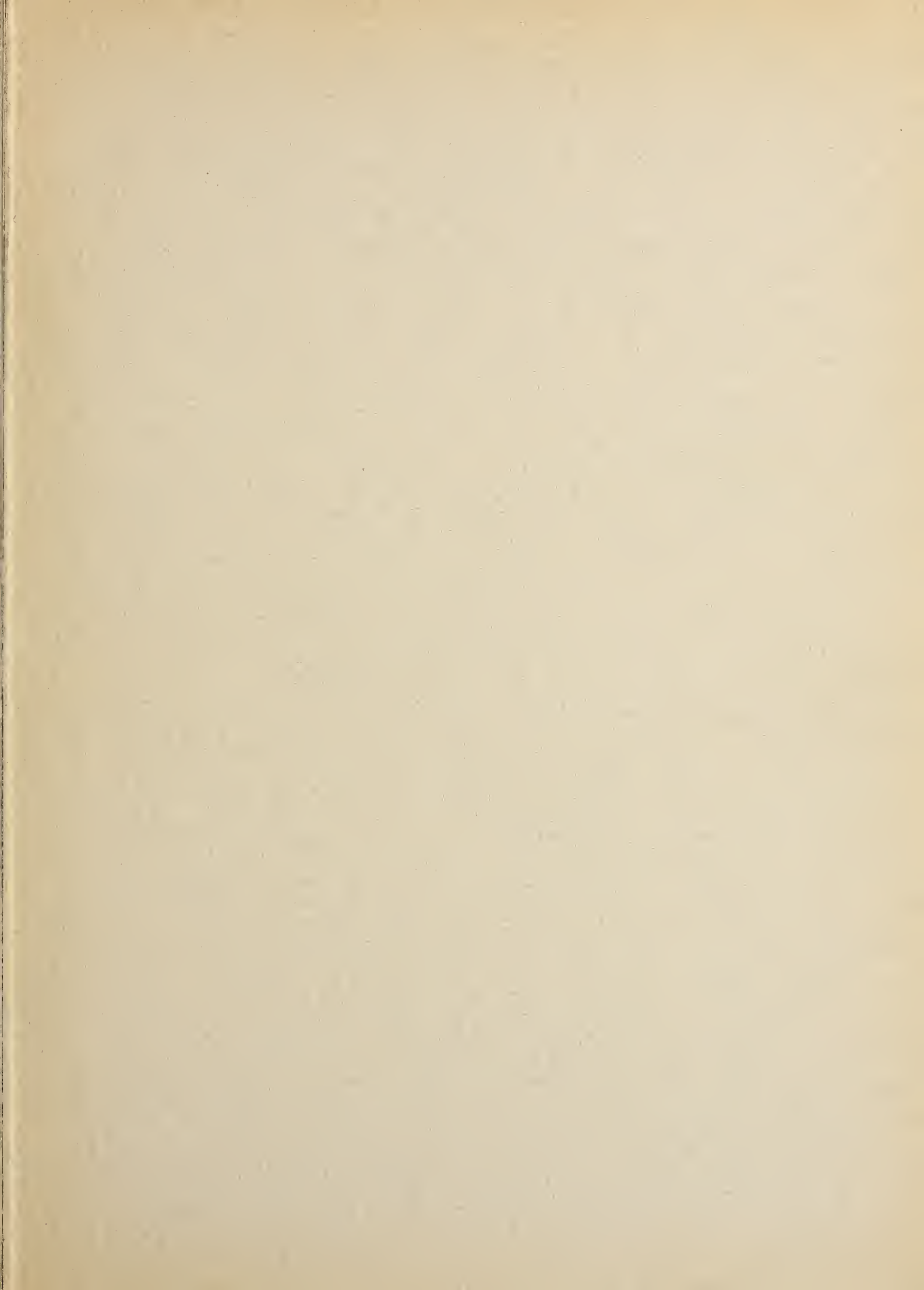














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